

ПРАКТИЧЕСКИЙ КУРС АНГЛИЙСКОГО ЯЗЫКА

2 курс

Под редакцией **В.Д.АРАКИНА**

Издание пятое, переработанное и дополненное

Д о п у щ е н о

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

Москва



1998

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

5-е издание (4-е – 1993 г.) учебника значительно переработано, усилена его профессиональная направленность, упражнения пересмотрены с точки зрения их коммуникативности.

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ПРЕДИСЛОВИЕ

Настоящая книга является второй частью серии комплексных учебников английского языка под общим названием «Практический курс английского языка» и предназначена для студентов второго курса факультетов и отделений английского языка педагогических институтов.

Учебник рассчитан на дальнейшее развитие навыков устной и письменной речи в результате овладения речевыми образцами, содержащими новые лексические и грамматические явления, а также на более углубленное изучение отдельных аспектов языка в предусмотренное учебным планом время. Одновременно с этим закрепляются уже известные из первой части речевые образцы и составляющие их словарные единицы, а также фонетический и грамматический материал. Кроме того, учебник знакомит студентов с оригинальными образцами английской и американской прозы и поэзии, а также рядом явлений, характерных для быта, традиций и образа жизни англичан.

Учебник содержит три раздела:

1. Основной курс (Essential Course).
2. Упражнения по интонации (Exercises in Intonation).
3. Упражнения по грамматике (Grammar Exercises).

Основной курс (авторы В. Д. Аракин, Л. И. Селянина, А. В. Куценко, Л. Г. Любимова, И. В. Михеева, В. В. Попова) состоит из 9 уроков. В основу его положен тематический принцип. Однако, ввиду того что авторы придают большое значение работе над оригинальными текстами в процессе обучения языку, было сочтено необходимым построить учебный материал в двух планах, дополняющих друг друга, что и нашло свое отражение в структуре уроков, каждый из которых состоит из двух частей (I и II). Первая часть урока содержит оригинальные тексты, и главный упор в ней делается на углубленную работу над речевыми образцами, на изучение, толкование, перевод и пересказ текста и т. д., а также на расширение словарного запаса студентов и на анализ изучаемых лексических единиц (выявление многозначности, подбор синонимов, антонимов и т. д.) в целях развития навыков устной (в том числе и неподготовленной) и письменной речи. Вторая часть урока представляет собой дальнейшую разработку соответствующей темы и рассчитана на расширение запаса речевых образцов и лексических единиц.

Такое чередование материала и задач, которые ставятся при прохождении каждой части урока, имеет также преимущества психологического и методического порядка, так как позволяет внести разнообразие в подачу материала и использовать разные виды работы для его закрепления и активизации в речи.

Различный подход к изучению материала в первой и второй частях урока определяет и несколько различную структуру построения каждой части. В первой части урока основному тексту предшествует список речевых образцов (Speech Patterns), взятых из текста, с примерами их употребления в речи и упражнениями на закрепление и активизацию. Отбор ре-

чевых образцов обусловлен их употребительностью в речи, определенной последовательностью прохождения грамматического материала¹ и, в отдельных случаях, необходимостью повторения пройденного. Предтекстовое введение речевых образцов объясняется необходимостью интенсивной работы над ними на протяжении всего урока.

Тексты, на которых строится работа в первой части каждого урока, взяты из произведений английских и американских авторов XX века (все тексты несколько сокращены). По своему содержанию они связаны с темой второй части урока. Работа над оригинальным текстом на 2 курсе, кроме его фонетической проработки (подробнее см. с. 7), предполагает его краткий лексико-грамматический анализ, выявление в отдельных случаях подтекста, толкование имеющихся в нем реалий, перевод текста на русский язык, наконец, обсуждение его содержания, идейной направленности и некоторых особенностей языка и стиля автора.

За текстом следуют лексические пояснения (Vocabulary Notes), рассчитанные не только на толкование некоторых слов из текста, но и на расширение лингвистической базы студентов. Изучение Vocabulary Notes начинается после первичной проработки текста и может выполняться студентами самостоятельно, с последующим контролем (на занятии) правильного понимания ими значений слов и их употребления в речи (путем опроса, проверки составленных студентами примеров на употребление активной лексики, перевода предложений с русского языка на английский и т. д.). Проверка эта, естественно, сопровождается дополнительными пояснениями преподавателя (в менее продвинутых группах соответствующие пояснения могут предшествовать самостоятельной работе студентов над лексическими пояснениями).

За лексическими пояснениями идет список слов и словосочетаний (Essential Vocabulary I), взятых из текста и, частично, из лексических пояснений, которые входят в активный словарь студента (имеются в виду лексические единицы, впервые вводимые или впервые закрепляемые в данном уроке).

Вторая часть каждого урока начинается с текста по теме, который дополняется диалогами, составленными авторами или заимствованными из английских учебников и лингафонных курсов. Работа над текстами второй части не предполагает углубленной языковой проработки (и не всегда требует полного перевода), она рассчитана на изучение их содержания и лексики и на практическую работу по использованию этой лексики в устной речи.

За текстами следует список слов и словосочетаний (Essential Vocabulary II), который в ряде случаев сопровождается пояснениями или примерами употребления данных слов и словосочетаний (там, где требуется иллюстрация их употребления в разных речевых ситуациях).

Весь активный словарь основной части учебника равен примерно 850 единицам (из них около 550 слов-значений и 300 словосочетаний разного типа). Отбор слов в каждом уроке определяется: 1) их употребительностью, 2) темой урока, 3) практической необходимостью расширения словарного запаса за счет синонимов, производных и т. д.

¹ Так, первые три урока рассчитаны главным образом на закрепление наиболее употребительных речевых образцов с сослагательным наклонением; в уроках 4—6 даны речевые образцы, выражающие модальность; в уроках 7—9 — речевые образцы с некоторыми видами неличных форм глаголов.

За списком слов и словосочетаний в обеих частях каждого урока следует серия упражнений, рассчитанных на постепенное развитие навыков устной (в том числе неподготовленной) и письменной речи и обеспечивающих прочное закрепление вводимого языкового материала в результате многократного повторения и использования его в процессе речевого общения.

В основу всей системы упражнений данного учебника положены следующие методические принципы: упражнения даны в порядке нарастания языковых трудностей и постепенного перехода от упражнений репродуктивного типа к упражнениям продуктивного типа; устные упражнения чередуются с письменными.

Упражнения рассчитаны как на самостоятельную работу студентов, так и на выполнение их в аудитории под руководством преподавателя (к последним относятся упражнения с заданиями типа *Answer the questions*, *Correct wrong statements*, а также на составление неподготовленных диалогов, проведение бесед на пройденную тему и т. п.).

Упражнения, выполняемые студентами самостоятельно, проверяются в аудитории либо с помощью преподавателя (например, переводы и все упражнения творческого характера), либо по ключам (например, упражнения на заполнение пропусков и т. д.) с последующим обсуждением неясных для студентов моментов. (Во время такой проверки преподаватель работает с отдельными студентами.)

Помимо упражнений, данных в учебнике, каждый студент должен самостоятельно выполнить серию лабораторных упражнений¹, рассчитанных на дальнейшее закрепление новой лексики и речевых образцов, развитие автоматизированных навыков их употребления, совершенствования произношения студентов, а также на развитие навыков понимания иностранной речи на слух. Эти упражнения предназначены для самостоятельной (устной и письменной) работы студентов со звукозаписывающей аппаратурой по схеме: предложение, наговоренное диктором, — пауза для выполнения задания (перевода, заполнения пропусков и т. д.) — ключ, наговоренный диктором, — пауза для повторения ключа или исправления ошибок. По этой схеме, рассчитанной на самоконтроль, построены все упражнения тренировочного характера. Упражнения на развитие навыка понимания иностранной речи на слух, дающие, как правило, дополнительную информацию по теме, предполагают последующую работу по ним в аудитории (опрос на контроль понимания, обсуждение их содержания и т. д.).

Домашняя и аудиторная работа по учебнику проводится параллельно: фонетическая отработка текстов (разметка, повторение за диктором) по разделу *Laboratory Exercises* предшествует или непосредственно следует за первичным чтением и анализом текста (в зависимости от языковой подготовки студентов, качества их фонетических навыков и т. д.), а лексико-грамматические лабораторные упражнения включаются несколько позднее, после введения и первичного закрепления основных текстов и языкового материала².

¹ Задания к лабораторным упражнениям (*Laboratory Exercises*) даны в конце каждого урока.

² С записью текстов этих упражнений (в том числе упражнений на разметку текста и повторение его за диктором) на ферромагнитной ленте, а также текстовыми ключами к ним можно познакомиться в лаборатории звуко-свето-техники факультетов иностранных языков МПГУ им. В. И. Ленина.

Каждое аудиторное занятие рассчитано на 2 часа; примерно столько же требуется на подготовку к нему дома и около одного часа на выполнение лабораторной работы. На прохождение каждого урока требуется около 24 аудиторных часов (которые распределяются поровну на каждую часть). Всего основная часть учебника рассчитана на 200—215 аудиторных часов. Остаточное в учебном плане время для работы по практике языка отводится на работу по текстам для домашнего чтения (1—2 часа в неделю), по газетному материалу и на другие виды работ, выходящие за пределы данного учебника.

Материал для углубленной практической работы по разным аспектам языка (фонетике и грамматике) дан в двух других разделах учебника. Они составлены с учетом тематики, языкового материала и последовательности его изучения в основном курсе учебника и рассчитаны на параллельное с ним изучение в специально отведенное время (в пределах существующей для этих аспектов сетки часов).

Раздел *Exercises in Intonation* (авторы М. А. Соколова, Н. И. Крылова, И. С. Тихонова, Г. А. Шабаташ) предназначен для интенсивной работы над английской интонацией и является продолжением аналогичного раздела в учебнике для 1-го курса.

Основная цель раздела обучение студентов правильному воспроизведению и самостоятельному употреблению в речи отобранных для 2-го курса интонационных структур.

Раздел состоит из серии обучающих, контролирующих и творческих упражнений, предназначенных для выработки автоматизированных навыков воспроизведения и употребления отобранных интонационных структур. Работа над интонационной структурой начинается с односинтагменного предложения и, пройдя определенные этапы, завершается употреблением этой структуры в спонтанной речи. Обучающие упражнения предназначены в основном для лабораторной работы, контролирующие и творческие — для работы в аудитории. Последовательность упражнений определяется методической целесообразностью порядка работы над ними. Специальных упражнений на транскрибирование, интонирование и изображение интонации графически в разделе нет, но такое задание может быть дано в отношении любого упражнения. В конце раздела предлагаются несколько стихотворений и тексты, над которыми по заданию работа идет параллельно с соответствующим уроком по практике речи.

В описании интонационных структур авторы следуют за теорией интонации О'Коннора и Дж. Арнольда, описанной в книге J. D. O'Connor, G. F. Arnold "Intonation of Colloquial English". Разметка дается также в соответствии с этой теорией, но в несколько упрощенном виде.

В разделе использованы упражнения и тексты из книг J. D. O'Connor, G. F. Arnold "Intonation of Colloquial English", J. D. O'Connor "A Course of English Pronunciation", "Lingaphone English Course", "Пособие по практической фонетике для студентов 1—3 курсов английского языка" и др.

Раздел *Grammar Exercises* (авторы В. С. Денисова) содержит дополнительный тренировочный материал по грамматике английского языка, имеющий целью выработку прочных навыков грамматически правильной речи. Этой общей задаче подчинены как характер упражнений, так и характер подобранного языкового материала. Кроме активного словаря основной части учебника авторы раздела стремились максимально использовать оригинальные примеры преимущественно разговорной речи из про-

изведений современных английских авторов (Дж. Голсуорси, С. Моэма, Дж. Олдриджа, Ч. Сноу, К. Мэнсфилд, Айрис Мердок и др.). По своему содержанию этот раздел охватывает тему «Глагол» и включает повторение времен и пассива, а также новый материал: косвенные наклонения, модальные глаголы и неличные формы глагола в объеме и трактовке посильной и целесообразной для второго года обучения. При составлении упражнений авторы использовали некоторые примеры из известной у нас практической грамматики английского языка А. Томсона и А. Мартинета (A. J. Thomson and A. V. Martinet "A Practical English Grammar for Foreign Students", London, 1964), а также из пособия по разговорной речи С. Аллена (W. Stannard Allen. "Living English Structure", London, N. Y., Toronto, 1954). По сравнению с разделом упражнений по грамматике в учебнике для 1-го курса настоящий раздел почти не содержит пояснений к упражнениям в виде «примечаний» (Notes), так как студенты второго года обучения уже могут сами пользоваться имеющимися у нас грамматиками¹.

В пятом издании учебника по сравнению с четвертым произведены следующие изменения:

1. В разделе Essential Course

1) Частично заменен текст и упражнения первой (основной) части урока (ур. 3 — Introducing London). Тексты из второй части уроков 3, 7, 8 частично заменены. Доработаны некоторые тексты второй части уроков 3, 7, 8.

2) Имеется раздел, целью которого является упорядочение и углубление обучения студентов письменной речи. В конце каждого урока дается краткий информационный материал о правилах написания параграфа, изложения, эссе и т. п. Этот материал сопровождается иллюстративными примерами и заданиями².

3) Даны задания на интерпретацию текста, поскольку авторы считают необходимым уже на этом этапе учить студентов воспринимать текст в единстве его формы и содержания.

4) С целью дальнейшего усиления направленности учебника на устную речь даются речевые упражнения, причем особое внимание уделяется ролевой игре³.

5) Изменены лабораторные работы с учетом современных требований.

Авторский коллектив считает своим долгом выразить благодарность за помощь, оказанную в работе над учебником, старшему преподавателю кафедры психологии МПГУ им. В. И. Ленина Л. В. Поповой.

Авторы

¹ Бархударов Л. С., Шмелинг Д. А. Грамматика английского языка. М., 1965; Ganshina M. A., Vasilevskaya N. M. English Grammar. M., 1964; Kausanskaya V. L. and others. A Grammar of the English Language. Leningrad, 1959.

² Предполагается, что задания по указанному материалу должны быть равномерно распределены преподавателем на протяжении всего урока.

³ Для ролевой игры требуется широкое использование раздаточного материала.

ESSENTIAL COURSE

UNIT ONE

I

SPEECH PATTERNS

1. *If I were you, I should keep an eye on that boy.*

(Cf: If I am well, I shall have a walking holiday.)

If I had time, I should go to the theatre tonight.

If we were hungry, we should have a bite.

If you did not work enough, you wouldn't get good marks.

If Anne were in Moscow, she would ring me up.

If the weather were fine, we could go for a walk.

2. *I rather like the idea of having a cup of tea then.*

I dislike the idea of staying at home on such a fine day.

The children liked the idea of going for a walk.

All of us liked the idea of spending the day off out of town.

We disliked the idea of staying in town the whole summer.

Why don't you like the idea of having dinner at my place?

EXERCISES

I. Rewrite these sentences, using Pattern 1:

Example: a) If it is cold, we'll put on our warm coats.

If it were cold, we should put on our warm coats.

b) If my friends come to see me, I'll be very glad.

If my friends came to see me, I should be very glad.

1. If the boy is hungry, I'll give him something to eat. 2. If the supper is ready, we'll sit down to table. 3. If I get a good mark for my composition, I'll be happy. 4. If Mary has more free time, she'll read more. 5. If the weather changes, we'll go boating. 6. If I have no opportunity to see him, I'll be very sorry. 7. If it doesn't rain, I shan't have to take my umbrella with me. 8. If she finishes everything on Friday, she won't have to work on Saturday. 9. If you catch a cold, you'll have to stay at home. 10. If the child doesn't do what I tell him, I'll have to punish him.

II. Answer the following questions:

1. What would you do if you were late for your lesson? 2. Where would you go if you had a holiday in winter? 3. Who(m) would you invite if you arranged a party? 4. How long would it take you to walk home from the University? 5. Which would you prefer to go to, the Art Theatre or the Bolshoi Theatre? 6. Would you feel glad if it were spring now? 7. Wouldn't you like to go to the cinema after the lessons? 8. What film would you like to see?

III. Rewrite each of these sentences, using Pattern 2:

Example: The girl thought that it would be good to study a foreign language.

The girl liked the idea of studying a foreign language.

1. The students thought that it would be useful to work in the lab twice a week. 2. We liked the suggestion that we should visit our sick friend. 3. The children found that it would be interesting to go on an excursion. 4. We thought that it wouldn't be good to stay indoors all day long. 5. Wouldn't you like to go to the theatre tonight? 6. All of us thought that it would be nice to arrange a party at our University. 7. Is there anyone against our spending the holidays in the holiday camp? 8. We thought that it would be good to go to the cinema after the lessons.

IV. Translate these sentences into English:

1. Если бы я не устала, я бы пошла осматривать город. 2. Мы бы не пошли завтра на этот спектакль, если бы это не была премь-

ера. 3. Если бы я жила не так далеко, я бы заходила к вам почаще. 4. Если бы он говорил погромче, публика слушала бы его с большим интересом. 5. Будь у нее плохая память, она не запоминала бы сразу столько цифр (figures). 6. Я ничего не имела бы против поездки в Крым, если бы там не было сейчас так жарко. 7. Нам всем понравилась его мысль встретиться в начале учебного года.

V. Act out the dialogue. Make up your own after the model:

D i c k: What would you do if you had a boat?

T o m: I would sail in it, of course.

D i c k: Where would you sail?

T o m: All around the coasts of Britain. I would even try to sail across the Atlantic if my boat were big enough.

D i c k: What would you do if your parents didn't let you sail?

T o m: I would run away from home, I suppose.

D i c k: What would you do if your boat were wrecked in a storm?

T o m: I would get drowned, I suppose.

D i c k: It is just as well you haven't got a boat, I suppose.

VI. Explain the meaning of the following sayings and illustrate them:

1. If it were not for hope, the heart would break. 2. If the pills were pleasant, they would not be gilded. 3. If there were no clouds, we should not enjoy the sun. 4. If things were to be done twice all would be wise.

T E X T. ANNE MEETS HER CLASS

The children fixed their eyes upon Anne. Anne gazed back, feeling helpless.

"Now, children," began Miss Enderby firmly, "you are very, very lucky this term¹ to have Miss Lacey for your new teacher."

¹ term n

School terms in Great Britain are arranged in the following way:

Usually called
the first term the autumn term
the second term the winter
term or spring term
the third term the summer term

Approximate dates
Sept. 5 — Dec. 20
Jan. 5 — Mar. 25 (or later,
depending on the date of Easter)
Apr. 15 (or later) — Jul. 20

Anne gave a watery smile. The children's faces were unmoved.

"Miss Lacey," repeated Miss Enderby with emphasis. "Can you say that?"

"Miss Lacey," chorused the class obediently.

"Perhaps you could say 'Good morning' to your new teacher?" suggested Miss Enderby in an imperative tone.

"Good morning. Miss Lacey," came the polite chorus.

"Good morning, children," responded Anne in a voice which bore no resemblance to her own.

Miss Enderby motioned to the children to take their seats. "I should give out paper and coloured pencils," said Miss Enderby, "as soon as you've called the register². Keep them busy while you're finding your way about the cupboards³ and so on."

She gave a swift look round the class. "I expect you to help Miss Lacey in every way," said the headmistress. "D'you hear me, Arnold?"

The little boy addressed, who had been crossing and uncrossing his eyes in an ugly manner for the enjoyment of his neighbours, looked suitably crest-fallen.

"If I were you, I should keep an eye on that boy," murmured Miss Enderby. "Broken home — brother in Borstal⁴ — and some rather dreadful habits!"

Anne looked with fresh interest at Arnold and thought he looked quite different from what Miss Enderby said about

² to call the register is used only if the names are called out and the pupils answer. To mark smb. present/absent is often used in connection with registration. The expression to take the register is also used in the sense of "mark".

In schools the form teacher marks the register every morning before lessons, and often before afternoon lessons too. The register is a book with a list of the pupils' full names, addresses and dates of birth. When marked, the register is usually kept in the school office, and not taken to lessons.

In universities and colleges there is generally no formal marking of a register by the teaching staff.

³ cupboard *n*: a cabinet or closet fitted with shelves.

⁴ Borstal: an institution (like a prison) for young criminals.

him. Far too innocent and apple-cheeked to have such a record. But even as she looked, she saw his pink face express his scorn of Miss Enderby who was giving her final messages to the new teacher.

"Break⁵ at ten forty-five, dear," said the headmistress. "Come straight to the staff room. I will wait there till you join us. I will introduce you to those you didn't meet on your first visit. How do you like the idea of having a cup of tea then? We need rest after all. If there's anything that puzzles you, I shall be in my room. You can depend on me. Just send a message by one of the children."

She made her way to the door and waited before it, eyebrows raised as she turned her gaze upon the children. They gazed back in some bewilderment.

"Is no one going to remember his manners?" asked Miss Enderby.

With a nervous start Anne hastened forward to the door, but was waved back by a movement of her headmistress's hand. A dozen or more children made a rush to open the door. A freckled girl with two skinny red plaits was the first to drag open the door. She was rewarded by a smile.

"Thank you, dear, thank you," said Miss Enderby and sailed majestically into the corridor. There came a faint sigh of relief as the door closed behind her, and the forty-six tongues which had so far kept unnaturally silent began to wag cheerfully. Anne watched this change with some dismay. She remembered with sudden relief some advice given her at college in just such a situation.

"Stand quite still, be quite calm, and gradually the children will become conscious that you are waiting. Never, never attempt to shout them down."

⁵ **break** *n*: This is widely used in schools to denote a 10- or 20-minute interval in the middle of the morning (11—11.30).

Morning break and **afternoon break** are used in schools which also have a break between afternoon lessons. **Lunch break** can be used as a translation of «большая перемена». **Break** may also be used of the shorter time allowed for changing lessons.

Break is not generally used in universities and colleges, except in the sense of the 5- to 10-minute break between one class and the next, because there are usually no other breaks besides the lunch hour.

So Anne stood her ground waiting for the chattering to subside. But the noise grew in volume as conversations became more animated. One or two children ran across the room to see their distant friends. Two little boys attacked each other. A child with birthday cards was displaying their beauties to an admiring crowd round her desk. Arnold had removed his blue pullover and was attempting to pull his shirt over his head, in order to show his friends a scar on his shoulder-blade.

Amidst growing chaos Anne remained silent. She looked at the clock which jerked from one minute to the next and decided to let it leap once more before she abandoned hope.

One crumb of comfort, if comfort it could be called, remained with her. This was an outburst of natural high spirits. Her presence, she noted, meant nothing at all to them.

A chair fell over, someone yelped with pain, there was a burst of laughter, and Anne saw the clock jump to another minute. Anne advanced into action.

"To your desks!" she roared, "And quickly!"

With a pleasurable shock she saw her words obeyed. Within a minute order had returned. Refreshed by the break the children turned attentive eyes upon her.

Anne's self-esteem crept back.

(From "Fresh from the Country" by Miss Reed)

VOCABULARY NOTES

1. to look *v i/t* 1. смотреть, глядеть, *e. g.* I looked (up, down) at the opposite house, but saw no lights in its windows.

Syn. to stare, to gaze

to look means "to use one's eyes, to try to see", *e. g.* He looked at me, but didn't recognize me.

to stare means "to look steadily, with wide-open eyes, often with curiosity or surprise, or vacantly (бессмысленно, рассеянно)". We may stare at a person or thing, into the water, distance, fire or anything that has depth (пристально смотреть, глазеть, тарашить/пялить глаза), *e. g.* He stared at me as if I had asked him to do something impossible. He stared at the fire, deep in thought.

to gaze means "to look at smb. or smth. (or into smb.'s eyes) usu. long and steadily with interest, love, desire, in wonder, admiration, etc.", e. g. He's very fond of this picture, he can gaze at it for hours. The lovers stood with their hands clasped, gazing into each other's eyes.

to look about осматриваться, оглядываться по сторонам, e. g. I looked about, but saw no people anywhere.

Look ahead! Берегись!

to look (a thing) through просматривать что-л., e. g. Look through those documents, please.

to look after заботиться, ухаживать за кем-л., чем-л., e. g. I'll look after the child. Don't forget to look after the flowers when I'm away.

to look for искать кого-л., что-л., e. g. I've been looking for you since the very morning.

to look forward to (smth. or doing smth.) предвкушать что-л., с удовольствием ожидать чего-л., e. g. John looked forward to seeing Mario and his wife. Students always look forward to their holidays.

Look here! Послушай! e. g. Look here, wouldn't it be better to stay indoors in such nasty weather?

2. **казаться, выглядеть** (followed by an adjective, noun or like), e. g. He looks sad. The child looks ill (well). She looks like a real teacher. It looks like rain.

Note: **казаться** has two English equivalents — **to look** and **to seem**; **to look** means **выглядеть**, e. g. He looks young for his age. She looks beautiful in this dress. She looks a child; **to seem** means **производить впечатление** (it expresses various degrees of doubt), e.g. She seems (to be) clever. This village seems (to be) quite small now. He seems (to be) well educated.

look n 1. **взгляд**, e. g. There was something strange in his look.

Syn. stare, gaze, e. g. Lanny returned the man's stare, but didn't utter a word. The girl blushed when she noticed the stranger's fixed gaze.

to have a look at взглянуть, e. g. Have a look at this photo, do you recognize the man?

Note: The English for **взгляд** = **точка зрения** is **idea, opinion, (point of) view**, e. g. I don't know his point of view on (views on, idea(s) of, opinion of) this subject.

2. выражение, е. g. A look of pleasure came to her face. There was an angry look in her eyes.

2. to differ *vi* 1. различаться, отличаться (from smb. or smth. in smth.), е. g. The two brothers differ in their tastes. His plan differs from all the others.; 2. не соглашаться, расходиться во взглядах (from/with smb. in smth.), е. g. I differ from (with) you in this matter.

Ant. agree (with smb.; to smth.), е. g. Let's agree to differ (пусть каждый останется при своем мнении).

different *adj* 1. непохожий, не такой, отличный от (from), е. g. He is quite different from what I thought him to be. I want a different kind of book this time (*but*: I prefer books of a different kind). Our views on life are different.

Ant. alike, е. g. Our tastes are alike.

Note: Don't confuse the words **different** and **another** which may be translated by the same Russian word другой; е. g. I want another (другой = еще один) piece of cake. I want a different (другой = другого сорта, вида и т. д.) piece of cake. Let's try another (еще один) variant. Let's try a different (иного рода) variant.

2. разный, различный, е. g. A department store sells many different things. Every day our students get different written assignments.

difference *n* разница, различие, е. g. The difference between our views is not very great. I don't find much difference in the styles of these writers.

to make some (no, not much) difference (to smb.), е. g. It won't make much difference whether we do it today or tomorrow. You may stay or leave, it makes no difference to me.

3. rest *v i/t* 1. отдыхать, лежать, спать; давать отдых, е. g. He rested for an hour before going on with his work. She likes to rest after dinner. They stopped to rest their horses.

2. опираться, покоиться, держаться на чем-л., е. g. The roof rests on eight columns. There is always a cloud resting on the top of this mountain.

3. оставаться (лежать); класть, прислонять, е. g. Her fingers touched his forehead and rested there. She sat with her elbows resting on the table.

Note: The Russian word *оставаться* has several English equivalents, e. g. Пусть все остается как есть. Let the matter rest. Я не хочу здесь оставаться. I don't want to stay here. У нас осталось только 5 рублей. Only 5 roubles are left. Все остается без изменений. Everything remains without any changes.

rest *n* покой, отдых, сон, e. g. Rest is necessary after work. I had a good night's rest. We had several rests on our way up the mountains. *But:* Он отдыхал на юге. He spent his holiday in the South.

rest *n* (always with def. article) остаток, остальное, оставшаяся часть чего-л.

the rest of (the time, the books, etc.), e. g. Have you written all the exercises? — No, only half of them. The rest (of the exercises) may be done orally. Only five of us were present at the lesson, the rest (of the group) went to the meeting. I'll take an apple and you may take the rest.

4. comfortable *adj* 1. удобный; комфортабельный; уютный, e. g. a comfortable chair, room, bed, house; comfortable shoes, etc.; 2. *predic разг.* довольный, спокойный, чувствующий себя удобно, e. g. I'm sure you'll be very comfortable there; 3. утешительный, успокоительный, e. g. comfortable words

Ant. uncomfortable

to make oneself comfortable, e. g. Mr. Murdoch made himself comfortable in a chair and ordered a strong black coffee.

comfort *n* 1. утешение, поддержка, e. g. The news brought comfort to all of us. He was a great comfort to his parents.; 2. успокоение, покой, отдых, e. g. to be fond of comfort, to live in comfort

Ant. discomfort

comfort *vt* утешать, успокаивать

Note: **convenient** *adj* means suitable, handy, serving to avoid trouble or difficulty; e. g. convenient time, method, tool, place, etc. Will this bus be convenient to/for you? Let's arrange a convenient time and place for the conference.

Ant. inconvenient

convenience *n* 1. удобство (the quality of being convenient or suitable), e. g. at your earliest convenience; for convenience; 2. (*pl.*) удобства (device, arrangement, etc. that is

useful or convenient, e. g. central heating, hot water supply), e. g. The house has all modern conveniences.

Ant. inconvenience

5. **to run** (ran, run) *vi/t* 1. бежать, бегать, e. g. I ran all the way for fear of being late. As soon as we fired, the enemy ran.

2. ходить, плыть, курсировать (о трамваях, автобусах и пр.), e. g. Trams run on rails. Motor cars run along ordinary roads. The buses run every five minutes.

3. течь, литься, e. g. Torrents of water ran down the streets. Rivers run into the sea. Don't you hear the water running in the kitchen? If you have a bad cold, your nose runs.

4. тянуться, e. g. For several miles the road ran across a plain.

Note: For the Russian тянуться = простираться the verb **stretch** is used, e. g. The forest stretched to the South for many miles.

5. гласить, рассказывать, говорить(ся), e. g. So the story runs. The story runs ...

to run into smb. случайно встретиться с кем-л.; **to run into smth.** натолкнуться на что-л., e. g. Our car ran into the bus. I ran into a friend of mine on my way home.; **to run across smb./smth.** случайно встретить (натолкнуться на что-л.), e. g. The other day I ran across a very interesting article in the newspaper.; **to run over smb.** переехать, задавить кого-л., also: **to be run over** (by a car), e. g. But for the skill of the driver the man would have been run over by the bus.

runner n бегун

6. **join** *vt/i* 1. соединять(ся), объединять(ся), e. g. I couldn't join (together) the two halves of the vase, because a small piece was missing. Where do the two streams join (each other)?

Syn. unite

Note: **to join** usu. means "to put two things together", e. g. The island was joined to the mainland with a bridge; **to unite** usu. means "to join together (by a common aim or bond) several objects so as to form one new unit", e. g. Ukraine and Russia united in 1654. We united all our forces to drive the enemy out of our country. Workers of the world, unite! The United Nations Organization (UNO) was formed in 1945 in San Francisco.

2. присоединяться (к), e. g. Will you join me in my walk? We'll join you in a few minutes.

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3. **входить в компанию, вступать в члены, е. g.** If I were you I should join this club. He was twenty-two when he joined the army.

7. **depend** *vi* 1. **зависеть от (on/upon smb. for smth.), е. g.** We depend on the newspapers for information about world events. He depends on his sister for a living. Children usually depend on their parents (находятся на иждивении родителей).; 2. **полагаться, рассчитывать на кого-л., что-л., е. g.** You can depend upon the man. I depend on you to do it. Can I depend on this time-table or is it an old one?

It (all) depends как сказать; в зависимости от обстоятельств, *е. g.* Will you finish your work on time? — It depends.

NOTES ON SYNONYMS AND ANTONYMS

1. **Synonyms** are words expressing the same notion, but differing by certain additional characteristics. *E. g. to look, to stare and to gaze* express the same notion of turning one's eyes on something or somebody, but *stare* and *gaze* differ by their emotional colourings (see item 1 of Vocabulary Notes) whereas *look* describes the notion generally, without any additional characteristics. Such a general word in the group of synonyms is called the **synonymic dominant**.

To glance is another synonym of this group which differs from the rest of them by duration: it means looking at something briefly, **passingly, a moment only**.

2. **Antonyms** are words with contrasted meanings. *E. g. different — alike; convenient — inconvenient; love — hate; up — down.*

ESSENTIAL VOCABULARY (II)

Words

chorus <i>n, v</i>	differ <i>v</i>	join <i>v</i>
comfort <i>n, v</i>	difference <i>n</i>	look <i>n, v</i>
comfortable <i>adj</i>	different <i>adj</i>	rest <i>n, v</i>
convenience <i>n</i>	gaze <i>n, v</i>	run <i>v</i>
convenient <i>adj</i>	headmistress <i>n</i>	stare <i>n, v</i>
depend <i>v</i>		unite <i>v</i>

Word Combinations

to fix one's eyes on/upon smb.	to keep an eye on smb.
to feel helpless	to give (send) a message
to give a smile (a nod, a look, etc.)	to turn one's eyes (gaze) upon smb./smth.
to bear (to have) a strong resemblance to	to run across
to motion to smb.	to run into
to give out (pencils, leaflets, readers, workcards, sets of material, etc.)	to run over
to call the register (the roll)	to shout smb. down
	to abandon hope

EXERCISES

I. Read the text and talk on the following points (A. Grammar, B. Word usage):

A. 1. Why is the Present Perfect used in "... as soon as you've called the register"? 2. Why is the Past Perfect Continuous used in "... who had been crossing and uncrossing his eyes in an ugly manner ..."? 3. Why is the Present Indefinite used in "... till you join us"? and in "If there's anything that puzzles you ..."? 4. Tick off all the sentences with the oblique moods. Translate them.

B. Pick out all the words and phrases describing the children's actions.

II. Read the following words with silent *t*, *p*, *gh*. Memorize them:

hasten, fasten, listen, Christmas, castle, whistle, jostle, nestle, wrestle; cupboard, pneumonia, psychology, raspberry; neighbour, nightingale, straight, naughty, high, height, through, sigh.

III. a) Write the Past Indefinite and Past Participle of the verbs:

grow, creep, bear, break, keep, think, leap, mean, fall, find, feel, say, cling, hear, meet, run, show;

b) the Past Indefinite and Present Participle of the verbs:

differ, prefer, murmur, appear, occur, recover, remember, chatter, refer, stir, water, fear, offer, drag, wag, plan, chat, slip, beg.

IV. Find nouns related to the verbs below. Pay special attention to the spelling of the suffix -ence/-ance. Place them in two columns:

depend, differ, exist, accept, resemble, attend, perform, insist, occur.

V. What nouns are these adjectives derived from? What is the meaning of the suffixes -ed, -y? Translate the adjectives:

a) freckled, nosed, haired, winged, horned, bearded, feathered;

b) watery, skinny, grassy, silky, bony, branchy, wavy, stony.

VI. Answer these questions:

1. How was Anne introduced to her class? 2. What did she feel at that moment? What words does the author choose to describe her feelings? 3. What instructions did the headmistress give to the young teacher? What do you think of them? 4. Why did Anne "look with fresh interest at Arnold?" Describe Arnold's appearance and behaviour. 5. How did the other children behave in Miss Enderby's presence? (Find words describing their behaviour.) 6. Why do you think "there came a faint sigh of relief" after Miss Enderby left the classroom? Describe the children's behaviour after she left. 7. What advice given her at college did Anne remember? Did she follow the advice? What was the result? Why did the children behave like that? 8. How did Anne restore the order? Do you think it was the only way out? 9. Comment on the words: "Anne's self-esteem crept back".

VII. Comment on the meaning of the prepositions *for*, *in*, *with* in the sentences below:

A. 1. ... you are very, very lucky this term to have Miss Lacey **for** your new teacher. 2. They chose him **for** their leader. 3. Must you have George **for** a master — here, and our mother **for** a school-mistress? 4. I still want you **for** my wife.

B. 1. "Perhaps you could say 'Good morning' to your new teacher?" suggested Miss Enderby **in** an imperative tone. 2. "Good morning, children," responded Anne **in** a voice which bore no resemblance to her own. 3. They conversed **in** a whisper.

C. 1. They gazed back **in** some bewilderment. 2. If a man is **in** grief, who cheers him; **in** trouble, who consoles him; **in** wrath, who soothes him; **in** joy, who makes him double happy; **in** prosperity, who rejoices; **in** disgrace, who backs him against the world? Who but woman?

D. 1. Anne looked **with** fresh interest at Arnold. 2. Anne watched this change **with** some dismay. 3. **With** a nervous start Anne hastened forward to the door. 4. She remembered **with** sudden relief some advice given her at college in just such a situation.

E. 1. ... someone yelped **with** pain. 2. His voice trembled **with** horror. 3. He was dying **with** hunger. 4. The boys were speechless **with** fear. 5. Ruth's eyes were wide **with** wonder.

VIII. Form adjectives and nouns from the given words with the help of the prefixes *un-*, *in-*, *mis-*, *dis-*:

convenient, convenience; comfort, comfortable; dependent, dependence; different, difference; able, capable; important; experienced; obedient; understanding; honesty.

IX. a) Fill in prepositions where necessary:

Can you remember your first day ... school? It was probably rather confusing. I am sure you ran ... your mother thinking she was deserting you. When the child goes ... school ... his first day, he has to watch ... his mother leaving. The teacher must convince him that ... the end ... the day his mother and his home will still be there. It is difficult to make the newcomer join ... a game or a walk. A new life, completely different ... what he is used ... begins.

The mothers are as upset as their children. They hang ... their eyes fixed ... their children and dislike leaving them ... their fate.

The best way to deal ... the situation is to get the child used ... the idea ... school, to help him ... every way. Much de-

pend ... the parents. ... the beginning ... the term the mother should take her child to see the teacher and to look ... the school. The first day should be something to look ... and not to be feared.

b) Retell what you've read.

c) What measures would you suggest to settle the newcomers?

X. Study Vocabulary Notes, translate the illustrative sentences into Russian and write your own sentences with the new words and phrases.

XI. Use *stare* or *gaze* instead of *look* where possible:

1. It's impolite to look at people like that. 2. A big crowd stood on the pavement looking at a broken car. 3. No wonder people stand looking at this picture for hours: it's beautiful. 4. The little boys stood looking at each other ready to start a fight. 5. Look at her: again she is looking out of the window with that strange expression of hers. 6. When I looked at her eyes I guessed that she had cried. 7. The Greek myth runs that Narcissus looked at his own reflection in the water until he fell in love with it. 8. He stood looking around as if he tried to impress on his memory everything he saw.

XII. Fill in

a) *look* or *seem*:

1. The weather ... quite warm though it's only 5°C above zero. 2. The children ... tired but they ... greatly pleased with the trip, don't they? 3. The host and the hostess ... a bit old-fashioned, but they ... to be hospitable and friendly. 4. She ... to be very light-minded, but she only ... it, in fact she is a very serious and hard-working student. 5. My brother says that people usually ... what they are and I believe that people are very often quite different from what they ... to be.

b) *another* or *different*:

1. The teacher tried to explain the rule in a ... way and I understood it at once. 2. The schoolboy returned the book he had read and asked for ... book, but of a ... kind, he said, as he wanted to have a rest from detective stories. 3. I asked for a pair of shoes of a ... kind, but the shop-girl said that the rest of the shoes were not my size.

c) *stretch or run*:

1. A small stream ... along the road. 2. These steppes ... to the South for miles and miles. 3. The path ... across the field for a mile and then was lost in the forest. 4. No matter how hard I looked I saw only a vast plain ... before me. 5. The ugly scar (шрам) ... right across the man's left cheek. 6. For how many kilometers does this forest ...?

d) *comfortable or convenient*:

1. I like to sleep on a camp-bed, I find it very 2. I believe Friday the only ... day for our meeting, we have only four lectures on that day. 3. Though the flat was rather ..., warm, light and cosy, it was not ... for our work as it was rather small. 4. These shoes are very ... for wear in wet weather as they have rubber soles.

e) *join or unite*:

1. The two streams ... at the foot of the mountain. 2. ... we stand, divided we fall. 3. One by one the children ... in the game. 4. The partisans' detachment ... the regular army and the enemy lost the battle against their ... forces. 5. All peace-loving people should ... in their struggle against a new war. 6. Won't you ... me in a walk?

XIII. Paraphrase the following:

1. It is of no importance. 2. Rivers flow into the sea. 3. You can't rely on him. 4. Make yourself at home. 5. French is unlike English in having far more verbal inflexions. 6. He seems to be ill. 7. Connect these points with a line. 8. This street stretches east and west. 9. He refused to live at the expense of his parents. 10. I disagree with you. 11. I'll drive the car into the garage. 12. Will you come with us? 13. I met him by chance in London last week. 14. Listen to me, Tom! 15. This tool is easy to use. 16. These are not the same people with the same name. 17. Why is Jane silent?

XIV. Translate these sentences into Russian. Write your own sentences with the new words and phrases:

1. He looked about the room and caught sight of the case containing the jewels which had been carelessly left open on the table. 2. The difference was curious between her intense

expectation of the previous day and her present indifference. 3. **United** we stand, divided we fall. 4. My father reminded me that I was entirely **dependent** upon him. 5. The many men he **ran across**, belonging to a **different** world, had filled him perhaps with admiration and envy. 6. I'm always doing things on the spur of the moment — to my own **inconvenience** and other people's. 7. It made him **uncomfortable** to alter his plans and think out something new. 8. He was angry with Norah because she had not let the matter rest.

XV. Retell the text: a) in indirect speech; b) as if you were Anne.

XVI. Write: a) a letter from Anne to a friend of hers about her first experience at school; b) an answer of a friend of Anne's to this letter.

XVII. Make up dialogues based upon the text between: a) Anne and a friend of hers, a young teacher discussing their first lessons; b) Anne and Miss Enderby discussing the problem of discipline in class; c) Anne and her college teacher discussing situations like that described in the text.

XVIII. Miss Barrett, a young teacher from Bel Kaufman's 'Up the Down Staircase', once "had an epidemic of unprepared students". Study the reasons they gave for neglecting to do their homework. What other reasons could they have given? Elect one student to play the part of the teacher who should respond in each case. Role-play the whole situation.

Why I Didn't Do My Homework

— I know homework is essential to our well-being, and I did it but I got into a fight with some kid on our way to school and he threw it in the gutter.

— My dog chewed it.

— I didn't know we were supposed to do it.

— I fell asleep on the subway because I stayed up all night doing my homework, so when it stopped at my station I ran through the door not to be late and left it on the seat on the subway.

— I did it but left it home by mistake.

— The baby spilled milk on it.

— My brother took "my" homework instead of "his".

— The page was missing from my book.

— I lost my book and just found it.

— There's no room in my house now my uncle moved in and I have to sleep in the hall and couldn't use the kitchen table.

— Someone stole it.

— What homework?

XIX. Translate the following putting it in your own words. Comment on what you have read:

... Детей нет — есть люди, но с иным масштабом понятий, с иным запасом опыта, иными влечениями, иной игрой чувств. Помни, что мы их не знаем...

Все современное воспитание направлено на то, чтобы ребенок был удобен, последовательно, шаг за шагом, стремится усыпить, подавить, истребить все, что является волей и свободой ребенка, стойкостью его духа, силой его требований.

Вежлив, послушен, хорош, удобен, а и мысли нет о том, что будет внутренне безволен и жизненно немощен. ...

Обратили ли вы внимание, как часто, когда раздается в передней звонок, вы слышите просьбу:

— Я отворю?

Во-первых, замок у входных дверей трудный, во-вторых, чувство, что там, за дверью, стоит взрослый, который сам не может сладить и ждет, когда ты, маленький, поможешь...

Вот какие небольшие победы празднует ребенок, уже грезящий о дальних путешествиях, в мечтах он — Робинзон на безлюдном острове, а в действительности рад-радехонек, когда позволят выглянуть в окошко.

(Януш Корчак. Как любить детей.)

XX. Arrange a talk on the following topics:

1. Difficulties awaiting young teachers.
2. Reasons for children's being unmanageable.
3. How to direct a child's energy into the right channels.
4. Ideal upbringing.

XXI. Translate these sentences:

1. Я огляделась вокруг и увидела, что в поселке (village) не осталось ни одного деревянного дома.
2. Старый доктор остался тем же добрым, искренним человеком, каким (that) мы знали его с детства.
3. Остается по крайней мере месяц до нашего отъезда, но мы уже с нетерпением ждем отпуска и строим разные планы на лето.
4. Дай мне знать, если ты решишь остаться у своей тети на осталь-

ную часть каникул, я тогда присоединюсь к тебе. 5. Остается одно: попросить эту старушку присмотреть за детьми. 6. Послушай, я подмету пол и помою посуду, а ты сделаешь все остальное, ладно? — Хорошо. 7. Несколько человек остались на волейбольной площадке, а остальные игроки пошли в бассейн поплавать. 8. Вы ищите ваше пальто? Оно осталось в саду. Разрешите, я его принесу (fetch it).

XXII. Try your hand at teaching.

1. The situation given below could cause difficulties for the teacher. Describe how you would handle the situation in the teacher's position. Decide amongst your group which is the most practical solution:

Bill, a fourth former, was always telling the class about his dog Timber, the tricks he could perform, what a wonderful watch-dog he was and how Timber would protect Bill. Each week he would come to school and tell about the wonders of Timber.

As it turned out, Bill did not own a dog and none of his relatives or close friends had such a dog.

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

Notice:

a) The following forms express annoyance and irritation.

— Do try to work on your own.

— Just speak up a little!

b) You can make your commands sound more polite by using either a low rising tone or words, phrases and structures like "please; I'm afraid; I think; perhaps; don't you think; I (don't) want you to...; I (don't) expect you to...; would you like; would you, please; ..., will you; ..., could you; what if...; let's/let's not."

Assignments:

1. Practise giving instructions to pupils in a polite manner, use the phrases below:

go on to the next exercise, carry on (proceed) reading, repeat what you said, copy this off the board, work in twos

(threes), share the textbook, try the next item, practise the irregular verbs, listen carefully to what I say, etc.

2. Take it in turns to play the part of the teacher beginning and finishing the lesson. Make sure that you don't sound too straightforward. (See "Classroom English", Sections II and III.)

LABORATORY EXERCISES (I)

1. Listen to the text "Anne Meets Her Class", mark the stresses and tunes, repeat the text following the model.

2. Respond as shown in the models, check your replies.

3. Combine the sentences into one conditional sentence.

4. Write a spelling-translation test:

a) Translate the phrases into English.

b) Check them with the key.

5. Answer the questions using the phrases "to like the idea/dislike the idea".

6. Translate the sentences into English. Check your sentences with the key.

7. Listen to the jokes connected with school life. Get ready to retell them in indirect speech.

II

T O P I C: CHOOSING A CAREER

T E X T A. WHAT'S YOUR LINE?

School! Lessons, games, clubs, homework. A bell rings. You go to a classroom. A bell rings. You have lunch. A bell rings. You go home.

But one day you go to school for the last time. What to do after that? You realize that the time to choose one job out of the hundreds has come. It's going to be a hard choice and nobody can make it for you.

Before you can choose, you ask yourself quite a lot of questions. What do you know you are good at? What do you enjoy doing? Perhaps you enjoy working with your

hands. Or you may prefer using your head — your brains. Are you interested in machines? Or do you like meeting people? It's difficult to know all the answers to these questions until you have left school and actually begun work.

Many young people consider teaching as a career. It's not surprising: after your parents your teacher may be the most important person in your life. With all the teachers you meet, you think there isn't anything you don't know about the work. That's where you are wrong, since only those who are in it can appreciate it. Have you ever asked yourself why most teachers are so devoted to their work and privately think, though they may not like to admit it openly, that they serve humanity doing the most vital job of all? Those of us who spend our days in schools know how rewarding the job is. At the same time it is not easy and a real challenge to your character, abilities and talent, as teaching is a constant stream of decisions.

Children in your classroom aren't just boys and girls. Every one is a unique individual who has never been before and will never again exist. If you like people, you will love teaching. To be a good teacher you must be genuinely interested in what you are doing.

The most important things in the world are awareness and learning — wanting to know every day of your life more and more and more. Because every time you learn something new you become something new. An ignorant teacher teaches ignorance, a fearful teacher teaches fear, a bored teacher teaches boredom. But a good teacher catalyzes in his pupils the burning desire to know and love for the truth and beauty.

John Steinbeck, writing about his school days said, "I've come to believe that a great teacher is a great artist and you know how few great artists there are in the world. Teaching might even be the greatest of the arts since its medium is the human mind and the human spirit." What an incredible responsibility to be the guardians of the human spirit and

the human mind! I think, that is the reason why humanity has the deepest respect for teachers.

I would never stop teaching and I'm sure that you, having chosen it for your career, feel the same way. If you don't feel that way then, please, for all our sakes, get out! The human mind and the human spirit are too wondrous to destroy. But if you are prepared to accept the responsibility, I wish you all the luck in the world.

A Teacher

TEXT B. CHOOSING IS NOT SO EASY AS IT LOOKS

J a n e: Hallo, Bob!

B o b: Hallo!

J a n e: Oh, you've just left college, haven't you?

B o b: Yes.

J a n e: What are you going to do?

B o b: Er... well, it looks like a choice between teaching or going into an office and... I think I'd much prefer to go in for teaching, because... well you get long holidays.

J a n e: But, Bob, wouldn't you get bored with the same routine year after year teaching... teaching the same material to the children. And... a sense of responsibility you need — all those children, all those parents.

B o b: Oh, look, it wouldn't be as boring as... as working in an office. Teaching is terribly stimulating. It's ... new every day — I'm sure I'd enjoy it.

J a n e: But I mean, there's so much variety in office work! Look at my job: I'm dealing with people and their problems, there're new situations to cope with all the time.

B o b: Yes, that's quite true, but I think there's a number of differences between teaching and office work and, well, I think I'll go in for teaching because... it really attracts me.

(From J. Jones "Functions of English". *Cam.*, 1981)

Memory Work

Autumn Fires

In the other gardens
And all up the vale,
From the autumn bonfires
See the smoke trail!
Pleasant summer over
And all the summer flowers,
The red fires blaze,
The grey smoke towers.
Sing a song of seasons!
Something bright in all!
Flowers in the summer,
Fires in the fall!

(R. L. Stevenson)

ESSENTIAL VOCABULARY (II)

Words

appreciate <i>v</i>	genuinely <i>adv</i>	responsibility <i>n</i>
career <i>n</i>	job <i>n</i>	responsible <i>adj</i>
challenge <i>n</i>	profession <i>n</i>	vital <i>adj</i>
choice <i>n</i>	reliable <i>adj</i>	vocation <i>n</i>
educate <i>v</i>	respect <i>v</i>	work <i>n, v</i>

Word Combinations

to make/take a (careful) choice	rewarding/stimulating work
to have no choice	to be devoted to smth. or smb.
to be interested in	to be responsible for smth.
to leave/finish school	to take/accept responsibility
school leaver	to have/need a sense of responsibility
to consider teaching (medicine, etc.) as a career	to cope with smth.
to take up a career/a job	to earn/enjoy gratitude and respect
to go in for teaching	to have (no) respect for smb. or smth.
to be in teaching (medicine, banking, etc.)	love of smth./for smb.
to be in/out of one's line	

Note: The nouns "work, job, profession, career, vocation" have more or less the same meaning. Nevertheless there is a certain difference in their semantics and usage.

"Work" has the most general meaning and can be applied to anything one has to do in the way of making a living. "Job" is close to it in its meaning but tends to denote less prestigious work. Apart from that the word "job" can also denote a position in employment, in which case the difference between the words "work" and "job" is quite obvious (e. g. I'm very fond of my job, even though it means doing a lot of work). "Profession" is work which requires advanced education and special training. Traditionally it's applied to law, medicine, architecture and military career. The word "career" itself means either a course of progress in the life of a person or has the same meaning as the word "work" and is mostly when speaking of the choice of work. The word "vocation" means the kind of work to which a man is led by natural talents (compare with the word "calling"). It's a learned word and is seldom used in everyday speech.

Remember that the word "work" in the meaning mentioned above is uncountable and shouldn't be used with the indefinite article or in the plural.

In contrast to it the word "job" is countable and can be used with the indefinite article.

EXERCISES

I. a) Transcribe and learn to read the following words:

machines, appreciate, humanity, vital, challenge, individual, awareness, ignorance, fearful, boredom, medium, accept, routine, stimulating, variety.

b) Study Texts A and B and explain the meaning of the words and word combinations listed below:

think privately, the most vital job, a rewarding job, a challenge to your character, an ignorant teacher, a guardian, the same routine, stimulating work, to go in for teaching

II. a) Write English equivalents of the following words and phrases. Use them in sentences of your own:

сделать выбор, иметь призвание (способности) к чему-л., интересоваться чем-то, подумать о профессии учителя, оценить, быть преданным своей работе, служить людям, жгучее стремление к знаниям, уважение к кому-л.

b) Find in Text A synonyms to the following words and word combinations:

to do well in smth., in fact, because, faithful, confess, gratifying, sincerely, knowledge, to ruin.

III. a) Enlarge upon the following topics:

1. After your parents your teacher may be the most important person in your life. 2. Teaching is not easy and a real challenge to your character, abilities and talent. 3. To be a good teacher you must be genuinely interested in what you are doing. 4. Teaching is a constant stream of decisions. 5. Every time you learn something new you become something new.

P r o m p t s: there's one more thing to be noted, moreover, what's more..., I might as well add that..., in addition, on top of that..., something else I'd like to say is..., talking of... .

b) Comment on the quotation from John Steinbeck, say if you share his opinion. Do you also think that teaching equals art? Why do you think that? Find more quotations concerned with teachers and teaching, comment on them.

c) Continue the text on the part of the teacher. You may find the following ideas useful:

A good teacher is one who learns all the time, from life from colleagues, from children; a professional teacher integrates theory and practice; this sort of work demands great patience; there are many skills necessary for good teaching.

d) Prepare a 3-minute talk on one of the great teachers of the past or today, give reasons for your choice.

IV. a) Act out the dialogue "Choosing is not so easy as it looks".

b) Role-play a talk between an intending teacher and a will-be journalist on differences and similarities of the careers they've chosen. Use Text B and Essential Vocabulary II.

V. Speak about:

1. possible change in the system of secondary education in Russia.

P r o m p t s: universal compulsory education, to extend the training course, to improve the educational process, to

modernize programmes and manuals, to use up-to-date technical equipment, to improve labour education and career counselling (профориентация), to provide optional training in various subjects.

2. an ideal school as you see it.

VI. Read the jokes below. See how the verbs *learn* and *study* are used in the context. Consult a dictionary and find out the difference in their meaning and usage. Retell the jokes in indirect speech:

1. A young teacher just beginning his career asks advice of an older member of the faculty: "What have you learned in your years of experience?"

"I've learned one thing. Often you will find while you are giving a lesson in class that there is one young upstart who always disagrees with you. Tell me, would you stop him and try to make him shut up right then and there?"

"I suppose I would."

"Well, don't. He's probably the only one who is listening to you."

2. A high-school girl seated next to a famous astronomer at a dinner party struck up a conversation asking, "What do you do in life?"

He replied, "I study astronomy."

"Dear me," said the young miss, "I finished astronomy last year."

VII. Translate the sentences using the words *learn* and *study* in their different meanings:

1. В молодости он изучал химию в университете. 2. Дети легко учат иностранные языки. 3. Я очень огорчился, когда узнал, что не сдал экзамен. 4. Весь вечер он занимался в своей комнате. 5. Изучите эту информацию очень внимательно: она поможет вам сделать правильный выбор. 6. Моя сестра учится, чтобы стать юристом. 7. К сожалению, он так и не научился читать и писать. 8. Вам еще предстоит научиться, как справляться с трудными проблемами на уроках.

VIII. Comment on the given proverbs. Make up a situation centered round one of them:

1. Better unborn than untaught.

2. Like teacher, like pupil.

3. A little knowledge is a dangerous thing.

IX. a) Fill in prepositions and adverbs where necessary:

Dialogue

B o b: What are you going to take... as a career?

J o h n: Architecture. Actually, I've already started. I began my studies ... last October.

B o b: What are you going to do when you finish?

J o h n: Oh, I shall go back ... home and practise ... my native town. There's a lot of useful work to be done there — building schools, hospitals, homes ... the people.

B o b: What **made you decide** to take ... architecture as a career?

J o h n: Well. I **was good** ... Maths and Art ... school and I think I **had a certain feeling** ... design. My teacher **encouraged** ... me and said I **had a bent** ... architecture.

B o b: I find that some young people fail to take ... a career because they're not sure what they want to do and what **career opportunities** there are.

J o h n: Yes, that's true. But usually your personal qualities show ... school, don't they? Teachers guide and encourage ... the young to take ... the careers ... which they're best **suited**.

b) Tell your friends how John chose his career.

c) Make up your own dialogues on choosing a career. Use the word combinations in bold type in them.

X. a) Read the following:

Caring teachers take an active part in defending peace and in solving other social problems, such as struggling for better living conditions and a happier future for their pupils. Their demands are well grounded since millions of boys and girls throughout the world are being deprived of a happy childhood.

b) Support the idea with information from Russian and/or foreign press. Pay special attention to the situation in the USA and Great Britain.

c) Speak on:

1. your idea of a happy childhood;
2. the problem of deprived children in Russia and abroad

XI. Here is a series of extreme opinions. Build a conversation about each topic. Begin as in the model:

English is a very easy language to learn.

A.: It says here English is a very easy language to learn.

B.: I'm not sure I quite agree. I'd say it's fairly difficult.

A.: Why do you think that?

B.: Well, ...

Opinions:

1. A teaching career isn't suitable for men.
2. Teaching a foreign language in a school is pointless.
3. Education is the responsibility of teachers and parents shouldn't interfere.
4. Schoolchildren should be allowed to choose the subjects they want to study.
5. In the near future schoolteachers will be replaced by computers.

XII. Translate the sentences below into English. Use Essential Vocabulary II:

1. Любовь к детям заставила его стать учителем, и он никогда не жалел о своем выборе. 2. Похоже, придется выбирать между работой в детском саду и учебой в пединституте. 3. В моей работе нет большого разнообразия, но у нее есть свои достоинства. 4. Боюсь, что в этот раз школьникам нелегко будет справиться с заданием. 5. Успехи учеников в большой степени зависят от их учителя и его профессионального мастерства. 6. Работа в школе требует от вас ума, такта и чувства ответственности. 7. Уважение людей можно заслужить только честным трудом. 8. Не каждый, кто получает профессию учителя в Великобритании, может найти себе работу. 9. Я работаю учителем уже много лет и могу сказать, что не смог бы найти более благородного труда. 10. Мой друг выбрал себе профессию врача, еще когда учился в школе. Он всегда был уверен, что эта работа самая важная на свете. 11. Любовь к музыке и интерес к педагогике (theory of education) заставили меня подумать о профессии учителя музыки. 12. Часто выпускникам школ бывает трудно решить, какую профессию выбрать. В этом случае учителя и родители могут помочь им сделать правильный выбор. Кроме того, в каждой школе существует система профориентации. 13. В нашей стране профессия учителя традиционно была одной из самых уважаемых. 14. Что привлекает вас в работе учителя?

XIII. Role-playing. a) Act out in pairs the following situations; use **Essential Vocabulary II**:

1. Mike's father has been asked by the headmaster to come to school because of his son's unusual behaviour: bad marks, lots of missed classes, rude behaviour. Discuss the causes of his behaviour and steps to be taken.

2. Next year George and Nick are going to take entrance examinations at the University. Imagine a talk between them about their plans and the reasons that have determined their choice.

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

4. Imagine a talk between two friends, one of whom is fed up with his or her present boring, unrewarding job. The other tries to suggest what he or she should do.

P r o m p t s: might it be an idea to ...; have you ever thought of ...; you could always ...; if I were you, I'd ...; why don't you ...; you'd better ...

b) Role-play the following situation:

You are at a Parent-Teachers association meeting. You are discussing a problem you feel very strongly about. Among you there is a mother who's sure that children shouldn't be strictly disciplined at school, a father who has the opposite opinion, a father who tends to blame teachers for his children's faults, a grandmother who tends to spoil her grandchildren, a mother who gives other parents advice for the only reason that her daughter is at the head of the class.

XIV. Pick one of these topics and discuss it, making sure each member of the group gets a chance to speak:

1. How to encourage a child to make better progress at school? Should parents use: praise, presents, promises of future rewards?

2. Should a child be punished? If not, how to make children obey?

3. Should children be allowed to wear clothes of their own at school? Should boys be allowed to have long hair, and girls to use make-up?

4. How can parents help teachers with out-of-school activities?

5. Should parents insist on their children doing equally well in all the subjects or should they encourage their sons and daughters to specialise in one or two subjects essential for their future career?

XV. a) Read and translate the text:

My Memories and Miseries As a Schoolmaster

The parents of the boys at school naturally fill a broad page in a schoolmaster's life and are responsible for many of his sorrows. There are all kinds and classes of them. Most acceptable to the schoolmaster is the old-fashioned type of British father who enters his boy at the school and says:

"Now I want this boy well thrashed if he doesn't behave himself. If you have any trouble with him let me know and I'll come and thrash him myself. He's to have a shilling a week pocket money and if he spends more than that let me know and I'll stop his money altogether."

Brutal though his speech sounds, the real effect of it is to create a strong prejudice in the little boy's favour, and when his father curtly says, "Good-bye, Jack" and he answers, "Good-bye, father," in a trembling voice, the schoolmaster would be a hound, indeed, who could be unkind to him.

But very different is the case of the up-to-date parent. "Now I've just given Jimmy five pounds," he says to the schoolmaster, in the same tone as he would use to an inferior clerk in his office, "and I've explained to him that when he wants any more he's to tell you to go to the bank and draw for him what he needs." After which he goes on to explain that Jimmy is a boy of very peculiar disposition, requiring the greatest nicety of treatment; that they find if he gets in tempers the best way is to humour him and presently he'll come round. Jimmy, it appears, can be led, if led gently, but never driven.

During all of which time the schoolmaster, insulted by being treated as an underling, has already fixed his eye on the undisciplined young pup called Jimmy with a view of

trying out the problem of seeing whether he can't be driven after all.

(From "College Days" by S. Leacock)

b) Answer the questions below:

1. How does the author characterize two opposite types of "British father"? 2. Why, in Leacock's view, the "old-fashioned" type is more acceptable for a schoolmaster? Would you prefer to have Jack or Jimmy for a pupil? 3. How did the acquaintance with the fathers influence the schoolmaster's attitude to the boys? Do you find it natural? 4. Do you think the problems raised in the text are outdated? Justify your answer. 5. In what way should teachers and parents co-operate in educating the child?

XVI. Act as an interviewer. Let the rest of the group speak about why and how they decided to qualify as a teacher of languages. Find out:

1. if anybody or anything influenced their choice;
2. when they finally made up their minds;
3. what attracts them in the work;
4. what they consider its advantages and disadvantages.

XVII. Interview a teacher at the school where you have school practice. Ask him or her the questions from Exercise XVI and also try to find out:

1. how long he or she has been in teaching;
2. if he or she ever regretted having taken up the job;
3. what is the most notable feature of teaching;
4. what advice he or she can give to a teacher trainee.

Discuss the interviews in class.

XVIII. Comment on the picture (p. 39). You may find these phrases useful:

a Teacher-Parent Association meeting; to keep discipline in the classroom; to use traditional (new) methods; to be in the habit of giving orders; to be strict with the pupils; to tell the pupils off; a bossy teacher.

"I will now explain the progressive methods by which your children are taught — so keep quiet, sit up straight and don't fidget."



XIX. Film "Mr. Brown's Holiday".¹ Film segment 1 "An Unexpected Turn" (London), a) Watch and listen, b) Do the exercises from the guide to the film.²

STUDIES OF WRITTEN ENGLISH

I

Clarity, interest and emphasis are marks of good writing. Good writing is also based on selection of words in a sentence, on organization of sentences in a paragraph, and on unity of a written passage. These are the main objectives of the second-year studies of written English.

¹ «М-р Браун в отпуске». Авторы сценария: Е. Сергиевская, А. Морозова, А. Штаден. Научные консультанты: Е. Кириллова, Н. Федотова. Режиссер А. Штаден. «Леннаучфильм», 1977.

² Кириллова Е. П., Сергиевская Е. Г. Методические рекомендации к учебному фильму на английском языке «М-р Браун в отпуске». М., 1978.

Patterns of written prose. When writing you may choose to describe the facts or events, to tell a story about them, to argue about them or to explain them according to your understanding. These verbs correspond to four basic forms of treating a topic: **description, narration, argumentation, and exposition** (explanation).

Paragraph is a single sentence or a group of related sentences expressing and developing a basic idea, or a particular phase of thought. The paragraph is a practical device in writing. Its purpose is to indicate the beginnings and endings of a thought unit. The beginning of a paragraph is indicated by beginning a line a little in from the margin.

Here is a short paragraph **describing** a well-known portrait: "Mona Lisa (Gioconda) is represented sitting in front of a marble balcony. The left arm rests on the arm of the seat, and the fingers fold over the end of it. The right hand, perhaps the most perfect hand ever painted, lies lightly over the left hand and wrist. On sleeves and bodice the pleats of the satin dress take the light." (*From "Leonardo da Vinci" by E. Mc. Curely*)

The author presents his impressions of the portrait and describes it in detail.

Here is another example of a paragraph **telling a story**: "A rather dreadful thing happened in the car as they were driving up from the beach to the ancient town, once a Norman port, but now left high and dry by the receding sea." (*From "The Wind" by A. Bennett*)

Here is an example of a paragraph of **argumentation**: "I am here to say a very few words on the whole question of the treatment of animals by our civilized selves. For I have no special knowledge, like some who will speak to you, of the training of performing animals. I have only a certain knowledge of human and animal natures; and a common sense which tells me that wild animals are more happy in freedom than in captivity — domestic animals are more happy as companions than as clowns." (*From "On Performing Animals" by J. Galsworthy*)

The author tries to convince the reader of his point of view: he dislikes the idea of turning domestic animals into performers in the circus.

The **expository** paragraph below makes it clear what politeness is: "It isn't only with acquaintances and friends that politeness counts so much. Half the trouble in marriage and other family relationships begins with the throwing of politeness overboard. Politeness is often little more than the exercise of self-control, which is as valuable a quality in friendship as kindness itself." (*From "Effective English and Personal Efficiency Course"*)

Note: These patterns of writing seldom occur alone, more often they are joined together.

Assignments:

1. Read the text "Anne Meets her Class" and point out the paragraphs of description, narration, argumentation and exposition. What does the author like to describe in this episode? What is he telling the reader about? What argument is Anne thinking of to manage the class? What is Miss Enderby trying to explain to Anne?

2. Search Texts A, B (P. II) for the basic forms of treating the topic "On Teaching" and prove your selection of paragraphs.

3. Write a paragraph describing the picture suggested by the teacher.

4. Write a short paragraph about your visit to a former schoolmate.

5. Write a paragraph supporting or arguing Jane's and Bob's idea about teaching. (See the Dialogue.)

LABORATORY EXERCISES (II)

1. a) Listen to the text "What's Your Line?", mark stresses and tunes, practise reading the text.

b) Listen to the dialogue and learn it by heart.

2. Respond as in the models. Check your replies.

3. Write a spelling-translation test, check it with the key.

4. Write the dictation "Five Hundred Years of English Language Teaching", check your spelling with a dictionary.

5. Translate the sentences into English, check your translation with the key.

6. a) Listen to the text and find English equivalents to the given words and word combinations.

b) Check the words and word combinations.

c) Listen to the text again and do the tasks after it.

UNIT TWO

I

SPEECH PATTERNS

- 1a. *It would have been natural if the boy had gone to sleep.*

It would have been natural if you had punished the child for his behaviour yesterday.

It wouldn't have been so cold in the morning if the wind had stopped blowing.

It would have been strange if he hadn't called on me when he was here last summer.

It would have been quite dark in the forest if we hadn't made a good fire.

- 1b. *The father wouldn't have called the doctor if the boy had been quite well.*

Grant would have accepted Mario's invitation if he hadn't made up his plans for the summer.

Anne would have taken her spring exams if she hadn't fallen ill.

We shouldn't have made friends with them if we hadn't stayed in the same camp.

We should have finished our work yesterday if you had helped us.

- 1c. *The boy would have behaved in a different way if he were selfish.*

They wouldn't have quarrelled if they both were less nervous.

You would have improved your spelling long ago if you were more diligent.

We should have invited him to our party if we knew him better.

She wouldn't have forgiven him if she didn't love him so much.

2. *He seemed to know all about influenza.*

The children seem to like each other very much.

You don't seem to understand me.

She seemed to know grammar much better than we thought.

They didn't seem to have met before.

3. *I can't keep from thinking.*

Can't you keep from talking all the time?

Try and keep from gossiping about other people.

She couldn't keep from scolding the child, though she knew she shouldn't do it.

We can't keep from laughing when we look at him.

EXERCISES

1. Change these sentences, using Patterns 1a and 1b:

E x a m p l e: We should meet a lot of tourists if we went to a tourist camp next summer.

We should have met a lot of tourists if we had gone to a tourist camp last year (last summer, when we had our holiday, etc.).

1. Mario wouldn't come to England if John didn't invite him. 2. Peter would accept your invitation if he were not ill. 3. It wouldn't be a hardship for the children to sweep and clean the rooms, would it? 4. If the weather were fine we should go to a holiday camp next summer. 5. We would live in a hotel if the rates were not very high. 6. It would be natural if they didn't meet after their quarrel. 7. My friend and I would go to the cinema after this lesson if the rest of the students agreed to go with us. 8. If the weather didn't change we should go to the country tonight.

II. Combine the following sentences into one, using speech Pattern 1c:

E x a m p l e: They quarrelled. They both are very nervous.
They wouldn't have quarrelled if they both were not very nervous.

1. Bob recovered. The doctors that had treated him are very experienced. 2. Mary passed her exams. She is industrious. 3. We invited John Brown to our tea-party. We are acquainted with him. 4. I didn't leave the children alone. They are naughty. 5. She didn't agree to teach us French. She doesn't know the language well. 6. Martha understood the German delegates, she is a German. 7. I gave you this book because it's very interesting. 8. I advised my friends to have a walking tour because I myself am fond of walking tours.

III. Make up sentences after Patterns 2 and 3, using the following words and phrases:

a) Pattern 2: to be busy, to know a lot, to understand each other, to hate (smb. or smth.), to love music, *e. g.* Ann seems to love children, I often see her playing with little boys and girls in our yard.

b) Pattern 3: to scold each other, to argue (about smth.), to meet (with), to write a letter, to dream (of smth), *e. g.* She can't keep from crying when she reads sentimental poetry.

IV. Translate these sentences into English, using the patterns from Units One and Two:

1. Не беспокойся, ребенок не был бы таким веселым, если бы он был серьезно болен. 2. Тебе не пошло бы, если бы ты носил бороду и усы, ты бы выглядел гораздо старше своих лет. 3. Было бы лучше, если бы они не позволяли детям смотреть телевизор так поздно. 4. Было бы естественно, если бы дети спросили меня об их новой учительнице, но никто не задал этого вопроса. 5. На твоём месте я ела бы поменьше сладкого, ты располнеешь. 6. Было бы естественно, если бы он стал ученым, ему хорошо давались точные науки в школе, но он стал актером. 7. Ты бы давно закончила этот перевод, если бы не болтала по телефону. 8. Ты бы не забыла мне позвонить, если бы не была такой рассеянной.

V. Make up a dialogue, using the patterns from Units One and Two.

E x a m p l e: A.: If my mother hadn't been ill I should have gone to the South last summer.

B.: You had bad luck. And what are your plans for the coming winter holidays?

A.: I haven't made any plans so far.

B.: Wouldn't you like to stay with me at my aunt's in the country?

A.: But would it be convenient to her?

B.: Certainly.

A.: Well, that's very nice of you to invite me.

TEXT. A DAY'S WAIT

by Ernest Hemingway

Hemingway, Ernest (1899 – 1961): a prominent American novelist and short-story writer. He began to write fiction about 1923, his first books being the reflection of his war experience. "The Sun Also Rises" (1926) belongs to this period as well as "A Farewell to Arms" (1929) in which the antiwar protest is particularly powerful.

During the Civil War Hemingway visited Spain as a war correspondent. His impressions of the period and his sympathies with the Republicans found reflection in his famous play "The Fifth Column" (1937), the novel "For Whom the Bell Tolls" (1940) and a number of short stories.

His later works are "Across the River and into the Trees" (1950) and "The Old Man and the Sea" (1952) and the very last novel "Islands in the Stream" (1970) published after the author's death. In 1954 he was awarded a Nobel Prize for literature.

Hemingway's manner is characterized by deep psychological insight into the human nature. He early established himself as the master of a new style: laconic and somewhat dry.

He came into the room to shut the windows while we were still in bed and I saw he looked ill. He was shivering, his face was white, and he walked slowly as though it ached to move. "What's the matter, Schatz?"¹

"I've got a headache."

"You'd better go back to bed."

"No, I'm all right."

"You go to bed. I'll see you when I'm dressed."

¹ Schatz (*Germ.*): darling

But when I came downstairs he was dressed, sitting by the fire, looking a very sick and miserable boy of nine years. When I put my hand on his forehead I knew he had a fever.

"You go up to bed," I said, "you're sick."

"I'm all right," he said.

When the doctor came he took the boy's temperature.

"What is it?" I asked him.

"One hundred and two."²

Downstairs, the doctor left three different medicines in different colored capsules with instructions for giving them. One was to bring down the fever, another a purgative, the third to overcome an acid condition. The germs of influenza can only exist in an acid condition, he explained. He seemed to know all about influenza and said there was nothing to worry about if the fever did not go above one hundred and four degrees. This was a light epidemic of flu and there was no danger if you avoided pneumonia.

Back in the room I wrote the boy's temperature down and made a note of the time to give the various capsules.

"Do you want me to read to you?"

"All right, if you want to," said the boy. His face was very white and there were dark areas under his eyes. He lay still in the bed and seemed very detached from what was going on.

I read aloud from Howard Pyle's³ *Book of Pirates*, but I could see he was not following what I was reading.

"How do you feel, Schatz?" I asked him.

² 102 °F (Fahrenheit) correspond to 38.9 °C (Centigrade). The Fahrenheit thermometer is used throughout the British Commonwealth and in the United States. The boiling point of the Fahrenheit thermometer is 212°, the freezing point — 32°, the normal temperature of a human body is about 99°. The Centigrade thermometer, used in Russia, France and other countries, has 0° (zero) for its freezing point and 100° for the boiling point.

³ Pyle, Howard (1853–1911): an American illustrator, painter and author.

"Just the same, so far," he said.

I sat at the foot of the bed and read to myself while I waited for it to be time to give another capsule. It would have been natural for him to go to sleep, but when I looked up he was looking at the foot of the bed, looking very strangely.

"Why don't you try to go to sleep? I'll wake you up for the medicine."

"I'd rather stay awake."

After a while he said to me, "You don't have to stay in here with me, Papa, if it bothers you."

"It doesn't bother me."

"No, I mean you don't have to stay if it's going to bother you."

I thought perhaps he was a little light-headed and after giving him the prescribed capsules at eleven o'clock I went out for a while.

It was a bright, cold day, the ground covered with a sleet that had frozen so that it seemed as if all the bare trees, the bushes, the cut brush and all the grass and the bare ground had been varnished with ice. I took the young Irish setter for a little walk up the road and along a frozen creek.

At the house they said the boy had refused to let any one come into the room.

"You can't come in," he said. "You mustn't get what I have." I went up to him and found him in exactly the position I had left him, white-faced, but with the tops of his cheeks flushed by the fever, staring still, as he had stared, at the foot of the bed.

I took his temperature.

"What is it?"

"Something like a hundred," I said. It was one hundred and two and four tenths.

"It was a hundred and two," he said.

"Who said so?"

"The doctor."

"Your temperature is all right," I said. "It's nothing to worry about."

"I don't worry," he said, "but I can't keep from thinking."

"Don't think," I said. "Just take it easy."

"I'm taking it easy," he said and looked worried about something.

"Take this with water."

"Do you think it will do any good?"

"Of course, it will."

I sat down and opened the Pirate Book and commenced to read but I could see he was not following, so I stopped.

"About what time do you think I'm going to die?" he asked.

"What?"

"About how long will it be before I die?"

"You aren't going to die. What's the matter with you?"

"Oh, yes, I am. I heard him say a hundred and two."

"People don't die with a fever of one hundred and two. That's a silly way to talk!"

"I know they do. At school in France the boys told me you can't live with forty-four degrees. I've got a hundred and two."

He had been waiting to die all day, ever since nine o'clock in the morning.

"You poor Schatz," I said. "Poor old Schatz, it's like miles and kilometers. You aren't going to die. That's a different thermometer. On that thermometer thirty-seven is normal. On this kind it's ninety-eight."

"Are you sure?"

"Absolutely," I said. "It's like miles and kilometers. You know, like how many kilometers we make when we do seventy miles in the car?"

"Oh," he said.

But his gaze at the foot of the bed relaxed slowly. The hold over himself relaxed too, finally, and the next day it was very slack and he cried very easily at little things that were of no importance.

VOCABULARY NOTES

1. to shiver *vi* дрожать, *as* shiver with cold

Syn. to tremble, to shudder, to start; to tremble is the most general word; shuddering/starting is generally the result of (great) fear or disgust, *e. g.* He seemed perfectly calm, only a slight trembling of his voice and hands showed he was excited. Keith shuddered at the sight of the dead body. The child was shivering with cold. She started when they came in.

2. ache *n* боль (a continuous, not sharp or sudden, pain). Usually used in compounds: headache, toothache, stomach-ache, earache, backache, *e. g.* I had a bad headache yesterday. Some people have (a) bad earache when the plane is losing height. **But:** to have a sore throat, eye, finger, etc., *e. g.* I can't speak louder, I have a sore throat.

Syn. pain *n* to feel (have) a bad (sharp, slight) pain in ..., *e. g.* I feel a sharp pain in my right knee. My leg gives me much pain.; painful *adj* болезненный, тяжелый

Ant. painless, *e. g.* It was a painful (painless) operation.

to ache *v i/t* болеть (чувствовать боль) — to be in continuous pain, *e. g.* My ear aches. After climbing the mountain he ached all over.

Cf.: hurt *vt/i* причинять боль, *e. g.* It hurts the eyes to look at the sun. My foot hurts (me) when I walk.

3. medicine *n* 1. лекарство, *e. g.* What medicine(s) do you take for your headaches? 2. медицина, *e. g.* He is fond of medicine, he wants to become a surgeon.

medical *adj*, *e. g.* He studies at a Medical Institute. He is a medical student. My medical knowledge leaves much to be desired. You'd better consult your surgeon.

4. condition *n* 1. состояние; to be in (a) good (bad) condition, *e. g.* After the thunderstorm our garden was in a terrible condition, quite a number of trees were broken. Every parcel arrived in good condition (nothing was broken or spoiled).; to be in no condition to do smth., *e. g.* He is in no condition to travel. The ship was in no condition to leave harbour. He can sing very well, but tonight he is in no condition to do it, he has a sore throat.

2. **условие; under good (bad) condition(s)**, e. g. The unemployed live under very hard conditions.; **on condition that = if**, e. g. I will do it on condition that you give me the time I need.; **conditional adj.**, e. g. Conditional sentences contain "if" or its synonyms.

5. **foot** *n* (*pl* feet) 1. нога (ниже щиколотки, ступня), e. g. The boy jumped to his feet. A dog's feet are called paws.; 2. фут (около) 30,5 см, *pl* часто без изменений, e. g. The boy was too tall for his age and he was three foot two in his shoes.; 3. подножие, нижняя часть, основание, as the foot of the mountain, at the foot of the page, the foot of the bed, e. g. This boy is at the foot of his class.

Ant. top, head, as the top of the mountain, the top (head) of the page, at the head of the bed, etc. e. g. This boy is at the head of his class.

on foot (= walking, not riding), e. g. When people are having their walking holiday they cover long distances on foot. (*Cf.*: by train, by bus, etc.)

footnote *n* сноска

6. **prescribe** *vi* прописывать лекарство, e. g. Doctor, will you prescribe a tonic for me? What can you prescribe for my headache (cold, etc.)?

prescription *n* рецепт; to make up a prescription for smb., e. g. Please call in at the chemist's and have this prescription made up for me; to write out a prescription.

7. **bare** *adj* 1. обнаженный, голый, непокрытый (*usu.* about some part of our body), e. g. His head was bare.

Syn. naked (= having no clothes on), e. g. Victorine was shocked when she learned that she would have to sit for the painter quite naked.

barefoot *adj predic, adv* = with bare feet, without shoes and stockings, e. g. Children like to go (run, walk) barefoot.

barefooted *adj, attr*. Barefooted people were standing on the bank.

bare-legged (-armed) *adj* = with bare legs (arms), e. g. When we speak of bare-legged children we mean children wearing shoes, but no stockings; bare-footed children wear neither shoes nor stockings

bare-headed, *adj* = without a hat, *e. g.* It's already too cold to go bare-headed.

2. пустой, голый, лишенный чего-л., *as* a bare room (with little or no furniture), bare walls (without pictures or wallpaper), bare trees (without leaves), bare facts (only facts; nothing but facts).

Cf.: a bare room (no furniture), an empty room (no people), a vacant room (a room in which either no one is living at present or no one is working; a room which can be occupied), *e. g.* After the piano was taken out, the room seemed quite bare. I thought I heard voices in the next room, but it was empty. "Won't you look for a vacant room in which we could have a consultation?" — "I'm told that all the rooms are occupied."

8. **refuse** *vt/i* отказывать(ся), *e. g.* She refused my offer. She can't refuse her children anything. He refused to do what I asked him.

Note: In the meaning of sacrificing smth., parting with smth., the English verb **to give up** is used, *e. g.* He gave up the idea of going there. Roger promised to give up smoking, but he didn't keep his promise.

refusal *n*, *e. g.* He answered her invitation, with a cold refusal.

9. **like** *adj* похожий, подобный, *e. g.* They are as like as two peas. What is he like? (= What sort of person is he?) What does he look like? (= What kind of appearance has he got?) How does she look today? (= What is her appearance today?) It looks like gold. (= It has the appearance of gold.) It looks like rain. It was just like him to take the biggest piece of cake. There is nothing like home.

like *prep* or *adv* подобно, как, *e. g.* I can't do it like you. They are behaving like little children, I've never heard him sing like that.

Note: *to act like* means to do smth. in the same way or in the manner of other people, *e. g.* She can play like a real pianist.; *to act as* means acting in the capacity of smb., *e. g.* Some of our students act as guides during summer.

alike *adj predic* одинаковый, похожий, подобный, *e. g.* The houses in this street are alike. (*Cf.*: The houses in this street are like those in the next street.)

likeness *n* сходство, *e. g.* I cannot see much likeness between the twins.

unlike *adj* непохожий, *e. g.* She was unlike all other girls.

unlike *prep* в отличие от, *e. g.* Unlike other girls she was not at all talkative.

NOTES ON STYLE

A. The terms **style**, **stylistic** are generally used in two different meanings. In lexicology the term **functional style** is used which may be defined as a system of expressive means peculiar to a specific sphere of communication. Otherwise speaking, the choice of words and of modes of expression depends on the situation in which the process of communication is realized, whether it is a friendly talk, an official letter or report, a poem, a scientific article, etc. According to the situation (or the sphere of communication) we may distinguish formal (bookish, learned) and informal (colloquial) words. The former are peculiar to fiction, scientific prose, lectures, official talks; the latter are used in everyday talks with friends and relatives. One should also keep in mind that there are a great number of words that are independent of the sphere of communication, i. e. that can be used in a lecture, in an informal talk, in a poem, etc. Such words are stylistically neutral (*e. g.* bread, word, book, go, takes, white, etc.).

Students should be warned against taking the term *colloquial* as a kind of encouragement to use words thus marked as much as possible. The term implies that the words called *colloquial* are limited by their sphere of usage and, if used in a wrong situation (*e. g.* in a student's composition, in a conversation with an official acquaintance or with one higher in authority), may produce the impression of impoliteness or even rudeness.

E. g. He is a jolly chap. = Он парень что надо. (*chap n. coll.; jolly adj. coll.*) The stylistically neutral way of putting it is: He is a good (fine) man.

How are the kids? = Как ваши ребята? (**kid** *n, coll.*)
The stylistically neutral way: How are your children?

I'm all right. = Со мной все нормально. (**all right** *coll.*)
The stylistically neutral way: I feel (am) quite well.

Compare:

<i>Neutral</i>	<i>Colloquial</i>	<i>Bookish</i>
begin	start	commence
continue	go on	proceed
end, finish	be over (through)	terminate
buy	get	purchase

Note also that such abbreviations as *I'm, I've, I'll, you'd, you're*, etc. are characteristic of colloquial style. Therefore, students will be well advised to avoid them in their compositions, essays, *précis*, etc.

B. The term **style** may be also used with reference to the manner of writing of some particular author. *E. g.* Hemingway's style is characterized by laconism and lack of detail. The syntax of his sentences is very simple, the dialogues are almost monosyllabic and seemingly unemotional. Yet, through the austere form the author manages sometimes to create a narration of great tension.

ESSENTIAL VOCABULARY (I)

Words

ache <i>v, n</i>	flue <i>n</i>	painful <i>adj</i>
avoid <i>v</i>	foot <i>n</i>	pneumonia <i>n</i>
bare <i>adj</i>	medical <i>adj</i>	prescribe <i>v</i>
barefoot <i>adj predic, adv</i>	medicine <i>n</i>	prescription <i>n</i>
bare-headed <i>adj</i>	miserable <i>adj</i>	shiver <i>v</i>
condition <i>n</i>	naked <i>adj</i>	tremble <i>v</i>
epidemic <i>n</i>	pain <i>n</i>	vacant <i>adj</i>
fever <i>n</i>		

Word Combinations

to have (got) a headache	to give smth. up
to take one's (or smb.'s) temperature	to make a note (notes) of smth. so far
to bring down the fever	at the foot (head) of the bed
to be in (a) good (bad) condition	to read to oneself (aloud)
to live (work) under good (bad) condition (s)	to go to sleep (cf.: to fall asleep)
to be in no condition to do smth.	to stay (be) awake
on condition that	flushed by the fever (anger, excitement, etc.)
to write (put) smth. down	to flush with
	to take smth. easy

EXERCISES

I. Read the text and the Notes on Lexicology and Style and talk on the following points (A. Grammar, B. Word usage, C. Style):

A. 1. Why does the author use or drop the definite article before the word *bed* in the sentences: "We were still in bed." "You'd better go back to bed," "I sat at the foot of the bed."

2. Why is the Infinitive used with or without the particle *to* in the sentences: "Do you want me to read to you?" "I heard him say a hundred and two."

3. In the sentence "It's nothing to worry about" *it* is a personal pronoun. What noun does it stand for? (N o t e: The English for «Нечего беспокоиться.» would be "There is nothing to worry about.")

4. Tick off the sentences with the Infinitive used as an attribute.

5. Tick off all the complex sentences with clauses joined without the conjunction *that*, e. g. "I know (that) he is ill."

B. 1. What did the father mean when he said "You'd better go back to bed"? (Add some words to show the implication.)

2. Paraphrase the sentences: "I'd rather stay awake" and "just take it easy."

3. What is the difference between the boy's words "...if it bothers you" and "...if it's going to bother you." (Translate the sentences with these phrases into Russian.)

4. How and why did the boy paraphrase his question "about what time... I'm going to die?"

5. The boy lay with his eyes fixed at the foot of the bed. What synonyms and why did the author use to describe the situation? (See Vocabulary Notes in Unit One.)

C. 1. Comment on the choice of words in Hemingway's story from the point of view of their stylistic colouring. What style prevails, formal or informal?

2. What can you say about the dialogues in the story and their stylistic peculiarities?

3. Comment on the syntax of the story and the stylistic effect achieved by it.

4. What is the general atmosphere of the story? Is the tension gradually increased? How is the effect achieved? What is the point of the highest tension (climax)?

II. a) Choose the best translation of each English sentence below (or give your own variant) and reason out your choice:

I. I'd rather stay awake. 1. Я предпочитаю бодрствовать. 2. Я лучше не буду спать.

II. ...as though it ached to move. 1. ...как будто ему было больно двигаться. 2. ...как будто движения причиняли ему боль.

III. He seemed very detached from what was going on. 1. Казалось, окружающее его не интересует. 2. Он казался полностью отрешенным от всего происходящего. 3. Он, казалось, не замечал того, что происходит вокруг.

IV. But his gaze at the foot of the bed relaxed slowly. 1. Его взгляд становился все менее напряженным. 2. Он уже не с таким напряжением смотрел перед собой. 3. Его взгляд, устремленный на спинку кровати, постепенно терял свою напряженность.

V. The hold over himself relaxed too, finally, and the next day it was very slack. 1. Сдержанность его тоже, наконец,

ослабла и на следующий день была очень незначительной. 2. Он перестал держать себя в руках и на следующий день был совсем вялым. 3. В конце концов его контроль над собой тоже стал слабеть, и на следующий день он совсем раскис.

b) Translate the description of the father's walk.

III. a) Copy, transcribe and give Russian equivalents of these words:

ache, fever, medicine, capsule, purgative, germ, acid, influenza, various, pneumonia, area, pirate, natural, bother, prescribe, bush, brush, worry, thermometer, absolutely, relax.

b) Give the four forms of the verbs:

shut, overcome, lie (лежать), lay (класть), wake, freeze, worry, die.

c) Make four columns and write numbers I, II, III and IV at their tops to represent four types of syllables. Then pick out from the list above ('a' and 'b') words with vowel sounds illustrating different types of syllables and place them in right columns.

IV. Try your hand at teaching.

(Look up the words and phrases you may need to do the task in "Classroom English", Sections IV, VIII.)

A. Preparation. a) Pick out from the text and from the introduction to it words with the letter *c* in them. Divide a sheet of paper into ten columns with the following letters at the top of each column: 1) *c + e*, 2) *c + i*, 3) *c + a*, 4) *c + o*, 5) *c + u*, 6) *c + a* consonant, 7) *c* in the ending *-ic*, 8) *c + h = [tʃ]*, 9) *c + h = [k]*, 10) *c + k = [k]*.

Classify the words under each heading.

b) Make up your own list of words to illustrate the same rules.

B. Work in Class. a) Show the table with 10 columns to your fellow-students and explain how *c* should be pronounced in each case.

b) Dictate the words from your list to the students and ask one of them to spell them on the blackboard. Correct the mistakes.

V. Answer the questions:

1. What were the symptoms of the boy's illness? 2. Why did it seem to the father that the doctor knew all about influenza? 3. What worried the boy? Since when? 4. Why did the boy prefer to stay awake? 5. What were the symptoms of the boy's nervous strain that the father took for the symptoms of his illness? 6. Wouldn't it have been more natural if the boy had told his father about his fears? Why? 7. Do you like the boy's behaviour? How does it characterize him? 8. How would you explain the contrasts in the boy's behaviour on the first and the second day of his illness? 9. Why did the author introduce the description of the father's walk? 10. Do you find the situation described in the story true to life? (Give your reasons.) 11. Do you think you would have behaved in the same way in the boy's place? 12. What do you consider to be the point of the story?

Begin when possible your answers with:

I believe; I think; I'd like to say; In my view; As I see it; I don't think it would...; This is my way of looking at it.

VI. Study Vocabulary Notes and a) write derivatives or compounds of:
refuse, prescribe, pain, ache, condition, bare, like.

b) Give the opposite of:

to read aloud, in good condition, at the foot of the bed (mountain, page), the girl had shoes on, the seat is occupied, the trees are covered with leaves, to be asleep.

c) Give English equivalents of these words and use them in sentences of your own:

голый (2 words), дрожать (2 words), отказаться (2 words).

VII. Fill in

a) ache, hurt, pain, painful:

— What... you?

— I can't say I feel any sharp ... in some definite place, I just... all over.

— Does it ... you to move your arms, legs or head?

— My head ... all the time, it ... me to look at the light and each movement is

— Well, I must examine you. Don't be afraid, it won't be

— But, doctor, each touch gives me

— Well, try and take it easy.

b) in, on:

— Your child's health is ... a rather bad condition, he must be thoroughly examined in the polyclinic.

— But, doctor, he is ... no condition to leave the house, he's too weak.

— Perhaps we'd better take him to hospital then.

— Oh, doctor, isn't it possible to keep him at home?

— Well, only ... condition that you follow all my instructions.

c) refuse, give up:

1. In spite of his father's wish he ... to leave the Medical Institute as he was fond of medicine and didn't want to

2. I decided to break with him after he had ... to help me when I was in great need of help.

3. Though she regularly ... his proposals he couldn't ... his dream of marrying her sooner or later.

4. If she asks me for any favour I'll never ... her.

5. If I were you I wouldn't ... my plan so easily.

d) like, as:

1. The children jumped and squealed (визжали) ... little puppies.

2. The girl tried to behave ... a grown-up person.

3. She was invited to this conference ... a specialist in medicine.

4. He works ... a doctor in one of our hospitals.

5. You just listen to him, he speaks ... a real doctor, though he doesn't know anything about medicine.

6. ... your doctor, I don't allow you to get up for some more days.

VIII. Write 5 questions after each pattern below. (Keep to the same word order.) Discuss them in class:

1. Do you think the boy would have worried about his temperature if he had known the difference between the Fahrenheit and the Centigrade thermometers?

2. Why, do you think, the medicines were in different coloured capsules?

IX. Retell the text in reported speech following the outline given below:

1. The boy looks ill.
2. The father calls for a doctor.
3. The doctor diagnoses the illness and leaves instructions.
4. The boy seems detached from what is going on around him.
5. The father goes for a walk.
6. The boy's state troubles his father.
7. The father finds out what worries the boy.
8. The boy relaxes.

Use the vocabulary of the text and the words:

to ask (about, if, why), to wonder (whether, why, what ...), to say (that), to tell smb. (about smth.), to add (that), to answer (that), to reply (that), to inquire after (smb.'s health), to declare (that).

X. Supply articles where necessary:

1. ... clinical thermometer is ... small thermometer for finding ... temperature of ... body. 2. ... boiling point of ... Fahrenheit thermometer is 212°, of ... Centigrade thermometer — 100° and of ... Reamur thermometer — 80°. 3. ... kilometer is ... measure of length as well as ... mile and ... foot; ... kilogram and ... pound are ... measures of weight. 4. His high temperature worried ... boy because he didn't know ... difference between ... Fahrenheit and Centigrade thermometers.

XI. Make up short dialogues starting with the sentences below. Try and argue with each other:

1. The mother to the father: You shouldn't have gone for a walk when the child was ill.
2. The father to the boy: You should have told me what worried you.
3. The mother to the boy: You should have let me in, why didn't you?

4. The mother to the father: You might have guessed that something was worrying the boy.

5. The father to the mother: You might have dropped in to see what state the boy was in.

6. The mother to the father (the next day): I don't like the boy's state. Perhaps we had better call the doctor again?

Use such phrases as:

But why should (shouldn't) I?; Well, I don't (didn't) think...; I wish I could, but...; I really couldn't imagine...; What a silly way to talk!; I wish you wouldn't...; I'm really sorry, but...; I really feel bad about it...; What do you think I should have done...?, etc.

Example: Father: You should go to bed at once.

Son: Why should I? I'm all right.

Father: But you aren't. You're shivering and your face is white.

Son: Well, I just feel a bit cold, I'll sit down by the fire.

Father: You are ill and you have a fever.

Son: How do you know?

Father: I knew it just when I put my hand on your forehead.

XII. Translate into English:

1. В каких условиях вы жили, когда были ребенком? 2. Я записала все его замечания по этому вопросу. 3. Если бы ты вчера приняла эти таблетки, ты сегодня чувствовала бы себя гораздо лучше. 4. У девочек был совсем несчастный вид, когда им сказали о болезни их матери. 5. Позволь детям побегать босиком, это не причинит им вреда. 6. Все больные одинаковы: нервничают по пустякам и ведут себя как дети. 7. На вашем месте я бы не записывала все эти данные, они не имеют большого значения. 8. Если ты не будешь спать, ты будешь отвратительно чувствовать себя завтра. 9. Мне нравится этот врач, потому что он не прописывает слишком много лекарств. 10. Он снова отсутствует? Это похоже на него: пропускать уроки, когда у нас письменная контрольная. 11. Я бы не сказала, что между нами большое сходство. 12. Как будто собирается дождь. Думаю, нам лучше посидеть дома.

XIII. a) Fill in prepositions or adverbs where necessary and summarize¹ the passage:

"Well, you'd better let me take your temperature," said Griffiths.

"It's quite unnecessary," answered Philip irritably.

"Come on."

Philip put the thermometer ... his mouth. Griffiths sat ... the side ... the bed and chattered brightly ... a moment, then he took it ... and looked ... it.

"Now, look here, old man, you stay ... bed, and I'll bring old Deacon ... to have a look ... you."

"Nonsense," said Philip. "There's nothing the matter. I wish you wouldn't bother ... me."

"But it isn't any bother. You've got a temperature and you must stay ... bed. You will, won't you?"

"You've got a wonderful bedside manner," Philip murmured, closing his eyes ... a smile.

(From "Of Human Bondage" by Somerset Maugham)

b) Add question tags to the sentences below and answer them. Begin your answers with "Yes, he did/was", "No, he didn't/wasn't" or "But he did/was" and then give full answers:

Example: — Griffiths didn't want Philip to take his temperature, did he?

— Yes, he did. He saw that his friend looked quite sick and miserable.

1. Philip was not irritated at Griffiths' advice, ...? 2. Philip put the thermometer under his arm, ...? 3. Philip's temperature wasn't all right, ...? 4. Griffiths didn't even try to chatter sitting at his friend's bed, ...? 5. Philip thought that there was nothing the matter with him, ...? 6. There was really nothing the matter with Philip, ...? 7. Griffiths didn't want Philip to stay in bed, ...? 8. Philip didn't want his friend to look after him, ...? 9. Griffiths was going to bring a doctor to Philip, ...? 10. Philip smiled because he wanted his friend to think, that he was all right, ...?

¹ to summarize (or to give a summary): to give a short version (usu. in reported speech) of a passage, story, novel, etc. containing its main points only.

XIV. Translate the following text into English:

Мать сидела рядом с кроваткой ребенка, не сводя с него глаз. Ребенок бредил, у него был сильный жар, щеки пылали, а под глазами были темные круги. Зашла соседка, принесла термометр и какое-то лекарство. Она сказала, что это лекарство снизит температуру. Через два часа мать измерила ребенку температуру и увидела, что лекарство не помогло.

Пришел врач и сказал, что у ребенка воспаление легких, но серьезной опасности пока нет. Он спросил, когда мальчик заболел. Мать вспомнила, что еще со вторника он все время говорил, что у него болит голова и ломит все тело.

«Не волнуйтесь. Все будет хорошо, — сказал врач, — но вам бы следовало отвезти ребенка в больницу».

«Я лучше сама присмотрю за ним», — сказала мать.

«Что же, — сказал врач, — не буду настаивать. Не нужно расстраиваться. Если вы будете точно следовать моим указаниям, я уверен, что через несколько дней ему будет лучше».

Врач ушел, но подумал, что было бы все-таки лучше отправить ребенка в больницу.

XV. Make up three short dialogues, using the phrases listed below:

a) to have a headache, to have a fever, to take one's temperature, had better, to have a prescription made up;

b) to consult a doctor, a light epidemic of flu, to prescribe the medicine for, to be light-headed, would rather, to do good;

c) to take smth. easy, to keep from doing smth., there is nothing to worry about, on condition that, to be of no importance.

XVI. Try your hand at teaching.

1. Say what you would do in the teacher's position:

During a music lesson, while the teacher tried to demonstrate the rhythm of a song, Pete took two pencils and proceeded to drum on a book. The teacher stopped playing and demanded to know who was drumming. No reply came forth, so she resumed her playing. This very instant the drumming started again. The teacher, who had been on the alert, caught Pete in the act.

2. Practise your "Classroom English".

Play the part of the teacher and get your pupils to write a spelling test on the board.

a) Prepare a test on the vocabulary of Unit Two at home.

b) Ask several pupils to write the words on the board.

c) Make sure that the board is properly prepared for writing on it: the writing is eligible; all the mistakes are corrected; the whole class is involved. (See "Classroom English", Sections IV, VIII, IX.)

LABORATORY EXERCISES (I)

1. Listen to the text "A Day's Wait", mark the stresses and tunes, repeat the text following the model.

2. Paraphrase the following sentences, combining them into one conditional sentence. Make all necessary changes. Remember that both clauses become negative.

3. Respond to the following sentences according to the model. Use the inverted form of conditional sentences in your responses.

4. Extend the following sentences according to the model. Use the verbs suggested.

5. Write a spelling-translation test: a) translate the phrases into English; b) check them with the key.

6. Translate the sentences into English and check them with the key. Repeat the key aloud.

7. Listen to the text "Patients Needed". Find English equivalents of the Russian phrases in the text. Retell the text in indirect speech.

II

T O P I C: ILLNESSES AND THEIR TREATMENT

T E X T A. A VICTIM TO ONE HUNDRED AND SEVEN FATAL MALADIES

From "Three Men in a Boat" by Jerome K. Jerome

I remember going to the British Museum one day to read up the treatment for some slight ailment. I got down the book and read all I came to read; and then, in an unthinking moment, I idly turned the leaves and began to study diseases-

es, generally. I forgot which was the first, and before I had glanced half down the list of "premonitory symptoms", I was sure that I had got it.

I sat for a while frozen with horror; and then in despair I again turned over the pages. I came to typhoid fever — read the symptoms — discovered that I had typhoid fever — began to get interested in my case, and so started alphabetically.

Cholera I had, with severe complications; and diphtheria I seemed to have been born with. I looked through the twenty-six letters, and the only disease I had not got was housemaid's knee.

I sat and thought what an interesting case I must be from a medical point of view. Students would have no need to "walk the hospitals" if they had me. I was a hospital in myself. All they need do would be to walk round me, and, after that, take their diploma.

Then I wondered how long I had to live. I tried to examine myself. I felt my pulse. I could not at first feel any pulse at all. Then, all of a sudden, it seemed to start off. I pulled out my watch and timed it. I made it a hundred and forty-seven to the minute. I tried to feel my heart. I could not feel my heart. It had stopped beating. I patted myself all over my front, from what I call my waist up to my head but I could not feel or hear anything. I tried to look at my tongue. I stuck it out as far as ever it would go, and I shut one eye and tried to examine it with the other. I could only see the tip, but I felt more certain than before that I had scarlet fever.

I had walked into the reading-room a happy, healthy man. I crawled out a miserable wreck.

I went to my medical man. He is an old chum of mine and feels my pulse, and looks at my tongue, and talks about the weather, all for nothing, when I fancy I'm ill. So I went straight up and saw him, and he said:

"Well, what's the matter with you?"

I said:

"I will not take up your time, dear boy, with telling you what is the matter with me. Life is short and you might pass

away before I had finished. But I will tell you what is *not* the matter with me. Everything else, however, I *have* got."

And I told him how I came to discover it all.

Then he opened me and looked down me, and took hold of my wrist, and then he hit me over the chest when I wasn't expecting it — a cowardly thing to do, I call it. After that, he sat down and wrote out a prescription, and folded it up and gave it me, and I put it in my pocket and went out.

I did not open it, I took it to the nearest chemist's, and handed it in. The man read it, and then handed it back. He said he didn't keep it.

I said:

"You are a chemist?"

He said:

"I am a chemist. If I was a co-operative stores and family hotel combined, I might be able to oblige you."

I read the prescription. It ran:

"1 lb.¹ beefsteak, with

1 pt.² bitter beer

every six hours.

1 ten-mile walk every morning.

1 bed at 11 sharp every night.

And don't stuff up your head with things you don't understand."

I followed the directions with the happy result that my life was preserved and is still going on.

NOTES ON SYNONYMS

1. (See Note 1 on p. 18.) Synonyms may also differ by the degree or intensity of the phenomenon described or by certain additional implications conveyed by their meanings. *E. g.* *malady* describes a more dangerous illness than *disease*, sometimes a fatal one, whereas *ailment* mostly refers to a

¹ lb. (pound) a measure of weight = 453.6 g

² pt (pint) [paint]: a measure for liquids = 0.57 l

slight disorder. *Malady* implies a lasting, sometimes a chronic illness, whereas *ailment* is short and temporary. *Illness* is the most general word in the group (the synonymic dominant).

2. Synonyms may differ by their stylistic characteristics. *E. g.* *chum* is a colloquial synonym of *friend*, *to fancy* sounds less formal than *to imagine*. *To pass away* is a bookish synonym of *to die*. (See Note A on p. 52.)

TEXT B. A VISIT TO THE DOCTOR

— Well, what's the matter with you, Mr. Walker?

— You'd better ask me what is not the matter with me, doctor. I seem to be suffering from all the illnesses imaginable: insomnia, headaches, backache, indigestion, constipation and pains in the stomach. To make things still worse, I've caught a cold, I've got a sore throat and I'm constantly sneezing and coughing. To crown it all, I had an accident the other day, hurt my right shoulder, leg and knee, and nearly broke my neck. If I take a long walk, I get short of breath. In fact, feel more dead than alive.

— I'm sorry to hear that. Anyhow, I hope things aren't as bad as you imagine. Let me examine you. Your heart, chest and lungs seem to be all right. Now open your mouth and show me your tongue. Now breathe in deeply, through the nose... There doesn't seem to be anything radically wrong with you, but it's quite clear that you're run down, and if you don't take care of yourself, you may have a nervous breakdown and have to go to hospital. I advise you, first of all, to stop worrying. Take a long rest, have regular meals, keep to a diet of salads and fruit, and very little meat. Keep off alcohol. If possible, give up smoking, at least for a time. Have this tonic made up and take two tablespoonfuls three times a day before meals. If you do this, I can promise you full recovery within two or three months.

— And if I don't, doctor?

— Then you'd better make your will, if you haven't yet done so.

— I see. Well, thank you, doctor. I shall have to think it over and decide which is the lesser evil: to follow your advice or prepare for a better world.

TEXT C. AT THE DENTIST'S

Nell: Hello, is that you Bert? Nell here. I'm so glad I've found you in.

Bert: Hello, Nell. How's things?

N.: Fine. Listen, Bert. I'm bursting with news. Just imagine: yesterday I had the first real patient of my own.

B.: You don't say! Who was it?

N.: A nice old dear with a lot of teeth to be pulled out. It's such wonderful practice for me!

B.: Are you quite sure that some of his teeth couldn't be filled?

N.: None of them! I sent him to have his teeth X-rayed, so it's all right.

B.: How did you manage to get such a marvellous patient, I wonder?

N.: He came with a bad toothache. It had been bothering him for a day or two already.

B.: Were there no other dentists in the surgery?

N.: No, I was the only one. It was Sunday.

B.: Poor old thing! I hope you didn't try to pull out all his teeth at once, did you?

N.: Don't be silly. I just chose the easiest one to begin with.

B.: I see... And how did you get along?

N.: Wonderfully. I tested his blood pressure and gave him a couple of injections, though he said that my smile worked better than any injection.

B.: Oh, he did, did he? And he didn't have heart attack after the tooth was taken out? It would have been natural for an old man.

N.: No, he just felt a bit sick and giddy. I gave him a tonic and told him to stay in bed for a while and take his temperature.

B.: Perhaps I'd better drop in and check his heart? I'm on sick leave now and can do it at any time.

N.: You needn't. I'll ring him up and in case he's running a high temperature I'll let you know. But I do hope he won't. The day after tomorrow he's coming again.

B.: Are you sure he's not going to make an appointment with some other dentist?

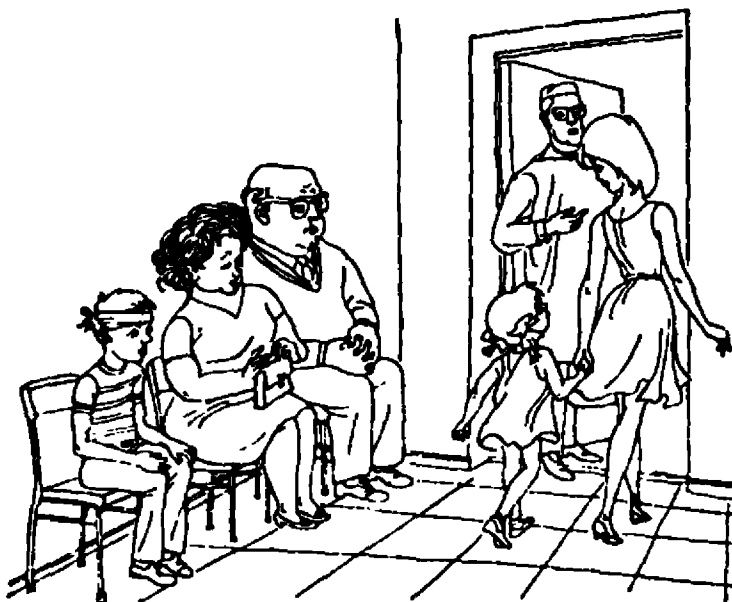
N.: I don't think he will. When he was leaving he said he looked forward to having all his teeth pulled out and he would keep them all as souvenirs to remember me by.

B.: Well, I wish you good luck. Hope to hear from you soon. Bye for now, Nell.

N.: Good-bye, Bert. I'll let you know how things are going on.

Memory Work

For every evil under the sun.
There is a remedy, or there is none.
If there be one, try to find it.
If there be none, never mind it.



ESSENTIAL VOCABULARY (II)

Words

appendicitis <i>n</i>	insomnia <i>n</i>
attack (of smth.) <i>n</i>	prescription <i>n</i>
case (of a disease) <i>n</i>	recover (from a disease) <i>v</i>
cholera <i>n</i>	remedy <i>n</i>
complication <i>n</i>	scarlet fever <i>n</i>
cough <i>v, n</i>	sneeze <i>v</i>
cure of <i>v</i>	sore (throat, eye, finger, etc.) <i>adj</i>
cure for <i>n</i>	surgery <i>n</i>
die of <i>v</i>	symptom <i>n</i>
diphtheria <i>n</i>	tonic <i>n</i>
disease <i>n</i>	treat <i>v</i> (smb. for a disease)
indigestion <i>n</i>	treatment (for smth.) <i>n</i>
injection <i>n</i>	typhoid fever <i>n</i>

Word Combinations

to feel smb.'s (one's) pulse
to write out a prescription (for pills, etc.)
to go to a chemist's (drugstore)
to follow the doctor's directions
to catch (a) cold
to have an accident
to be short of breath
to examine a patient (smb.'s throat, etc.)
to breathe in deeply
to consult (see) a doctor
to have a nervous breakdown
to keep to a diet (of ...); to be on (go on), follow a diet
to have a prescription (medicine, mixture, tonic, etc.) made up
to take medicine (a spoonful of, etc.)
to be wrong with (one's heart, lungs, etc.); to have smth.
wrong with
to be taken ill (to fall ill) with
to be laid up with
to feel sick (and giddy)

to fill smb.'s tooth
to have one's tooth filled, to have a filling
to pull (take) out a tooth = to have an extraction
to have one's tooth pulled out (taken out), extracted
to be (have one's teeth, chest, heart, etc.) X-rayed
to test smb.'s blood
to have one's blood tested
to test smb.'s blood pressure
to have one's blood pressure tested
to have, get (give) an injection (a needle)
to have a heart attack
to check smb.'s heart, lungs, etc.; to sound smb.'s heart,
lungs, etc.
to be on sick leave; to get sick leave
to make an appointment with a doctor

Examples

He was taken to hospital and operated on (underwent an operation) for appendicitis.

After I've had some injections of tonic I feel quite cured of all my ailments.

The child is ill (laid up) with chicken pox (ветрянка). He'll soon recover if no complications set in.

Smallpox (оспа) is a catching (заразная) disease marked by fever and small red spots on the body and often leaves permanent marks.

I've been on sick leave for a fortnight already, but I don't feel any better so far.

The doctor diagnosed the illness as tuberculosis (t. b.).

A doctor who performs (carries out) operations is called a surgeon. Nowadays operations may be performed almost on any part of the body.

When people have pain in their teeth they go to a dentist to have the holes in their teeth filled (stopped). When necessary they may have their teeth taken (pulled) out.

People who are treated in health centres (polyclinics) are called out-patients, those who stay in hospital are called in-patients.



Something is wrong with my legs: all my joints ache and when I bend my knee it hurts me.

The old man's sight is getting dim (слабеет), his eyes are sore, swollen and itching.

Note: Don't say "He wrote me a prescription out", but "He wrote out a prescription for me".

EXERCISES

I. Study Text A and explain the meaning of the words and phrases listed below:

in an unthinking moment, idly turn the leaves, a fatal malady, premonitory symptoms, complication, to walk the hospitals, to time the pulse, all for nothing, the prescription ran, a family hotel, to follow the directions, his life was preserved.

II. a) Write English equivalents of the following words and phrases. Use them in sentences of your own:

1. застыв от ужаса; 2. заинтересоваться чем-л.; 3. интересный случай с медицинской точки зрения; 4. защищать диплом; 5. отни-

мать у кого-л. время; 6. каждые шесть часов; 7. забивать голову непонятными вещами.

b) Write these words in English and transcribe them:

болезнь, симптом, отчаяние, тиф, алфавит, дифтерит, холера, талия, скарлатина, аптекарь.

c) Find in the text synonyms of the following words and phrases and explain how they differ:¹

illness (4 words), friend, doctor, look quickly, imagine, do a favour to smb., die.

III. Write 10 questions to Text A covering the main points. Prepare to discuss the text using the words and phrases from Ex. II.

IV. Study Texts B and C and translate these sentences into English:

1. Я страдаю от бессонницы. 2. Я все время чихаю и кашляю. 3. У меня болит горло. 4. В довершение ко всему я простудился. 5. Я задыхаюсь. 6. С легкими у вас все в порядке. 7. Глубоко вдохните через нос. 8. У вас может быть нервное расстройство. 9. Регулярно питайтесь и придерживайтесь овощной диеты. 10. По столовой ложке три раза в день. 11. Обещаю полное выздоровление в течение трех месяцев. 12. Я это обдумую. 13. Я рада, что застала тебя дома. 14. У меня уйма новостей. 15. Ни одного! 16. Она досаждала ему уже два дня. 17. Я была единственным врачом в приемной. 18. Бедняжка! 19. Не говори глупостей! 20. Для начала я как раз выбрала самый легкий зуб. 21. Ну, и как у тебя пошли дела? 22. Я сделала ему пару уколов. 23. Может быть, мне лучше забежать...? 24. Он их сохранит на память обо мне.

V. Reproduce Text B so that a question is asked about each sentence said by the patient or the doctor. Recite the dialogue in class.

Example: Patient: You'd better ask me what is not the matter with me, doctor.

Doctor: Is it really as bad as that? What are you complaining of?

Patient: Insomnia ... and pains in the stomach.

Doctor: Oh, dear, isn't it too much for one man?

¹ See Notes on Synonyms and Antonyms on p. 18.

VI. Retell Text C in indirect speech: a) speaking on the part of the old man; b) reproducing Nell's talk with Bert over the telephone. You may find the following phrases useful:

a) to look a miserable wreck, to suffer from, to cheer smb. up, to be in despair, to be in high spirits; b) to be afraid that, to be sorry for, to doubt smb.'s skill, to wonder if..., to feel hurt, to suggest that one should...

VII. Study Essential Vocabulary (II) and

a) translate the illustrative examples into Russian;

b) express in writing the suggested idea using *do* for emphasis. Add a sentence to show that the emphasis is necessary:

E x a m p l e s: Your brother did go to the chemist's to have your prescription made up though he was pressed for time. Mother told you to put on your coat but you wouldn't and you did catch a cold.

1. to have a nervous breakdown; 2. to keep to a diet; 3. to try to make an appointment with; 4. to give (get) an injection; 5. to get sick leave; 6. to set in (about complications); 7. to prescribe pills for; 8. to undergo a treatment; 9. to recover from; 10. to diagnose smb.'s illness (as); 11. to have one's tooth filled; 12. to need the services of a surgeon.

VIII. a) Supply prepositions where necessary:

Scarlet fever is an infectious fever. marked .. the appearance ... the second day ... a bright red rash consisting ... closely-set red spots. Shortly after the patient develops a high temperature and suffers ... painful sore throat. ... the third or fourth day the rash starts to fade and ... favourable cases the temperature falls and the patient feels better. ... the end ... a week the rash usually disappears. Complete recovery may be expected ... the following month. The complications ... scarlet fever are very serious, the commonest being inflammation ... the ear. Scarlet fever is essentially a disease ... children and young persons.

b) Give a short description of some other disease using a few phrases from the text above.

IX. Correct the following statements, beginning each sentence with one of the following phrases:

You're wrong. You're mistaken. I can't agree with you. Nothing of the kind. But ... (it is, they don't, etc.). I don't think you're right. Of course not. Just the other way round. On the contrary. Surely not! By no means!

E x a m p l e: — You never take your temperature when you are ill.

— Oh, yes (of course), I do. I always take my temperature when I'm ill.

1. Sick people never stay in bed while they are ill. 2. You were laid up with flu last week, I believe. 3. It is not dangerous to take care of a person who has got a catching disease. 4. People often feel sick and giddy when they are quite well. 5. We seldom sneeze and cough when we have a cold. 6. You never have a sore throat when you have tonsillitis. 7. She doesn't feel any pain in her heart when she has a heart attack. 8. Children have swollen eyes when they have been laughing too much. 9. People need the services of the doctor when they are well, I think. 10. Probably you consult a dentist when you have a stomach-ache.

X. Read the text. Summarize it in 5-6 sentences without using direct speech:

Hob sat in the doctor's waiting-room. On the chairs at the wall other patients were sitting. They all looked sad except Hob who was reading an exciting story in a magazine. Just then the doctor came in to say that he was ready to see the next person. Hob got up and went into the consulting room.

Before Hob could say a word the doctor said, "Now what's the trouble? Sit down there and we'll have a look at you. Unfasten your jacket and your shirt, please. I'll listen to your heart." Hob tried to speak, but the doctor interrupted him and ordered him to say "ninety-nine". Hob said it. "Now let me see your throat, open your mouth wide." The doctor had a good look and then he said, "Well, there's nothing wrong with you." "I know there isn't," said Hob, "I just came to get a bottle of medicine for my uncle."

(From Essential English for foreign students
by C. E. Eckersley, Ltd., 1977)

XI. Write 10 sentences to go with each of the pictures on pp. 68, 71.

XII. Answer the following questions:

1. What are the symptoms of flu (tonsillitis, measles, mumps, scarlet fever, etc.)? 2. Who is treated at the polyclinic, and who is treated at the hospital? 3. What do you do when you fall ill? 4. What does the doctor do when he comes to examine you? 5. What do you feel when you have flu? 6. How does a sick person look? 7. How should we translate into Russian "He is ill" and "He has ill manners"? 8. What catching diseases do you know? 9. Do people in this country get their pay when they are ill?

XIII. Translate the following sentences into English:

1. Я, должно быть, схватил грипп. 2. Вам лучше обратиться к врачу. 3. Врач пощупал мой пульс, прослушал сердце и легкие и измерил температуру. 4. Она не в состоянии разговаривать, у нее ужасно болит зуб. 5. Я вся дрожу. Должно быть, я простудилась. 6. Я не могу читать вслух, у меня болит горло. 7. Беспокоиться не о чем, его успешно прооперировали. 8. Я, пожалуй, приму эти пилюли от головной боли. 9. Почему ты ходишь в такую погоду без шляпы? Ты ведь недавно серьезно болел. У тебя могут быть осложнения. 10. Вам сделали рентген? 11. Вот рецепт. По столовой ложке микстуры три раза в день. 12. Вы послали за доктором? 13. У вас два больных зуба. Вам нужно обратиться к зубному врачу. 14. Врач попросил пациента раздеться до пояса и выслушал его. 15. Кто пойдет в аптеку заказать лекарство? 16. Если бы ты не следовала советам врача, ты бы не поправилась так скоро. 17. На вашем месте я придерживалась бы диеты, у вас ведь не в порядке желудок. 18. Как жаль, доктор забыл выписать мне лекарство от насморка. 19. Почему у вас одышка — у вас высокое давление или что-нибудь с сердцем? 20. Ребенок болен скарлатиной. Придется ему дней десять полежать в постели.

XIV. Make up stories and dialogues through mime¹.

Have the students to prepare a mime and perform it twice (for tasks A and B). The performed actions should be rather slow to allow the other students to tell the story or speak for the mimes.

¹ The noun **mime** has two meanings: 1. a performance without words (пантомима); 2. an actor in such a performance (мим).

A. Describe the actions of the mimes using the Present Indefinite, Continuous or Perfect tenses. (for one or two students)

B. Speak for each mime. (for two students)

C. Tell the story in reported speech orally or in writing. (for one student)

Suggested topics and stages for actions:

1. At the Doctor's

a) A patient enters the room and tells the doctor what he (she) is suffering from.

b) The doctor asks the patient to strip to the waist and examines him (her).

c) The patient asks the doctor what's wrong with him. He seems to be worried.

d) The doctor tries to comfort the patient and writes out a prescription.

2. At the Dentist's

a) A patient complains of a bad toothache.

b) The dentist asks him to sit down and examines his mouth. One of his teeth should be pulled out.

c) The patient is afraid. He feels sick and giddy.

d) The dentist pulls out his tooth and shows it to the patient who brightens up and looks happy.

3. At the Bedside

a) A boy complains of a sore throat.

b) His mother is worried. She takes his temperature. It's normal. His throat is all right.

c) Then the boy pretends to have a stomach-ache and a headache, to be sick and giddy.

d) His mother understands his tricks and orders him to go to school.

XV. Try your hand at teaching.

Find a picture on a medical subject and ask your "pupils" to describe it.

A. Preparation. a) Make up a list of new words (in spelling and transcription) that might be needed to discuss it.

b) Write questions about the picture, using the phrases *in the picture, in the foreground (background), in the right (left-) hand corner, to the right (left) of.*

c) Look up the words and phrases you may need to discuss the picture in class in "Classroom English", Section V.

B. Work in Class. Show the picture to the members of your group; write the new words on the blackboard, translate them (or explain their meaning) and make the students repeat them in chorus; ask your questions.¹

XVI. a) Give the idea of the text in English:

Сколько стоит аппендицит?

Бумажка была счетом за удаление у «мистера Стрельникова» аппендицита. Одному из нас с подобного рода бумагой пришлось столкнуться впервые, и было очень интересно читать: «Анализ крови — 25 долларов. Плата хирургу за операцию — 200 долларов. Анестезия — 35 долларов. Плата за каждый день пребывания в госпитале — 200 долларов. Плата за телевизор — 3 доллара в день». И так далее. Всего расставание с аппендицитом мистеру Стрельникову стоило 1112 долларов! Сюда входит плата врачу за постановку диагноза, за удаление ниток из шва...

Если бы мистер Стрельников пожелал продлить пребывание в госпитале до существующей у нас нормы (семь дней), бумажка счета стала бы вполонину длиннее. Как гражданин страны, где медицинское обслуживание бесплатное, денег из своего жалованья мистер Стрельников не платил. Уплатило за него государство. А в больнице он был столько, сколько бывают американцы, — три дня.

(Стрельников В., Песков Б.
Земля за океаном. М., 1975)

P r o m p t s: bill, anaesthesia, to take out the stitch, twice longer.

b) Say what you know about the cost of health service in Russia and in other countries nowadays.

XVII. a) Read and translate the texts below:

1. In Great Britain primary health care is in the hands of family practitioners who work within the National Health Service. The family practitioner services are those given to patients by doctors, dentists, opticians and pharmacists of their own choice. Family doctors who are under contract to the National Health Service have an average about 2,250 patients. They provide the first diagnosis in the case of illness

¹ The first picture should be discussed with the whole group under the teacher's guidance; the other pictures may be discussed in pairs.

and either prescribe a suitable course of treatment or refer a patient to the more specialized services and hospital consultants.

A large proportion of the hospitals in the National Health Service were built in the nineteenth century; some trace their origin to much earlier charitable foundations, such as the famous St. Bartholomew's and St. Thomas' hospitals in London.

About 85 per cent of the cost of the health services is paid for through general taxation. The rest is met from the National Health Service contribution and from the charges for prescriptions, dental treatment, dentures and spectacles. Health authorities may raise funds from voluntary sources.

(See: "Britain 1983". Lnd., 1983)

2. Nobody pretends that the National Health Service in Britain is perfect. Many doctors complain that they waste hours filling in National Insurance forms, and that they have so many patients that they do not have enough time to look after any of them properly. Nurses complain that they are overworked and underpaid.

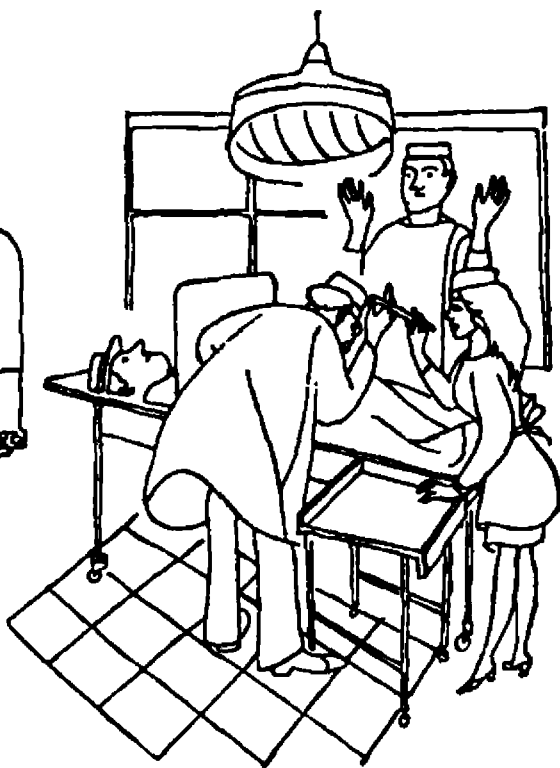
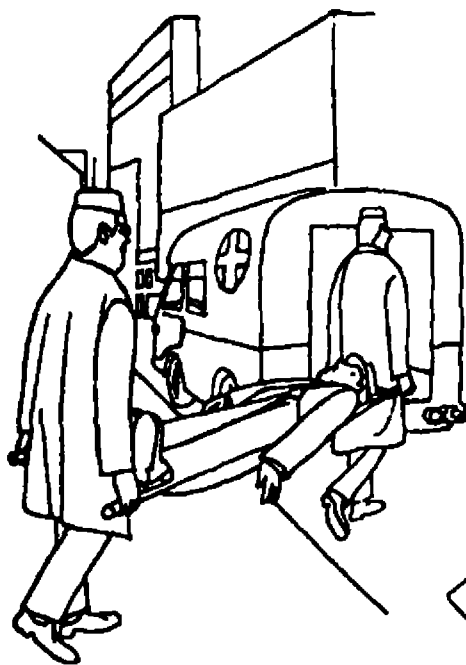
3. Many Health Service hospitals are old-fashioned and overcrowded, and, because of the shortage of beds, patients often have to wait a long time for operations. Rich people prefer to go to private doctors, or to see specialists in Harley Street, the famous "doctors" street in London. When these people are ill they go to a private nursing-home, for which they may pay as much as £ 100 a week. Alternatively, they may hire a private room in an ordinary hospital, for which they will pay about £ 10 a day.

(Musman R. Britain To-day. Lnd., 1974)

b) Write 10 questions about the facts mentioned in the texts that you find interesting and discuss them in class.

XVIII. Find some jokes on a medical subject and tell them to your fellow-students.

XIX. a) Give a very short description of each picture in the Present Tense. Use prompt words and phrases listed in the Note.





b) Make up a story about the pictures in the Past Tense.

c) Find a short title to the story.

Note: сточная труба — sewer; носилки — stretcher; санитарная машина — ambulance; санитар — ambulance man; операционная — operating-room; гипсовая повязка — plaster-bandage.

XX. Film "Mr. Brown's Holiday". Film segment 2 "Miss Peggy and the Pussy Cats" (Canterbury), a) Watch and listen, b) Do the exercises from the guide to the film.

STUDIES OF WRITTEN ENGLISH

II

This time you will learn more about the smallest thought units that build up writing, beginning with a paragraph and how they work within the paragraph.

Key-words are main words in the passage that help to emphasize the main point and understand the subject you are writing about. That is why key-words are the first elements to choose when setting your mind on writing on a certain subject and there are different ways to use them in a paragraph: repeating them, using synonyms, bringing them in close semantic relation.

E. g. "He read the letter slowly and carefully. It was not the kind of case he wanted, it was not the kind of case he had promised himself. It was not in any sense an important case..." (*From "The Nemean Lion" by A. Christie*). Hercule Poirot, the famous detective of A. Christie's had been dreaming of an unusual case. That one about the kidnapping of a dog was a disappointment. It was not a proper case for him.

The central thought of the paragraph is emphasized by repeating the key-word, otherwise echo-word.

Assignments:

1. Go over the text "A Day's Wait" and pick out the key-words and phrases that indicate the topic of illness and treatment. Arrange them into three groups according to the ways that are commonly used to point out the central thought. Which is the largest group and why?

2. Prepare a list of key-words and phrases before writing a paragraph: a) *describing* how the poor boy looked before the doctor came; b) *telling* a story of his recovery; c) *arguing* about the turning point in his illness; d) *explaining* the difference between miles and kilometers, between the Fahrenheit thermometer and the Centigrade thermometer.

LABORATORY EXERCISES (II)

1. a) Listen to the text "A Victim to One Hundred and Seven Fatal Maladies", mark the stresses and tunes, b) Repeat the text following the model.

2. Listen to the dialogue "A Visit to the Doctor". Repeat the text in the interval and record your version. Compare your version with the original and correct your mistakes.

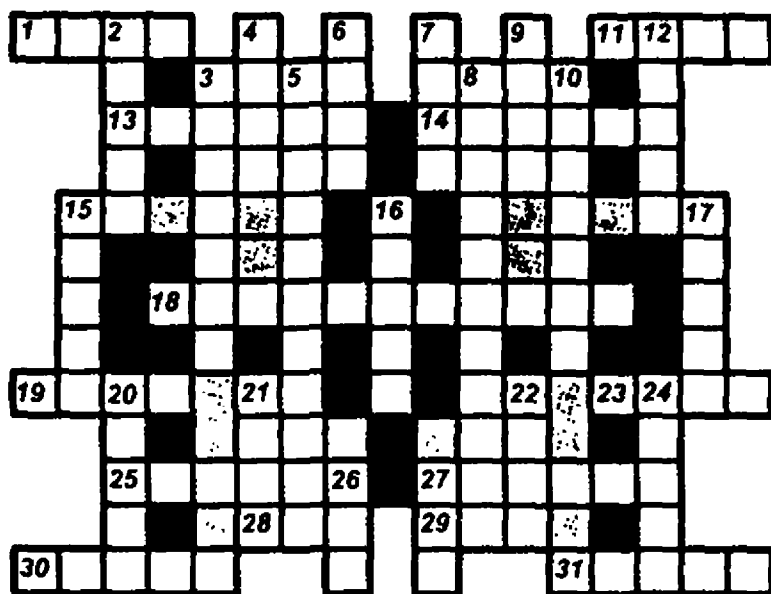
3. Respond to the following suggestions. Begin your sentences with "Hadn't we (he) better...?"

4. Extend the statements. Begin your sentences with "It's time you (he, etc.)" + a verb in the Past Subjunctive.

5. Write a dictation. Check the spelling using a dictionary.
6. Translate the sentences into English. Check them with the key.
7. Listen to the text "Doctor Sally". Get ready to act it out in class.

CURIOSITY QUIZ FOR EAGERS

Crossword Puzzle



Across

1. Stop a hole in a tooth with cement, etc. 3. Seize something with the teeth (also cause a sharp pain). 11. Fill a hole in a tooth with cement, etc. 13. Fibers (волокна) connecting the brain with all other parts of the body and carrying feelings to the brain. 14. Let out the air suddenly through the nose and the mouth (usu. when having a cold). 18. An instrument for measuring temperature. 19. A kind of medicine having good effects on the body. 23. The middle joint of the leg where the leg bends. 25. A hollow in the lungs (каверна). 27. A person who practises medicine and treats people. 28. The drink made by pouring boiling water on dried leaves bearing the same name, often used as a tonic. 29. A coloured liquid used for writing with a pen. 30. Take one's clothes off. 31. Come into two or more parts; crack a bone, joint.

Down

2. Breathing organs found in man and animal. 3. Take air into the body and send it out. 4. Exist. 5. The degree of heat or cold in the air, water, body, etc. 6. Be still, relax after work, efforts, etc. 7. Small spots (red or pink) close together on the skin (usu. a symptom of a disease). 8. Difficulty in digesting food. 9. Be aware through the senses. 10. A catching disease marked by fever and small spots that cover the whole body (common among children). 12. Give medical care to people in order to cure them. 15. A high temperature. 16. The red liquid in the body. 17. The regular beating of the arteries as the blood is forced along them. 20. An open sore (язва, нарыв) on internal organs. 21. A special choice of food ordered by a doctor. 22. Ill, unwell. 24. A person specially trained to look after sick people. 26. A short sleep. 27. Not clearly seen.

UNIT THREE

I

SPEECH PATTERNS

1. *You like the way they work.*

I like the way the doctor treats the child.

Do you like the way she wears her hat?

I don't like the way you speak to me.

The teacher didn't like the way the children behaved in class.

2. *It is always interesting for tourists to take a trip along the Thames in a boat.*

It was difficult for the students to make notes of his lecture.

It will be convenient for you to live in our hostel.

It would be useful for him to give up smoking.

It would have been natural for the sick man to fall asleep after the injection.

EXERCISES

1. Say whether you like or dislike the way:

1. the doctor treated the boy (in the story "A Day's Wait")
2. the boy behaved during his illness;
3. Hemingway described the boy's mood;
4. you spent your summer holidays;
5. the students of your group work at their English;
6. you were taught English at school;
7. women dress nowadays;
8. the girls in your group dress their hair.

II. Fill in missing adjectives + preposition:

1. Will it be everybody to have our meeting after the lessons? I believe so, but I don't know if it will be our teacher. 2. Would it be the second-year students to read English newspapers? If you mean papers published in Britain I think it would be them so far. 3. Which is more a student: to read or to speak English well? If the student is going to become a teacher, it's equally him or her both to read and speak well. 4. Do you think it would be students with bad spelling to copy English texts? It might be them, of course, but to tell you the truth it's a very tiresome job. 5. Will it be students to take part in the phonetic contest at our department? Of course. It will be first-year students as it will give them a good chance to brush up their pronunciation.

III. Translate these sentences into English:

1. Ей будет легко подружиться с детьми — им нравится, как она с ними играет. 2. Мне было бы интересно принять участие в экскурсии, если бы я был помоложе. 3. Мне не нравится, как ты читаешь, тебе надо уделять больше внимания чтению вслух. 4. Я считаю, вам необходимо посоветоваться с врачом по поводу головной боли. 5. Мне не нравится, как эта медсестра делает уколы. 6. Первокурсникам будет интересно узнать об истории и традициях нашего института.

IV. Make up micro-dialogues using Speech Patterns 1—2:

Model: — Why didn't you come to N's recital yesterday?
I liked the way he played.
— I'd have come if I were a musician as you are.
But it's difficult for me to understand serious music, I prefer jazz.

TEXT. INTRODUCING LONDON

London is an ancient city. It grew up around the first point where the Roman invaders found the Thames narrow enough to build a bridge. They found a small Celtic settle-

ment then known as Londinium and by A. D.¹ 300 they had turned it into a sizable port and an important trading centre with a wall which enclosed the homes of about 50,000 people.

One in seven of the population of the United Kingdom is a Londoner. About 7 million people live in Greater London.² London dominates British life. It is the home of the nation's commerce and finance, the main centre of its legal system and the press. It has the largest university and the greatest possibilities for entertainment and for sport in the country. London is one of the famous capital cities of the world, and every year attracts crowds of visitors from home and abroad. They come to explore its historic buildings, to see its museums and galleries, its streets and parks, and its people.

The built-up area of Greater London stretches 50 kilometres from east to west and many of its districts are linked with particular activities, for example, parliamentary and government activity centres on Parliament Square of Westminster and Whitehall. Just as "Westminster" stands for Parliament so "Whitehall" is often used as the name for central Government.

Off Whitehall in a small side-street Downing Street — is a quiet, unimpressive house — No. 10 — the official home of Prime Minister.

Just as Wall Street in New York is the centre of commerce and finance so the City of London, sometimes called "the square mile"³ is the centre for money matters. Here in Threadneedle Street is the Bank of England — sometimes

¹ A. D. = **Anno Domini** ['ænzv 'dɒmɪnaɪ] (*Lat.*): in the year of the Lord new era ['iərə]

² **Greater London** includes the suburbs of the city all of which are connected with the centre of London and with each other by underground railway lines.

³ **mile**: a measure of length, 1609 metres. English measures of length (yard — 91 cm, foot — 30 cm, inch — 2.5 cm), weight (stone — 6 kg, pound — 454 g, ounce — 31 g), liquids (gallon — 3.79 lit, pint — 0.57 lit) are not based on the decimal system.

called "The Old Lady of Threadneedle Street" — the central banking institution whose pound⁴ notes form the main currency in the country. Fleet Street near St. Paul's Cathedral used to be a busy street full of London, provincial and foreign newspaper offices such as *The Daily Express*, *The Daily Telegraph*.⁵

Though most of the British national newspaper offices have moved to Wapping, an area in East London, the name of Fleet Street is still used to describe the newspaper industry.

In South Kensington there are several large museums. The Victoria and Albert Museum with a magnificent collection of fine and applied arts also includes a wide-ranging display of ceramics, metalwork and a selection of Constable's⁶ masterpieces which are well worth seeing. The Natural History Museum contains plants, animals and minerals. The Hall of Human Biology enables visitors to learn about their bodies and the way they work. Exhibits in the Science Museum display the discovery and development of such inventions as the steam engine, photography, glass-making, printing and atomic physics. There is a gallery where children can experiment with working models. The Museum of

⁴ **pound:** a monetary unit circulating in Great Britain. Up to 1971 English money with its pennies, shillings and pounds was not based on the decimal system either: 12 pence for a shilling, 20 shillings for a pound, 21 shillings for a guinea, the latter got its name from the first coin struck from gold on the coast of Guinea. In 1971 Britain changed over to decimal currency system — 100 new pence to the pound (£). New coins (or pieces) were introduced: the 1/2 p., 2 p., 5 p., 10 p., 20 p. and 50 p. coins.

⁵ **The Daily Express:** a "popular" paper for those who prefer entertainment to information. It is largely filled with sporting news, accounts of crime, advertisements (ads.), gossip of little worth (about private life of society people, film stars, etc.) and strip cartoons. Other popular papers are *The Sun*, *The Daily Mirror*, *The Daily Mail*.

The Daily Telegraph: a daily London newspaper of conservative orientation. It is a "quality" paper for educated readers who are interested in important domestic and foreign news. Other quality papers are *The Observer*, *The Guardian*, *The Times*. This kind of newspapers is called the tabloids.

⁶ **Constable, John (1776 — 1837):** a famous English painter.

London in the City presents the biography of London, from the founding of London by Romans to the Greater London of today. Within a square kilometre or so in London's theatre-land are over thirty theatres, showing a large range of old and modern plays. Smaller "fringe" theatres⁷ perform in clubs, pubs and at lunch time.

London is full of parks and green spaces. Hyde Park, originally a royal hunting forest, is the largest park in London. In summer the Serpentine canal which flows through the park is always full of swimmers, rowers and sunbathers. Just south of the Serpentine is Rotten Row, a fashionable spot for horse-riding, and in one corner, near Marble Arch is Speakers' Corner, where everyone can go and air their views to anyone who will listen. Beyond Hyde Park lies another royal park, Kensington Gardens. Children gather by the statue of Peter Pan, James Barrie's⁸ well-known story-book character, or sail their model boats on the Round Pond. In the north of London is Regent's Park with a zoo and an open-air theatre. A trip along Regent's Canal in a waterbus gives a chance to see London Little Venice, a quiet country-side area for rich people only as the land here is very expensive.

Like many capital cities, London grew up along a major river. The Thames divides London sharply in two. Most of central London is on the north bank of the river. The Thames at London is tidal and there have been several serious floods. The risk of this is increasing as southern England is sinking in relation to sea level. Threat of disaster, however has been lessened by the construction of a flood barrier.

It is always interesting for tourists to take a trip along the Thames in a boat as it gives a striking panorama of Lon

⁷ a "fringe" theatre stages experimental theatrical plays performed by amateurs.

⁸ Barrie, James M. (1860 – 1937): a Scottish novelist. **Peter Pan** — fairy-tale boy who refused to grow up preferring to lead children into his magic "Never-Never Land" where they fought pirates.

don. The best way to see the city quickly is from the top of London red double-decker buses. Special tourist buses go on two-hour circular tours. The other quick and easy way of getting around London is by "tube" — the Underground railway. During the "rush hours", when office workers hurry to and from work, the tube train doors can hardly close behind the crushed crowds.

London is an ancient city. But it is also a living city and like all living cities it is constantly developing.

VOCABULARY NOTES

1. historic *adj* исторический (имеющий историческое значение, вошедший в историю), *e. g.* historic place, date, speech, event, battle, etc. 1812 was a historic year for Russian people.

historical *adj* исторический (связанный с историей, имеющий отношение к истории), *e. g.* historical materialism, science, principles, method, approach (to); historical novel, picture, play, film; historical department, museum, etc.

history *n* история, *e. g.* the history of our country, the history of the language; a history lesson; **the History Museum**.

Note 1: In names of academic subjects no article is used, *e. g.* History of the English language is a difficult subject.

Note 2: The Russian word *история* has several English equivalents: а) история (ход развития чего-л.) — history, *e. g.* This town has an interesting history.; б) рассказ, повествование — story, *e. g.* I don't like stories of such kind. He told us the story of his whole life.; в) происшествие — event, *e. g.* Tell us something about this strange event. *But:* A funny thing happened to him. (С ним произошла забавная история.) There's a pretty kettle of fish! (Вот так история!)

2. worth *n* ценность, *e. g.* It's a discovery of great worth. This information is of no worth.

worth *adj predic* стоящий; **worth smth.**, *e. g.* This picture is not worth the money you've paid for it. This problem is not worth our attention. This job is not worth the time we've spent on it.; **worth doing smth.**, *e. g.* This film is worth see-

ing. Books of that kind are not worth reading. This problem isn't worth discussing. His illness is hardly worth troubling about.; **worth while**, *e. g.* It isn't worth while seeing the film. It isn't worth while sitting here till 5 o'clock. It is worth while trying to catch the train. I think it's worth while speaking to him about it. *Cf.*: This book is worth reading. — It is worth while reading this book.

worthy *adj* достойный, *e. g.* She is a very worthy woman.; **to be worthy of smth., smb.**, *e. g.* His behaviour is worthy of great praise.

unworthy *adj* недостойный

3. masterpiece *n* шедевр

piece *n* 1. кусок, *as* a piece of chalk (wood, paper, etc.)

Syn. **lump, slice**. A **slice** is a thin, flat piece cut off from anything, *as* a slice of bread (cheese, lemon, ham, etc.). A **lump** is a small specially shaped or shapeless piece, *as* a lump of sugar (butter, etc.).

to pieces *на куски*, *e. g.* The cup fell and was broken to pieces.

2. отдельный предмет, часть, *e. g.* a piece of furniture; a piece of poetry (стихотворение); a piece of painting (картина); a piece of advice (совет); a piece of news (новость);

3. монета, *e. g.* a two-shilling piece, a gold (silver) piece

Syn. **coin** (used more often than **piece**)

4. human *adj* человеческий, свойственный человеку *e. g.* a human nature, the human body, human affairs, a human being (человек); **hu'mane** *adj* гуманный, человеческий

Ant. **cruel**

inhuman *adj* бесчеловечный, *as* inhuman treatment

humanity *n* (*uncountable*) 1. человечество, *as* a crime against humanity

Syn. **man'kind** *n* (*uncountable*). But **'mankind** мужчины мужской пол

2. гуманность, человечность, *as* to treat people with humanity

the Humanities гуманитарные науки; *syn.* **the Arts**, *e. g.* Are you interested in the Humanities (the Arts) or in the sciences (естественные науки)?

5. to strike (struck, struck) vt 1. ударяться, бить; **to strike smb., to strike smb. (smth.) on smth.** e. g. He struck the boy a violent blow. The man struck Lanny on the face. He struck his fist on the table.

Syn. to hit (hit, hit), e. g. Why did he hit the boy?; **to hit one's hand (foot, head, etc.) on smth., e. g.** I hit my head on the low shelf.

Note: **strike** and **hit** may be used in the same sense — **to strike** or **to hit smb.** — but care should be taken to use the proper verb in traditional word combinations such as **to strike a match** чиркнуть спичкой, e. g. Somebody struck a match so that we could see each other.

2. бить (о часах), e. g. It has just struck half past four. This tower clock strikes the hours.

3. поражать, удивлять, e. g. We were struck by his strange behaviour. It struck me that he had grown so old. Many things might strike us as unusual in a foreign country.

Syn. to surprise, to astonish, to puzzle

Note: **to be struck** means "to be filled suddenly with a strong feeling of surprise". That distinguishes the verb **to strike** from its synonyms **to astonish** and **to surprise**; **to astonish** is stronger in meaning than **to surprise**, e. g. I shouldn't be surprised if it rained. I'm not surprised at seeing you here, I've been told about your arrival. I was astonished at seeing him so changed. I was struck by his sudden death.; **to puzzle** means "to make a person think hard before finding an answer", e. g. His letter puzzled me. (= I didn't know why he had written it.)

striking adj. as striking likeness (news, contrast)

stricken pp. terror-stricken; horror-stricken; panic-stricken

Note: the verb **to strike** has homonyms: a) **strike vi** бастовать, b) **strike n** забастовка, e. g. All the railway workers joined the strike.; **to go on strike** объявлять забастовку

6. circular adj круглый, круговой, e. g. There is a circular railway running round Moscow. A circular staircase led to the top of the tower.

circulate v 1. циркулировать, e. g. Blood circulates in the body.; 2. передаваться, распространяться, e. g. Bad news circulates quickly.

circulation n 1. циркуляция, e. g. The circulation of air is rather bad here, that's why it is stuffy.; 2. распространение.

обращение (*генежное*), *e. g.* Only silver and copper coins are in circulation now.

blood-circulation *n* кровообращение

circle *n* 1. круг, окружность, *e. g.* It's almost impossible to draw a circle without a pair of compasses (без циркуля).
2. группа, круг людей, *e. g.* He belonged to the business circle of the town.

NOTES ON HOMONYMS

Homonyms are words that coincide in form, but have different meanings and may (or may not) belong to different categories or parts of speech. Homonyms may coincide both in phonetic and in graphic form, as *ball*, *n* (мяч) and *ball*, *v* (бал) or *fair*, *adj* (светлый, справедливый и др. знач.) and *fair*, *n* (ярмарка). They may coincide only in pronunciation but have different graphic forms, as *sea*, *n* and *to see*, *v*. They may coincide in spelling, but be differently pronounced, as *lead* [led] *n* (свинец) and *to lead* [li:d] *v* (вести).

ESSENTIAL VOCABULARY (I)

Words

ancient <i>adj</i>	finance <i>n</i>	piece <i>n</i>
astonish <i>v</i>	flood <i>n</i>	possibility <i>n</i>
built-up <i>adj</i>	historic <i>adj</i>	pound <i>n</i>
circle <i>n</i>	historical <i>adj</i>	puzzle <i>v</i>
circular <i>adj</i>	human <i>adj</i>	sea level
circulation <i>n</i>	humanity <i>n</i>	settlement <i>n</i>
coin <i>n</i>	(the) Humanities	slice <i>n</i>
commerce <i>n</i>	lump <i>n</i>	stretch <i>v</i>
currency <i>n</i>	mankind <i>n</i>	strike <i>v</i>
double-decker <i>n</i>	masterpiece <i>n</i>	striking <i>adj</i>
entertainment <i>n</i>	Parliament <i>n</i>	traffic <i>n</i>
exhibit <i>v</i>	parliamentary <i>adj</i>	worth <i>n, adj</i>
		worthy <i>adj</i>

Word Combinations

to break to pieces
to turn smth. into smth.
to have a possibility for
to stand for smth.
to be worthy of smth.
a piece of advice
fine and applied arts
to take a trip

to go on a tour
a panorama (view) of
to be a surprise to
to strike a match
to strike a blow
to go on strike
to be a surprise to smb.

Proper Names

Roman
the Thames
Londinium
Westminster
Whitehall
Downing Street
Fleet Street
St. Paul's Cathedral
South Kensington

the Victoria and Albert Museum
Constable
the Natural History Museum
the Science Museum
the Museum of London
Hyde Park
the Serpentine
Marble Arch
Kensington Gardens
Regent's Park

EXERCISES

1. Read the text and talk on the following points (A. Grammar, B. Word usage, C. Word-formation):

- A. 1. What tense group is mainly used in the text and why?
2. Find passive voice constructions and translate the sentences with them.
- B. Translate the sentences beginning with **just as ... so** into Russian.
- C. Search the text for compounds, comment on their structure. Find derivatives with the suffixes **-ment**, **-er**, **-ly** and classify them according to the category of speech.

II. a) Search the text and the footnotes for the English equivalents of the sentences and phrases listed below:

A. 1. превратить маленькое кельтское поселение в крупный торговый город; 2. иметь возможности для развлечений и занятий спортом; 3. музей стоит осмотреть; 4. великолепное собрание произведений изобразительного и прикладного искусства; 5. совершить прогулку на речном трамвае по Темзе; 6. обозначать, подразумевать; 7. открывается панорама города.

B. 1. солидные, «серьезные» газеты; 2. сообщения о событиях внутри страны и за рубежом; 3. спортивные новости; 4. сплетни, не представляющие интереса; 5. перейти на десятичную денежную систему; 6. монета в 50 пенсов.

b) Use them in sentences of your own.

III. a) Spell and give the four forms of the following verbs:

[grʒu], [bɪld], [ə'trækt], [send], [dɪ'spleɪ], [flʒu], [laɪ], ['hʌrɪ], [straɪk], ['pʌzl].

b) Transcribe the following words:

Celtic, settlement, commerce, finance, explore, kilometre, parliamentary, magnificent, ceramics, metalwork, photography, atomic, royal, canal, sunbather, major, barrier, panorama, double-decker, disaster.

c) Write the degrees of comparison of:

narrow, small, great, old, quiet, worthy, busy, easy.

d) Find homonyms in Text of Unit Three.

IV. a) Analyse the morphological structure of the word *sizable*, explain its meaning and give its Russian equivalent.

b) Form adjectives from these verbal stems by adding the negative prefix ['prɪfiks] un-, and the adjective-forming suffix -able. Explain the meaning of the derivatives and translate them (in one word):

eat, read, break, forget, pardon, describe, desire, imagine, believe.

V. Write questions based on the text. Use in your questions the suggested word combinations. Ask your questions in class:

1. to turn smth. into; 2. built-up area; 3. the home of; 4. to stand for; 5. the official home of the Prime Minister; 6. "the

square mile"; 7. the central banking institution; 8. to be full of; 9. fine and applied arts; 10. the Science Museum; 11. theatre-land; 12. to air one's views; 13. to gather by; 14. to grow up; 15. threat of disaster; 16. to give a panorama; 17. the "rush hours".

VI. Try your hand at teaching.

(See "Classroom English", Sections VI, VIII, IX, X.)

A. Preparation. Write 2—3 special questions about each paragraph of the text and footnotes. See to it that new words, phrases and patterns are used either in your questions or in answers to them.

B. Work in class. Put your questions to the class and comment on the answers (express your approval or disapproval; correct the mistakes, if there are any; add some details if necessary, etc.).

VII. Make up a dialogue based on one of the paragraphs of the text or the footnotes. Speak for a Russian and an English student. Try and give an additional piece of information on the topic. Use the prompts:

Have you heard (about)...?; Do you happen to know...?; Have you got any idea?; Someone has told me that...; That's what I heard; I'm afraid I don't know much about...; I wonder if you remember...; Have I got it right?; Am I right to believe?; Absolutely; Exactly; That's very surprising!; That's amazing!

VIII. a) Comment on the dialogue below:

A.: How can you be so stupid as to think that London is beautiful!

B.: Stupid! What nonsense! Of course it's beautiful. Look at all the parks and Buckingham Palace and all the churches.

A.: Rubbish! They're filthy and full of junk.

B.: For goodness sake, why don't you open your eyes? Walk around instead of just driving round in a taxi all day!

(Hargreaves R. and Fletcher M.
Making Polite Noises. Lnd., 1982)

b) Make up similar dialogues on the sights of your native town. The following phrases might help you:

I don't agree at all. You must be joking! There's no evidence for that. Oh, that's ridiculous! Nonsense! Rubbish! I don't believe that at all. You don't know what you're talking about. You're completely wrong about that.

IX. Fill in a suitable word or phrase:

a) *surprise, astonish, strike, puzzle*:

**1. I won't be ... if he gets a "five", he is a very bright boy.
2. We were ... by the contrasts between wealth and poverty in Delhi.
3. His question ... me. I didn't know how to answer it.
4. I was ... to meet him in town, I was sure he had not come back yet.
5. His cruelty ... us. We always thought that he was kind and sympathetic.**

b) *piece, lump, slice*:

**1. Pick up the ... of the broken cup and throw them out.
2. Give me a ... of paper. I'll show you how to make a boat for the child.
3. I'd like to take one more ... of cake. May I?
4. I never put more than two ... of sugar into my tea.
5. I need a short ... of string to tie the parcel with.
6. I'd like to have a ... of lemon with my tea.**

c) *historic or historical*:

**1. Red Square is a ... spot: many ... events took place in it.
2. In his ... novels Walter Scott gave a wonderful description not only of ... events, but of whole ... epochs.
3. The ninth of May is one of our most important ... dates: we celebrate our ... victory in World War II.
4. There are many ... monuments in Moscow.**

X. Retell the Text. Use the map of London on pp. 114-115.

XI. a) Fill in prepositions wherever necessary:

Please remember: traffic ... Britain keeps ... the left! So when crossing a street look right first then left. If possible cross ... zebra crossings, sometimes indicated ... flashing orange lights ... either side ... the road.

Speed limit ... Britain is 70 mph (= miles per hour); ... built-up areas 30 mph. Careful riding is essential as there are many narrow and winding roads.

Roads ... fast long-distance driving are called motorways. The best known is the motorway ... London and Leeds. Road signs are mostly the same as those used ... the continent. The same goes ... traffic lights.

b) Speak about the traffic in this country using the word combinations in bold type.

XII. a) Explain the meaning of these proverbs. Translate them. Give their Russian equivalents:

A bird in the hand is worth two in the bush.

The game is not worth the candle.

An hour in the morning is worth two in the evening.

Between two evils 'tis not worth while choosing.

b) Say whether you agree with Lord Goring's opinion that "It is always worth while asking a question, though it is not always worth while answering one." (O. Wilde. "An Ideal Husband")

XIII. Translate the sentences into English, using a) *be well worth* + ger/n or b) *just as... so*:

1. Не стоит кататься сегодня по Темзе, ветер слишком сильный. 2. Стоит прислушаться к его совету. 3. Не стоит тратить время на вещи, которыми вы не интересуетесь. 4. Стоит посетить Музей науки в Лондоне и посмотреть, как дети занимаются моделированием. 5. Подобно тому как Вестминстер часто обозначает парламент Великобритании, так Сити — ее финансовый центр. 6. Подобно тому как под «гуманитарными» науками подразумевают историю, литературу, иностранные языки, так под «естественными» науками — физику, химию, ботанику и др.

XIV. Arrange micro-dialogues on the following topics:

1. How old Moscow is. Where and how it started. 2. What money is in circulation in this country. 3. What the most popular papers in Moscow are. 4. Why Muscovites like their underground railway. 5. What the most popular museums in Moscow are. What is exhibited there? 6. What you know about parks in Moscow. 7. The traffic in the capital.

XV. a) Read and translate the text:

Apart from more important news printed on the first page with big headlines in bold type there are many other sections in the paper. Some people turn at once to classified ads (called by that name because advertisements are arranged in groups like: "to let", "property wanted", "situation vacant", etc.). For those who are interested in clothes there are fashion pages. You can find out what's on by looking in the advertisement guide. Some like to look through the whole paper reading a headline here, glancing at an interesting article there, looking at a political cartoon, maybe, or reading some of business news.

b) Answer the suggested questions:

1. Do you read papers to catch up with the latest news or are you interested in some particular problems? Why? 2. Where can we find the most important political, business and cultural news in our papers? 3. In which of our newspapers can you find advertisements? Are they classified in any way? 4. Are there any political cartoons and amusement guides in our papers? 5. Are you used to studying a newspaper thoroughly or just glancing at an article here and there?

XVI. Translate the sentences into English:

1. Докладчик говорил о будущем человечества. 2. Эта картина всегда привлекает посетителей музея. 3. Надпись на памятнике озадачила туристов: никто из них не сталкивался с древнеанглийским языком. 4. Мы удивились, когда узнали, что в Гайд-парке. 5. Марбл-Арч любой человек может высказывать свои суждения по любому поводу, часто там можно услышать много чепухи. 6. Во объявление, которое вам нужно. 7. Поверьте мне, этот молодой человек достоин вашего уважения. 8. Теперь в Англии в обращении фунты и пенсы. 9. 1945 год — исторический год для всего человечества. 10. Каждая английская газета имеет определенный круг читателей. 11. В Лондоне, как и в любом столичном городе с большим движением, бывают дорожные происшествия. 12. С Воробьевского гор открывается удивительная панорама Москвы. 13. Помещение обогревается горячей водой, циркулирующей по трубам. 14. Сотни новых домов вырастают во всех городах нашей страны. 15. Богатая коллекция произведений изобразительного и прикладного искусства.

ства привлекает посетителей этого музея. 15. Экспонаты Исторического музея в Москве знакомят посетителей с развитием цивилизации на территории России. 16. Предельная скорость в жилых районах Москвы 60 км/час.

XVII. a) Read the text. Retell it adding some more information about Parliament:

The first Westminster Palace was built by Edward the Confessor in about 1050 and was used as a royal residence, then as the seat of Government and finally, after 1547, as the meeting place for Parliament. The fire of 1834 destroyed most of the original buildings. The new building for Parliament was designed by Sir Charles Barry in 1840. The general style is gothic.

There are two "Chambers" or "Houses" of Parliament — that of the Commons and that of the Lords. The more important and powerful of these is the House of Commons, whose members are elected by the public. The Prime Minister and most of the Government are Members of the House of Commons. The House of Lords is made up of Lords who have inherited their titles and the right to sit in the House, and "life peers" who are appointed by the Queen on the advice of the Government of the day.

Half of the building of Parliament is used by the Commons and the other half by the Lords. At the Westminster Bridge end is the residence of the Speaker, who presides over meetings of the House of Commons and at the other end is the residence of the Lord Chancellor, who presides over the House of Lords.

Parliament's most important function is the making of laws. Before a new law (or Bill) can come into effect, it must pass through three stages in each House and be given the Queen's approval. It then becomes an Act of Parliament.

(See: Mountefield A. London. Lnd., 1979)

b) Say what you know about the Russian Parliament, i. e. two chambers: the Duma and the Council of Federation.

XVIII. Give the idea of the text in English:

После более чем десяти лет споров по поводу того, стоит ли допускать телевидение в британский парламент, лорды, наконец, разрешили установить камеры в своей палате. Однако палата общин отказывается принять такое же решение. Один из основных противников телетрансляций заседаний парламента — премьер-министр М. Тэтчер. Она оправдывает свою позицию тем, что подобные передачи потребуют слишком больших затрат. Но, как считает лондонский корреспондент американской газеты «Кришчен сайенс монитор», причина упорного сопротивления Тэтчер кроется в нежелании делать достоянием гласности критические выступления в адрес ее правительства. А как заявил во время недавних дебатов лорд Уайтлоу, немалую проблему представляет и тот факт, что многие парламентарии на заседаниях попросту спят. Появление на телеэкранах дремлющих законодателей отнюдь не послужит росту их авторитета.

(«За рубежом», № 9, 1985)

XIX. Read and comment on the following:

REMEMBRANCE DAY (POPPY DAY)

Remembrance Day is observed throughout Britain in commemoration of the million or more British soldiers, sailors and airmen who lost their lives during the two World Wars. On that day wreaths are laid at war memorials throughout the country and at London's Cenotaph (a war memorial in Whitehall) where a great number of people gather to observe the two-minute silence and to perform the annual Remembrance Day ceremony. The silence begins at the first stroke of Big Ben booming 11 o'clock and is broken only by the crash of distant artillery. When the two-minute silence is over, members of the Royal Family or their representatives and political leaders come forward to lay wreaths at the foot of the Cenotaph. Then comes the march past the memorial of ex-servicemen and women, followed by an endless line of ordinary citizens who have come here with their personal wreaths and their sad memories. On that day artificial poppies, a symbol of mourning, are traditionally sold in the streets and people wear them in their button-holes.

(From Customs, Traditions and Festivals of Great Britain
by T. Khimunina, N. Konon, L. Walshe. M., 1977)

XX. a) Collect information on English traditions and customs.

b) Arrange a talk between Russian and English students on their national traditions, customs and habits. (One of the students should conduct it: introduce the participants to each other, make a short introductory speech on the subject, ask questions, etc. to keep the talk running on, sum up the discussion.)

LABORATORY EXERCISES (I)

- 1. Listen to the text "Introducing London".**
- 2. Respond to the following using the suggested models.**
- 3. Complete the sentences using the given suggestions.**
- 4. Translate the sentences into English, using the Essential Vocabulary of Unit Three. Check your sentences with the key.**
- 5. Listen to the text and write it as a dictation, check the spelling with the key. Retell the text.**
- 6. Listen to the text "The House of Commons". Retell the text, add more information on the topic.**

II

T O P I C: C I T Y

T E X T A. SOME MORE GLIMPSES OF LONDON

London is one of the biggest and most interesting cities in the world.

Traditionally it is divided into the West End and the East End. The West End is famous for its beautiful avenues lined with plane trees, big stores, rich mansions, expensive restaurants, hotels, theatres and night clubs. The East End used to be a poor area filled with warehouses, factories, slums and miserable houses. Quite a lot of people lived from hand to mouth here. For the recent years this area including Dockland has turned into a new housing development.

The heart of London is the City — its commercial and business centre. Here is situated the Tower of London that comes first among the historic buildings of the city. If you want to get some glimpses of London it's just from here that you had better start sightseeing.



The Tower of London was founded by Julius Caesar and in 1066 rebuilt by William the Conqueror. It was used as a fortress, a royal residence and a prison. Now it is a museum of armour and also the place where the Crown Jewels are kept. In present days, just as many centuries ago, the Ceremony of the Keys takes place at its gates. Every night when the guard is changed at each gate there is the cry: "Halt! Who goes there?" Then the guard replies: "The Keys." "Whose Keys?" "Queen Elizabeth's Keys!" "Pass, Queen Elizabeth's Keys! All's well." And so the Tower of London is safely closed for the night.

A twenty minutes' walk from the Tower will take you to another historic building — St. Paul's Cathedral, the greatest of English churches. It was built by a famous English architect, Sir Christopher Wren (1632 — 1723). St. Paul's Cathedral with its huge dome and rows of columns is considered to be a fine specimen of Renaissance architecture. In one of its towers hangs one of the largest bells in the world, Great Paul, weighing about 17.5 tons. Wellington,¹ Nelson² and other great men of England are buried in the Cathedral.

¹ **The Duke of Wellington** (1769 — 1852): a famous British general whose army defeated Napoleon at Waterloo in 1815

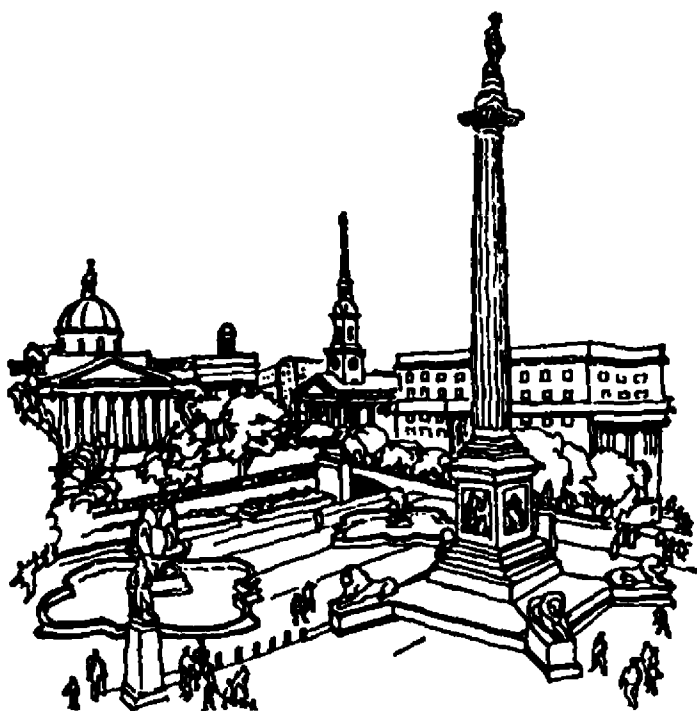
² **Nelson, Horatio** (1758 — 1805): an English admiral who won the battle of Trafalgar (the Atlantic coast of Spain)

Not far away, in Westminster, where most of the Government buildings are situated, is Westminster Abbey. Many English sovereigns, outstanding statesmen, painters and poets (Newton, Darwin, and Tennyson among them) are buried here.

Across the road from Westminster Abbey is Westminster Palace, the seat of the British Parliament. Its two graceful towers stand high above the city. The higher of the two contains the largest clock in the country and the famous bell Big Ben that strikes every quarter of the hour.

If now we walk along Whitehall, we shall soon come to Trafalgar Square. It was so named in memory of the victory in the battle of Trafalgar, where on October 21, 1805 the English fleet under Nelson's command defeated the combined fleet of France and Spain. The victory was won at the cost of Nelson's life. In the middle of Trafalgar Square stands Nelson's monument — a tall column with the figure of Nelson at its top. The column is guarded by four bronze lions.

The fine building facing the square is the National Gallery and adjoining it (but just round the corner) is the Portrait Gallery.



Not far away is the British Museum — the biggest Museum in London. It contains a priceless collection of different things (ancient manuscripts, coins, sculptures, etc.). The British Museum is famous for its library — one of the richest in the world.³ In its large circular reading room Marx, Engels and later Lenin used to work.

And now, even if you have almost no time left for further sightseeing, you cannot leave the city without visiting Hyde Park or “the Park” as Londoners call it. When you are walking along its shady avenues, sitting on the grass, admiring its beautiful flower-beds or watching swans and ducks floating on the ponds, it seems almost unbelievable that all around there is a large city with its heavy traffic and smoke.

TEXT B. SIGHTSEEING

— Is it possible to see anything of London in one or two days?

— Well, yes, but, of course, not half enough.

— What do you think I ought to see first?

— Well, if you are interested in churches and historical places you should go to Westminster Abbey, the Houses of Parliament, St. Paul's and the Tower. Do you like art galleries?

— Rather!

— Then why not go to the National Gallery and the Tate?

— I'm told one ought to see the British Museum. Do you think I shall have time for that?

— Well, you might, but if I were you, I should leave that for some other day. You could spend a whole day there. It's much too big to be seen in an hour or so.

— I suppose it is. What about going to the Zoo?

³ In 1973 the library of the British Museum and four other big libraries were joined into one — the British Library, which is the biggest national library in the United Kingdom and one of the biggest and best present-day libraries in the world.

— That's not a bad idea. You could spend a couple of hours there comfortably, or even a whole afternoon, watching the wild animals, birds and reptiles. You could have tea there too.

— I'll do that, then. How do I get there?

— Let me see. I think your best way from here is to walk across Regent's park.

— Is it much of a walk?

— Oh, no, a quarter of an hour or so, but, if you are in a hurry, why not take a taxi?

— I think I will. Ah, here's one coming. Taxi! The Zoo, please.

(From "The Linguaphone English Course")

TEXT C. RED SQUARE

Red Square has witnessed many important events in the life of Russian people. Though time has changed the face of Red Square it has remained the main square and the heart of the city.

Visitors from home and abroad stream here to enjoy the beauty of the historic buildings and monuments of which the Kremlin comes first. The Kremlin represents centuries of Russian history and one is usually struck by the austere and powerful appearance of its walls and towers.

Like the Tower of London the Kremlin was used as a fortress and a sovereign's residence. Now it houses the President's office and a number of museums including the Armory Chamber and the Diamond Fund.

In the centre of the square by the Kremlin wall is the Lenin Mausoleum, erected in 1930 by A. Shchusev. The architect interpreted the traditions of the pyramids in a modern way and gave the monument a laconic architectural form which was popular in the twenties. Behind the Mausoleum there is a necropolis of some outstanding statesmen and political leaders.

On the southern side of Red Square is St. Basil's Cathedral (Vasily Blazheny), a masterpiece of ancient Russian architec-

ture. It was built in 1555–61 in memory of the victory over Kazan (1552). The monument standing in front of the Cathedral tells us of the people's victory over the Polish invaders in 1612. The inscription on the monument reads: "To Citizens Minin and Prince Pozharsky from a grateful Russia". The monument is the work of I. Martos (1752–1835). Not far from the Cathedral is what is called the Lobnoye Mesto, a platform of white stone more than 400 years old. The tsar's edicts were proclaimed there and public executions carried out. To the right of the Cathedral on the territory of the Kremlin we can see a tall tower, more like a column, over 80 metres high. It is the Bell Tower of Ivan the Great built in



the 15th century. There are twenty-two large bells and over thirty small ones in it. For centuries the eastern side of Red Square had been associated with trading. The first stone shops were built here in the 16th century. Today on their site stands the State Department Store, better known as GUM.

If we walk up from St. Basil's to the opposite end of the square we face a red brick building. This is the History Museum. In the west Red Square is adjoining the Kremlin. Just on the other side of the Kremlin wall we can see the building of the former Senate, an outstanding architectural monument built by Matvei Kasakov (1738—1813), now the seat of the Administration of the President. The main and tallest tower of the Kremlin is the Spasskaya tower. It has long since become one of the symbols of Moscow. People all over Russia listen to the Kremlin clock on the Spasskaya tower striking midnight and it seems to them that they are listening to the beating of the heart of our capital.

Memory Work

Sonnet Composed upon Westminster Bridge

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth like a garment wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky:
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendor, valley, rock or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

William Wordsworth

ESSENTIAL VOCABULARY (II)

Words

adjoin <i>v</i>	defeat <i>v</i>	jewel <i>n</i>
architecture <i>n</i>	dome <i>n</i>	mansion <i>n</i>
armour <i>n</i>	erect <i>v</i>	residence <i>n</i>
avenue <i>n</i>	float <i>v</i>	seat <i>n</i>
bury <i>v</i>	fortress <i>n</i>	shady <i>adj</i>
change <i>v</i>	guard <i>v</i>	specimen <i>n</i>
cathedral <i>n</i>	huge <i>adj</i>	statesman <i>n</i>
contain <i>v</i>		

Word Combinations

to live from hand to mouth	to win the victory
to be lined with (trees, houses)	at the cost of smb.'s life
to be found (in some place)	at the top
a new housing development	round the corner
to have (get, catch) a glimpse of	to be famous for smth.
in present days	to have no time (money, etc.) left
across the road (from some place)	Why not do smth.?
in memory of	to do the sights of smth.
under the command	to do the city (museums, parks, etc.)

Proper Names

the West End	Big Ben
the East End	Trafalgar Square
the Tower of London	the Kremlin
Julius Caesar	the Lenin Mausoleum
William the Conqueror	St. Basil's Cathedral
Queen Elizabeth	the Bell Tower
Christopher Wren	of Ivan the Great
Wellington	the History Museum
Westminster Abbey	the Spasskaya Tower

EXERCISES

I. Study Text A and explain the meaning of the words and phrases listed below:

mansion, to live from hand to mouth, miserable houses, to line the streets, dome, slums, to come first, the Crown Jewels, huge, statesman, across the road, the seat (of the government), at the cost of somebody's life, to face smth., shady avenues.

II. Learn the words of the texts and a) copy and transcribe these words:

mansion, restaurant, jewel, guard, halt, column, ton, sovereign, national, float, sculpture, swan, weigh, conqueror, specimen.

b) Translate into English and mark the stresses:

отель, церемония, Возрождение, Трафальгарская площадь, рукопись, проспект, архитектор, Елизавета, сенат.

c) Form derivatives of these verbs by adding the prefix *re-* (meaning "do smth. again"):

Example: build — rebuild

write, tell, construct, arm, elect, produce.

III. Answer the questions:

1. How do the two parts of London differ from each other? 2. Why is it better to start sightseeing from the Tower of London? 3. Who founded the Tower and when was it rebuilt? 4. What was the Tower of London used for? 5. What is the City? 6. What does the phrase "a place of interest" mean? 7. What do you know about St. Paul's Cathedral? 8. What is Whitehall and in which part of London is it situated? 9. What does the Ceremony of the Keys consist of? 10. What do you call the building in which the Houses of Parliament are situated? It is one building, why then do we say "The Houses of Parliament"? 11. What is Big Ben? 12. What kind of museum is the British Museum? 13. What do you know about Hyde Park?

IV. Read the text and show all the places of interest mentioned there on the map:

Trafalgar Square is the natural centre of London. Could we but stand 168 feet (about 50 metres) above the traffic, beside the figure of the Admiral, we really could see all the great landmarks of London. Whitehall, which leads out of the square to the south, is the site of many Government offices including Prime Minister's residence, Foreign Office, War Office; at the far end of Whitehall stand, beside the Thames, the Houses of Parliament with the Big Clock Tower, and Westminster Abbey; to the left Covent Garden fruit market and Covent Garden Opera House, and beyond the Bank of England; another slight turn left would enable your eye to fall on the British Museum; further left still we should see theatreland around Piccadilly Circus (it is not at all a circus but an open space of a circular form) and those expensive shopping promenades — Regent Street, Oxford Street, Bond Street; a little further, and into view would come Hyde Park in the distance, with, nearer, Buckingham Palace and Royal Drive known as the Mall, which leads into Trafalgar Square.

V. Use Text B to practise similar conversations on Moscow.

VI. Read and retell:

A. The famous square mile of the City of London is administered as an independent unit, having its own Lord Mayor and Corporation and its own police force. It was here that the Romans built their walled town of Londinium, few traces of which remain today, and it was here that the Medieval guilds established their headquarters. When after the Great Fire of 1666, the City was rebuilt, stone and brick replaced the many mainly wooden medieval houses and from that time the City gradually became a financial and commercial centre.

B. One of the special joys of London is the amount of space given over to parks, gardens, squares and open areas. They provide a welcome visual and physical break from the mass of buildings and the heavy traffic. Kew Gardens at

famous Botanic Gardens on the banks of the Thames. The gardens and hothouses with rare flowers, trees and shrubs are well worth seeing. Within a stone's throw of Buckingham Palace are St. James's Park and Green Park. St. James's Park, the oldest in London, was created by Henry VIII and redesigned by his successors. Green Park, as its name suggests, mainly consists of lawns and trees.

(*From Colourful London. Norwich, 1981*)

VII. Make up short situations or dialogues, using the following words and phrases:

1. why not ..., let me see, to be found, across the road, to have no (time, money) left; 2. in present days, to live from hand to mouth; 3. under the command of, to be famous for, to defeat, to win the victory, at the cost of; 4. fortress, armour, in memory of, to contain; 5. swan, lined with trees, float, shady avenues, ancient.

VIII. Fill in prepositions:

Scotland Yard is the headquarters ... the Metropolitan Police ... London. ...most people, its name immediately brings ... mind the picture ... a detective — cool, collected, efficient, ready to track down any criminal.

Scotland Yard is situated ... the Thames Embankment close ... the Houses ... Parliament and the familiar clock tower ... Big Ben. The name "Scotland Yard" originates ... the plot ... land adjoining Whitehall Palace where, ... about the 14th century, the royalty and nobility ... Scotland stayed when visiting the English Court. The popular nickname ... the London policeman "bobby" is a tribute ... Sir Robert Peel, who introduced the police force ... 1829, and whose Christian name attached itself ... members ... the force.

IX. Review Text "Introducing London", texts A, B, Exercises IV, VI, VIII and study the map of London. Speak on the given topics:

1. London dominates British life. 2. The West End. 3. The East End. 4. The City. 5. The Tower. 6. The district of Westminster. 7. The British Parliament. 8. Whitehall and Fleet Street. 9. Trafalgar Square. 10. St. Paul's Cathedral. 11. The

parks of London. 12. London museums. 13. London traffic
14. Monuments in London.

X. Translate into English:

1. В самом центре Сити, напротив главного банка Англии, стоит статуя Веллингтона — знаменитого английского генерала и государственного деятеля XIX в. Под его командованием английские войска совместно со своими союзниками (allies) нанесли поражение армии Наполеона под Ватерлоо в 1815 г. Мост Ватерлоо, один из красивейших мостов через Темзу, был назван так в честь этой победы. 2. Мэлл (The Mall) — это широкий проспект, обсаженный деревьями, ведущий от Трафальгарской площади к Букингемскому дворцу — резиденции английских королей. Напротив дворца стоит огромный памятник со статуей Победы наверху. Этот памятник был воздвигнут в честь королевы Виктории, чье шестидесятилетнее царствование (reign) было самым продолжительным в истории (1837—1901). 3. Хайгейтское кладбище (Highgate Cemetery) известно тем, что там находится могила Карла Маркса. В 1956 году на деньги, присланные рабочими со всех концов света, там был воздвигнут памятник Карлу Марксу.

XI. Read Text C. Say what landmarks you would mention to a group of tourists standing in the middle of Red Square. Use the word combinations given below:

to witness, the heart of the city, the face of Red Square, the seat of the Administration of the President, to honour the memory, to stream to, public executions, the beating of the heart of our capital.

XII. Act out a dialogue between a Russian tourist and a policeman. Choose the exact place (in Moscow or elsewhere) where you are having your talk and the place you want to get to. Use in your dialogue one or two phrases from each set given below:

1. Excuse me, I've lost my way ...; I'm trying to go to ...; Which is the right (best, shortest) way to ...? Please show me the way to ...; How do I get there? Am I on the right road? 2. How far is it? Is it possible to walk there? Is there a bus from here to ...? Is it much of a walk? 3. Go right to the end of the street, then turn left, go two blocks straight ahead and then turn to ...; Straight on and the second turning to the right ...; You are going in the opposite direction. 4. What can I do for you? Now, where is it you want to go? It's

long distance off. It's a long (short) way to ...; It's quite a distance from here. 5. Be careful, the traffic keeps to the left in this country; Look out; It isn't safe to cross here; Be sure not to cross the street (square, etc.); One can never be too careful; Wait for the break in the traffic; Don't cross the street when the traffic light has changed to red.

XIII. Try your hand at teaching.

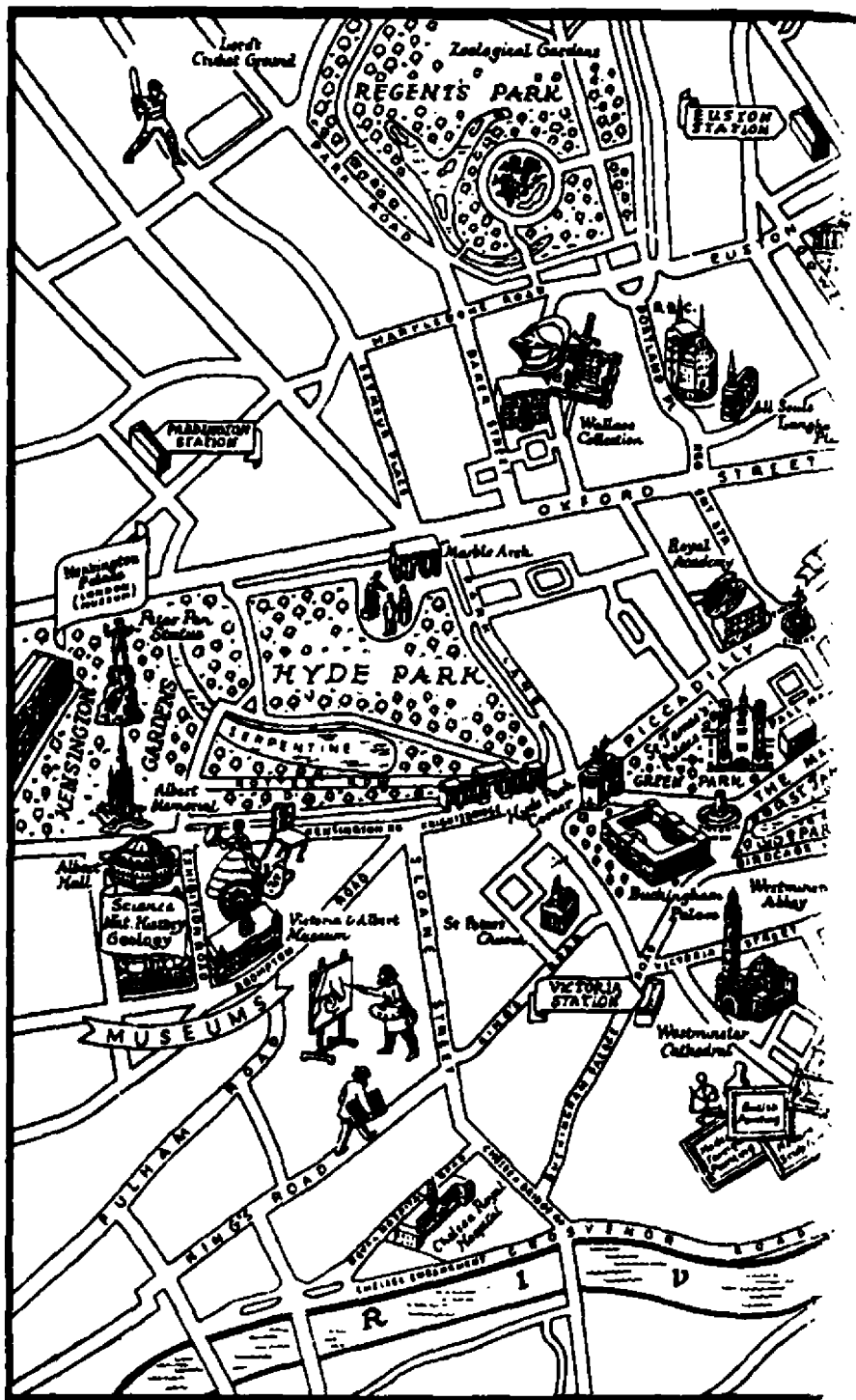
1. Read the text. Discuss what you would do in the teacher's position:

Susan was absolutely impossible. Or so her teacher was convinced, for Susan did not like to read (a problem every teacher faces from time to time). But there were things that Susan did enjoy. She liked ballet. And she adored her dog Curly. "How can I," thought the teacher, "introduce Susan to pleasures of reading?"

2. Get 4-5 pictures of London (Moscow) attractions and be ready to comment on them. (See "Classroom English", Sections II, III, V.)

XIV. Translate the following sentences into English:

1. Из окна такси вы можете увидеть Лондон лишь мельком. Есть много других способов ознакомиться с его достопримечательностями: можно походить по городу пешком, можно отправиться в двухчасовую поездку на туристском автобусе, курсирующем по Лондону, можно посмотреть город с верхней площадки двухэтажного автобуса; кроме того, можно совершить речную поездку по Темзе или Большому каналу в Риджентс-Парк. 2. Если бы вы смогли пролететь над Москвой на вертолете (helicopter), вы бы увидели, как изменилась и выросла наша столица: длинные, обсаженные деревьями проспекты, пересекают город во всех направлениях, кварталы новых многоэтажных домов появились на окраинах города на месте старых деревянных домиков, темных от копоти и дыма. Над многочисленными стройками (building sites) столицы возвышаются огромные подъемные краны (cranes). 3. Метро — самый удобный вид городского транспорта. Сотни тысяч москвичей и приезжих ежедневно поднимаются и спускаются по его эскалаторам, восхищаются архитектурой и отделкой (decoration) чудесных подземных дворцов. 4. Памятник А. С. Пушкину, установленный на Страстной (ныне Пушкинской) площади. — один из самых любимых памятников жителей столицы. У его подножия вы всегда увидите букеты живых цветов, которые приносят сюда москвичи, чтобы почтить память любимого поэта.



XV. Act out a dialogue between a Muscovite and a Londoner on his first visit to Moscow. Imagine that you are standing in the middle of Red Square. Your companion asks you about everything he sees, gives his opinion about this and that and says what buildings, monuments, etc. remind him of London. Use the prompts of Ex. VII. p. 111.

- XVI. a) Get ready to read the text aloud.
b) Write a translation of the text:

Morning City

This was one of those mornings when the smoke and the Thames Valley mist decide to work a few miracles for their London, and especially for the oldest part of it, the City. The City, on these mornings, is an enchantment. There is a faintly luminous haze, now silver, now old gold, over everything. The buildings have shape and solidity but no weight; they hang in the air, like palaces out of the Arabian Nights; you could topple the dome off St. Paul's with a forefinger, push back the Mansion House, send the Monument floating into space. On these mornings, the old churches cannot be counted; there are more of them than ever. There is no less traffic than usual; the scarlet stream of buses still flows through the ancient narrow streets; the pavements are still thronged with bank messengers, office boys, policemen, clerks, typists, commissionaires, directors, secretaries, crooks, busy-bodies, idlers; but on these mornings all the buses, taxicabs, vans, lorries and all the pedestrians lose something of their ordinary solidity; they move behind gauze; they are tyred in velvet; their voices are muted; their movement is in slow motion. Whatever is new and vulgar and foolish contrives to lose itself in the denser patches of mist. But all the glimpses of ancient loveliness are there perfectly framed and lighted: round every corner somebody is whispering a line or two of Chaucer. And on these mornings, the river is simply not true: there is no geography, nothing but pure poetry, down there; the water has got and shapes out of an adventurous dream drift by on a tide of gilded and silvered air. Such is the City on one of the mornings, a place in a Gothic fairy tale, a mirage, a vision.

(From "They Walk in the City"
by J. B. Priestley. *Abridged*)

XVII. Role-playing:

A group of guides suggests possible sightseeing routes about London (Moscow) to their office director. Each one speaks in favour of his/her suggestion trying to convince both the director and the guides that the route is the best. In the end the participants of the talk choose the most appropriate route.

XVIII. Describe (in writing) a sight or a view that once struck you as picturesque, beautiful or unusual.

The best essays may be read in class and then placed in a wall paper, a special bulletin issued by the literary club, etc.

Note: The text above may serve as a perfect example of such description.

XIX. Film: "Mr. Brown's Holiday." Film segment 3 "In Dear Old England" (Broadstairs). a) Watch and listen. b) Do the exercises from the guide to the film.

STUDIES OF WRITTEN ENGLISH

III

The central idea of a paragraph is built up with the help of larger units than key-words, that is with the help of so-called topic sentences.

Topic sentence is a summarizing sentence of a paragraph. Topic sentences can also be used to tie up a group of paragraphs together holding the unity of a passage.

Generally the topic sentence comes first in a paragraph. It helps to understand the text and begin writing, *e. g.* "Numerous artificial languages have been carefully constructed and some of them are still in limited use. In 1887, an artificial language, Esperanto, was created. Esperanto has little grammar and drew its vocabulary from all the European languages..." (*From "One Language for the World" by M. Pei*). The writer proceeds from a general statement to particulars.

Occasionally the topic sentence comes last, when the writer wishes first to prepare his reader for the general idea or a conclusion, e. g. "You're like two friends who want to take their holiday together, but one of them wants to climb Greenland's snowy mountains while the other wants to fish off India's coral strand. Obviously it's not going to work" (*From "The Razor's Edge" by W. S. Maugham*).

Assignments:

1. Read the passage "Introducing London" and mark paragraphs with topic sentences. What central idea do they summarize? Where are they placed within the paragraph?
2. Find the topic sentence that holds the unity of the whole passage.
3. Mark the key-words that emphasize the main points of the information about London.
4. Paragraph 8 includes the key-word "parks", develop it into a topic sentence summarizing the central idea of the paragraph.
5. Write a paragraph describing the picture on pp. 114-115. Try your hand at various topic sentences that help to hold the unity of the paragraph.

LABORATORY EXERCISES (II)

1. Listen to the text "Some More Glimpses of London."
2. Listen to the dialogue "Sightseeing". Repeat the text in the interval and record your versions.
Compare your version with the original and correct your pronunciation mistakes if any.
3. Translate the sentences into English, check them with the key.
4. Listen to the text "Behind the Scenes". Discuss the text in class.
5. Listen to the "Sonnet Composed upon Westminster Bridge". Mark the stresses and tunes. Learn it by heart.

CURIOSITY QUIZ FOR EAGERS

1. Why is the clock on the Clock Tower of the Houses of Parliament called "Big Ben"?
2. What is the "Cenotaph"? Where can it be found? What is the origin of the name?
3. The security of the Tower of London is mainly the responsibility of the Yeomen Warders or "Beefeaters" as they are popularly called. What is the origin of the word "Beefeater"?
4. What is the "Union Jack"? What does it look like? What is its origin? Where and when can it be seen?
5. Name five of the numerous bridges which cross the Thames. Show them on the map of London and comment on their names.
6. What is "Soho"? Where is it situated? What are its peculiar features?

UNIT FOUR

I

SPEECH PATTERNS

1. Mother *is hardly ever able to have* a treat like that.

- a) They are hardly ever able to go sightseeing.
One is hardly ever able to get tickets for this show.
We are hardly ever able to talk to each other alone.
He was hardly ever able to catch the 6.30 train home.
- b) You'll hardly be able to get to the British Museum to-day before the closing hours.
She will hardly be able to get over her fear of heavy traffic.

2. Father *was afraid that Mother might take* cold if she *came*.

I thought that she might spoil her complexion if she went on smoking.

He said we might be late if the bus didn't come soon.

Edward hoped he might meet the girl again if he came every day to the street she lived in.

The policeman told the boy he might be run over if he was careless when crossing the street.

3. We all felt that *it would never do to let* Father stay home.

It will never do to underline words in a library book.

It will never do to throw cigarette-ends on the floor.

Why are you shouting at the top of your voices? It will never do.

You have treated her very badly. Rudeness will never do.

The boy said it would never do for a young girl to use so much make-up.

4. That *kept Mother busy* for a little while.

At night I always keep my window open.

They never keep their door shut.

Keep your feet warm or you'll catch cold.

He kept his room scrupulously clean.

She told the child an interesting story to keep him awake.

Keeping the child warm is not the same thing as keeping him healthy.

EXERCISES

I. Paraphrase the following, using some of the patterns above:

P a t t e r n 1: 1. It is not often that our mother goes to the theatre. 2. It is not often that our students can listen to native English speech. 3. She very seldom can afford to get herself a new dress. 4. They cannot afford to spend their holiday at the seaside. 5. He can never refuse helping his comrades.

P a t t e r n 3: 1. It is bad manners to stare at people. 2. The teacher said it was impolite and rude to hand in homework written carelessly. 3. "I say, Turner, I don't like the way you treat your comrades. It's too bad." 4. My mother said that it was too bad to let her do all the work alone. 5. It is wicked to hurt animals. 6. "You have come unprepared again. It is unpardonable," said the teacher.

II. Describe the following situations in one sentence, using Pattern 2:

Example: In such cold weather it was easy for the child to catch cold, if he went for a walk. That was the cause of the mother's fear.

The mother was afraid that the child might catch cold if he went for a walk in such cold weather.

1. She worked very little during the term, and it was quite possible for her to fail at her examination. We all told her so. 2. It was hardly possible to let the boy stay at home alone. He could make trouble if he did. We all knew that. 3. She worked too hard, and her friends were afraid that it would result in her falling ill. 4. The mother wanted the boy to become a great pianist, and so she made him practise day and night. 5. We wanted to go and see our sick friend, but the doctor didn't allow that saying that there was a chance of our catching the disease.

III. Supply adjectives:

1. It is dangerous to keep the windows ... during a thunderstorm. 2. She kept her door ... and didn't let anyone in. 3. Put the lemonade in the refrigerator to keep it 4. The epidemic was at its height, and all the doctors of the town were kept 5. I put the tulips in the water to keep them 6. Keep your eyes ... and your mouth 7. This fur coat is sure to keep you ... in any frost. 8. What is the teacher to do to keep his pupils ...?

IV. Translate the sentences into English, using the patterns:

1. Не годится обижать младших. 2. Нам почти никогда не удастся выбраться за город в выходной день. 3. Я говорила тебе, что ты можешь заболеть, если промочишь ноги. 4. Не давайте пациенту спать, пока не придет врач. 5. Нехорошо пользоваться телефоном для глупых шуток. 6. Займите детей и не давайте им шуметь, пока я разговариваю по телефону. 7. В такой жаркий день надо держать окна открытыми. 8. Нельзя курить так много, ты подорвешь свое здоровье. 9. Джон написал своему другу, что он возможно навестит его в следующем году.

V. Make up dialogues or situations, using the patterns.

TEXT. HOW WE KEPT MOTHER'S DAY¹

by Stephen Leacock

Leacock, Stephen (1869–1944) — a famous Canadian writer of the 20th century. His stories, full of humour and sarcasm, expose the contradictions of life in modern bourgeois society.

¹ See Exercise 15, p. 431

Leacock says that the basis of humour lies in the contrasts offered by life itself, but "the deep background that lies behind and beyond what we call humour is revealed only to the few who, by instinct or by effort, have given thought to it."

So we decided to have a special celebration of Mother's Day. We thought it a fine idea. It made us all realize how much Mother had done for us for years, and all the efforts and sacrifice that she had made for our sake.

We decided that we'd make it a great day, a holiday for all the family, and do everything we could to make Mother happy. Father decided to take a holiday from his office, so as to help in celebrating the day, and my sister Anne and I stayed home from college classes, and Mary and my brother Will stayed home from High School.

It was our plan to make it a day just like Xmas¹ or another big holiday, and so we decided to decorate the house with flowers and with mottoes over the mantelpieces,² and all the kind of thing. We got Mother to make mottoes and arrange the decorations, because she always does it at Xmas.

The two girls thought it would be a nice thing to dress in our very best for such a big occasion and so they both got new hats. Mother trimmed both the hats, and they looked fine, and Father had bought silk ties for himself and us boys as a souvenir of the day to remember Mother by. We were going to get Mother a new hat too, but it turned out that she seemed to really like her old grey bonnet better than a new one, and both the girls said that it was awfully becoming to her.

¹ **Xmas** ['krɪsməs]: an abbreviated form of Christmas. In England Christmas day (the 25th of December) is one of the biggest holidays, devoted especially to family reunion and merry-making with its traditional Christmas tree and Christmas pudding

² **mantelpiece**: a structure of brick, wood or marble above and around a fire-place — an open grate where a coal fire burns. Most old English houses have no central heating. Up to now a great number of flats are warmed by coal fires. Sometimes instead of a coal fire a gas fire or an electric fire may be used, which is more convenient, as it can be lit in a second and turned off as soon as it is not needed

Well, after breakfast we had it arranged as a surprise for Mother that we would hire a motor car and take her for a beautiful drive away into the country. Mother is hardly ever able to have a treat like that, because we can only afford to keep one maid, and so Mother is busy in the house nearly all the time.

But on the very morning of the day we changed the plan a little bit, because it occurred to Father that a thing it would be better to do even than to take Mother for a motor drive would be to take her fishing; if you are going to fish, there is a definite purpose in front of you to heighten the enjoyment.

So we all felt that it would be nicer for Mother to have a definite purpose; and anyway, it turned out that Father had just got a new rod the day before.

So we got everything arranged for the trip, and we got Mother to cut up some sandwiches³ and make up a sort of lunch in case we got hungry, though of course we were to come back home again to a big dinner in the middle of the day, just like Xmas or New Year's Day. Mother packed it all up in a basket for us ready to go in the motor.

Well, when the car came to the door, it turned out that there hardly seemed as much room in it as we had supposed.

Father said not to mind him, he said that he could just as well stay home; and that he was sure that he could put in the time working in the garden; he said that we were not to let the fact of his not having had a real holiday for three years stand in our way; he wanted us to go right ahead and be happy and have a big day.

But of course we all felt that it would never do to let Father stay home, especially as we knew he would make trouble if he did. The two girls, Anne and Mary, would glad-

³ **sandwich**: two slices of buttered bread with meat, egg, cheese or tomato, etc. between them (*cf.* the Russian *бутерброд*). The word has one more meaning: a sandwich (or a sandwich-man, a sandwich-boy) is a man walking along the street with two advertisement-boards hung one in front of him and one behind.

ly have stayed and helped the maid get dinner, only it seemed such a pity to, on a lovely day like this, having their new hats. But they both said that Mother had only to say the word, and they'd gladly stay home and work. Will and I would have dropped out, but unfortunately we wouldn't have been any use in getting the dinner.

So in the end it was decided that Mother would stay home and just have a lovely restful day round the house, and get the dinner. It turned out anyway that Mother doesn't care for fishing, and also it was just a little bit cold and fresh out of doors, though it was lovely and sunny, and Father was rather afraid that Mother might take cold if she came.

So we all drove away with three cheers for Mother, and Father waved his hand back to her every few minutes till he hit his hand on the back edge of the car, and then said that he didn't think that Mother could see us any longer.

Well, — we had the loveliest day up among the hills that you could possibly imagine.

It was quite late when we got back, nearly seven o'clock in the evening, but Mother had guessed that we would be late, so she had kept back the dinner so as to have it just nicely ready and hot for us. Only first she had to get towels and soap for Father and clean things for him to put on, because he always gets so messed up with fishing, and that kept Mother busy for a little while, that and helping the girls get ready.

But at last everything was ready, and we sat down to the grandest kind of dinner — roast turkey and all sorts of things like on Xmas Day. Mother had to get up and down a good bit during the meal fetching things back and forward.

The dinner lasted a long while, and was great fun, and when it was over all of us wanted to help clear the things and wash the dishes, only Mother said that she would really much rather do it, and so we let her, because we wanted for once to humour her.

It was quite late when it was all over, and when we all kissed Mother before going to bed, she said it had been the most wonderful day in her life, and I think there were tears in her eyes. So we all felt awfully repaid for all that we had done.

VOCABULARY NOTES

1. to get (got, got) *vt/i* 1. доставать, добывать; to get **smb. smth.**, to get **smth. for smb.**, *e. g.* I can get this book for you. (I can get you this book.)

2. получать, *e. g.* Did you get (= receive) my telegram?

3. покупать, приобретать, *e. g.* The two girls got new hats.

4. прибывать, добираться, достигать, *e. g.* We cannot get to Moscow tonight. It was very late when he got home.

5. приготовить, подготовить, обеспечить, *e. g.* It was decided that Mother would stay home and get the dinner (= get it ready).

6. заставить кого-л. что-л. сделать, добиться, чтобы кто-л. что-л. сделал, *e. g.* We got Mother to arrange the decorations.

7. становиться (*as a link-verb*), *e. g.* It was getting dark when we arrived at the station. I got very cold while waiting in the street.

Syn. to become

to get smth. done, *e. g.* I got everything arranged in time.

have got = have, *e. g.* I have got something to tell you. I haven't got the book you're talking about (*cf.*: I have no books by this author.).

Note: In modern conversational English the word combination **have got** in the meaning of **иметь, обладать** is used much more often than the verb **have** in the same meaning, especially with a concrete object.

have got to do smth., *e. g.* I have got to (= must) finish my work in time. It has got to be done.

to get back = to come back, *e. g.* At what time shall we get back?

to get over a disease (fear, difficulties, grief, etc.), *e. g.* Don't worry, the child will soon get over his illness.

to get up and down, e. g. Mother had to get up and down a good bit during the meal fetching things back and forward.

to get on smb.'s nerves, e. g. Don't get up and down every minute, you're getting on my nerves.

2. to turn vt/i 1. вращать(ся), поворачивать(ся), вертеть(ся), e. g. At hearing her voice I turned (turned my head). The car turned the corner.

2. превращать(ся), изменять(ся) (into smth.), e. g. The water in the pond turned into ice as the night had been frosty.

to turn away (from smb. or smth.) отвернуться (от)

to turn back повернуть назад

to turn inside out вывернуть(ся) наизнанку, e. g. My umbrella turned inside out in the wind.

to turn out оказаться, e. g. He turned out a bad actor. The day turned out (to be) a fine one. It turned out that there were no vacant seats in the bus.

as it turned out... = as it happened... как оказалось

to turn over перевернуть(ся), e. g. He turned over a page. He turned over in bed.

to turn up (появиться, прийти, e. g. We expected him to join us, but he never turned up.

to turn smth. upside down перевернуть вверх дном, разбросать, e. g. Someone has turned everything upside down in my drawer.

3. to treat vt 1. обращаться(ся), обходиться, относиться; to treat smb. well, kindly, coldly, etc., e. g. Don't treat me as I were a child. Better treat his words as a joke. You treat the matter too lightly.

2. лечить; **to treat smb. for smth. with smth.**, e. g. What treated your child for scarlet fever? What medicine are you treated with?

3. угощать чем-л. (перен. доставлять удовольствие); **to treat smb. to smth.**, e. g. I'll treat you all to (= I'll buy you some ice-cream. Wouldn't you like him to treat you (= pay for your ticket) to a ballet? I shall treat myself to week-end holiday.

treat n 1. удовольствие, наслаждение, e. g. I've never had a treat like that! What a treat it is not to have to get

early! Every chance to listen to good music is a great treat to her.

2. угощение

treatment *n* 1. обращение (с кем-л.), *e. g.* Her treatment of the pupils is always kind and patient, (*prep.* "of")

2. лечение, *e. g.* Have you heard of a new treatment for pneumonia? (*prep.* "for")

4. **afford** *vt* (быть в состоянии) позволить себе (*usu.* with *can, could, be able to*)

to afford	{	smth.,	<i>e. g.</i> I can't afford time for movies.
		to do smth.,	<i>e. g.</i> Can you afford to go away for a holiday?

5. **to keep** (**kept, kept**) *vt/i* 1. держать (в разных смыслах):
a) хранить, *e. g.* She always keeps old letters.; b) задержать, не отдавать, *e. g.* You may keep the book, I don't want it yet.; c) (с) держать (слово и т. п.), *e. g.* He always keeps his promise.; d) содержать, *e. g.* Mr. Watson had a wife and family to keep.; e) задержать, заставить ждать, *e. g.* I'm sorry I kept you waiting.

2. праздновать, справлять, *e. g.* "How We Kept Mother's Day"; She always keeps her birthday.

to keep smth. + *adj.*, *e. g.* This work kept the children busy. You must keep your feet warm.

to keep to smth., *e. g.* Keep to the diet. Let's keep to the middle of the road.

to keep on doing smth., *e. g.* She kept on writing when I came in (*not used of a state, but only of activities. Cf.: He kept on standing up. But: He remained standing.*).

to keep smb. from doing smth., *e. g.* It kept me from joining you.

to keep (smth.) back, *e. g.* The young man kept the crowd back. I'm sure he is keeping something back (= not telling all; concealing something). Mother had guessed that we would be late, so she had kept back the dinner.

6. **to occur** *vi* 1. случаться, происходить, *e. g.* Such incidents occur every day. It must never occur again.

2. **приходить на ум**, e. g. It occurred to me that something might be wrong with her. Didn't it occur to you to close the window to keep the noise back?

7. **to enjoy vi** получать удовольствие, наслаждаться, e. g. I enjoyed the trip very much. I've enjoyed seeing you.

to enjoy oneself, e. g. I enjoyed myself at the concert last night.

enjoyment n удовольствие, наслаждение

8. **fun n** 1. веселье, забава, развлечение, e. g. Children are fond of fun. What fun we had when we were together! He is full of fun.

to make fun of высмеивать, подшучивать, e. g. He's fond of making fun of people. Nobody likes to be made fun of.

to do smth. in (for) fun делать что-л. в шутку, e. g. I said it only in (for) fun.

2. предмет шуток, источник веселья, удовольствия e. g. The party (your friend) was great fun.

funny adj смешной, забавный, e. g. I have a funny story to tell you.

NOTES ON STYLE

1. In Leacock's story "How We Kept Mother's Day" you will find numerous words and phrases of informal functional style (See Note A on p. 52), e. g. *all that kind of thing* (cf. the Russian «и все такое»), *awfully* (in "awfully becoming", cf. the Russian «ужас как идет; потрясающе к лицу»), *a little bit* («чуть-чуть»), *have a big day* («здорово провести время»), *get messed up* («перемазаться, вывозиться в грязи»), *the dinner ... was great fun* («весело было за обедом»), etc.

Note also the interjection *well* introducing some of the passages (which normally occurs in oral speech), the omission of the conjunction *that* and the syntax imitating that of oral communication by its free and careless structures.

2. The story presents an interesting example of the indirect method of characterization. The author does not say directly that the members of the family were selfish, callous and hard-hearted people (that would be the direct method

characterization) but makes them act and lets the reader draw his own conclusion.

3. "How We Kept Mother's Day" is a humorous story. Humour in fiction may be of two principal types. It may be humour of situation when the author makes us laugh at certain funny or absurd facts, e. g. the members of the family buying presents for themselves on Mother's Day, but buying nothing for their mother. There is also humour of words when the reader does not laugh at what is happening in the story but at how it is put by the author. E. g. But of course we all felt that it would never do to let Father stay at home, especially as we knew he would make trouble if he did.

ESSENTIAL VOCABULARY (I)

Words

afford <i>v</i>	funny <i>adj</i>	repay <i>v</i>
effort <i>n</i>	get <i>v</i>	sacrifice <i>v, n</i>
enjoy <i>v</i>	guess <i>v</i>	treat <i>v, n</i>
especially <i>adv</i>	hire <i>v</i>	treatment <i>n</i>
fetch <i>v</i>	keep <i>v</i>	trim <i>v</i>
fun <i>n</i>	occur <i>v</i>	turn <i>v</i>
	purpose <i>n</i>	unfortunately <i>adv</i>

Word Combinations

for smb.'s sake	to get over smth.
to stay (at) home from college (classes, school)	to take smb. for a drive
to dress in one's best (worst)	in case
for such an occasion	just as well
to turn out	to stand (be) in smb.'s way
in the end	to make trouble
to care for smb. (or smth.)	to be no use
to keep back	to get on smb.'s nerves
for a little (short, long)	to turn inside out
while	to turn over
to get up and down	to turn up
to get to some place	to turn upside down
	for (in) fun
	to make fun of smb.

EXERCISES

I. Read Text of Unit Four and the Notes on Style and talk on the following points (A. Grammar, B. Word usage, C. Style):

A. 1. Which verbs used in the text are modal verbs? Comment on their meanings and translate the sentences in which they are used.

2. What are the meanings of the verbs *to get*, *to make*, *to keep*, *to take* in the text? (Translate the sentences with these verbs.)

3. *Mother* and *Father* are capitalized and used without articles in the text. How would you use the words in reported speech (oral and written)?

B. 1. in the phrases *to decorate the house* and *to trim the hats* we have two different equivalents of «украшать». What can be trimmed or decorated?

2. We say *in the morning* (*evening*, *afternoon*), but in the phrase “on the very morning of the day” *on* is used. Why? (Cf.: *on that evening*, *on the morning of his arrival*.)

C. 1. Point out as many colloquial words and phrases as you can find. Supply their Russian equivalents if possible. What is the author's purpose in introducing so many units of informal style?

2. Point out the passages which characterize the members of the family and their real attitude to the mother. What is the method of characterization used by the author?

3. Which sentences or passages bear touches of humour? Try to explain how the humorous effect is achieved in each case. Which type of humour prevails in the story? (See Notes on Style.)

II. a) Search the text for English equivalents of the phrases listed below and write them in your exercise book:

отмечать (праздновать) День Матери, не пойти в школу, одеться по-праздничному (принарядиться), взять напрокат машину, почти все время, на случай если ..., мог бы с таким же успехом остаться дома, скоротать время, от нас бы не было никакой пользы, ушибить руку обо что-нибудь, убирать со стола, хотя бы на этот раз обед продолжался долго, ради такого случая, в такой чудесный

день, повезти ее на машине за город, вернуться домой к праздничному обеду, не так уж много места, не годится оставлять отца дома, выяснилось, что все равно..., махал ей рукой, сели обедать, приносить и уносить что-л., мы чувствовали себя вполне вознагражденными за...

b) Get the student sitting next to you translate half of the Russian phrases into English (in writing) and check them with the key in your notebook. Translate the other half yourself and ask your neighbour to correct your translation.

III. Translate in writing these passages. Compare and discuss different variants of students' translation:

1. It occurred to Father that a thing it would be better to do even than to take Mother for a motor drive would be to take her fishing; if you are going to fish, there is a definite purpose in front of you to heighten the enjoyment. 2. Father said not to mind him, he said that he could just as well stay home; he said that we were not to let the fact of his not having had a real holiday for three years stand in our way.

IV. Try your hand at teaching:

A. Preparation. Pick out from the text all the words with the letter *g* in them. Classify them according to the way *g* is pronounced and put them down in columns. Make up a list of words to illustrate the same rules.

B. Work in Class. a) Show the table to the class and let the students comment on it.

b) Dictate the words in class with one student writing them on the board. Correct the mistakes on the board. (See "Classroom English", Sections IV, VII, VIII.)

V. a) Write the words below in the Past Indefinite. Classify them into two groups: one with the final *r* doubled, the other one with one final *r* in the Past Indefinite.

b) Explain to the students when the final *r* should be doubled:

enter, occur, offer, remember, clear, refer [rɪ'fɜ:], cheer, bar, utter ['ʌtə], star, prefer, stir [stɜ:].

VI. a) Write an outline of the text (see Ex. IX on p. 59). (The outline may be written in the Present or Past Indefinite tenses.)

b) Discuss the outlines written by several students and choose the best one. Improve it by using some variants from other students' works. Write it down on the board and make the students copy it in their exercise books.

VII. Write two questions to each item of the outline: one should help to reveal the contradictions between what the members of the family said and did, the other (with a modal verb) — what they could or ought to have done.

e. g. 1. Did the girls really think that their mother's old bonnet was "awfully becoming" to her? 2. Don't you think they should have bought something for their mother too? (Make the students reason out their answers.)

VIII. Study the Vocabulary Notes and Essential Vocabulary (II) and a) Paraphrase the following (in writing):

1. to make smb. do smth.; 2. to have smth. arranged; 3. to recover after a disease; 4. to stand up and sit down; 5. to look in the opposite direction; 6. to come to one's mind; 7. to appear unexpectedly; 8. a great pleasure; 9. at last; 10. to be able (to spend money on smth., etc.); 11. to continue to do smth.; 12. not to let smb. do smth.; 13. to conceal some fact; 14. to enjoy oneself; 15. to love (take interest in); 16. for a short time; 17. to take a taxi; 18. to become dirty; 19. to laugh at (mock) smb.; 20. to get other people into a mess.

b) Make up sentences with the phrases you have written.

IX. A word in one language may have different equivalents in another.

**e. g. место — room, place
жертва — sacrifice, victim
приносить — fetch, bring**

a) Look up the words given above in an English-Russian dictionary,¹ find out the exact meaning of each pair of words and write sentences illustrating the difference in their use.

b) Ask the students to translate the Russian variants of your sentences.

¹ Use "New English-Russian Dictionary" («Большой англо-русский словарь»). Soviet Encyclopedia Publishing House, Moscow

X. Translate the sentences into English using Essential Vocabulary (I):

1. Какое удовольствие слушать ее пение! 2. После концерта детей угощали чаем с пирожными. 3. Выключи радио, эта музыка действует мне на нервы. 4. Я повернула за угол и столкнулась лицом к лицу со своей подругой. 5. Почему нужно переворачивать все вверх дном, чтобы найти какой-то пустяк? 6. Мальчика лечили от кори, но оказалось, что у него скарлатина. 7. Девочке нравилось, что с ней обращаются как со взрослой. 8. Она не могла удерживать ребенка от шалостей. 9. Мы прекрасно провели время на пляже. Было очень весело. 10. Дэвиду не приходило в голову, что он всех задерживает. 11. Детей нужно приучать хорошо (kindly) обращаться с животными. 12. Кто бы мог подумать, что она станет талантливой актрисой! 13. Ах, вот как ты держишь свое слово! 14. Ваш приятель — такой весельчак. — Да? Представьте, мне это никогда не приходило в голову. 15. Это случилось много лет назад. Она, должно быть, уже забыла обо всем. 16. Как весело играть в эту игру! 17. Школьные товарищи Роберта смеялись над его зеленым костюмом. 18. Какая забавная шляпка!

XI. Retell the text following the outline (see Ex. VI, p. 132). Speak about the contradictions between the words and the behaviour of the members of the family:

e. g. ... They said, they realized what their mother had sacrificed for their sake and wanted to thank her for everything she had been doing for them. In fact, I believe, they just wanted to make it a holiday for themselves. They stayed at home ... etc.

XII. a) Translate these sentences into Russian.

1. We may just as well dance now. 2. I would rather hire a taxi. I'm very tired. 3. It will never do to punish the child for what he has not done. 4. He never keeps people waiting if he can help it. 5. We must keep him from making trouble. 6. Take my gloves, they will keep your hands warm. 7. It's no use trimming this old hat, it won't look better. 8. We got everything arranged for the trip by 9 o'clock. 9. We got her to believe our story. 10. The arrangements for the party will keep me busy the whole day, I'm afraid. 11. You shouldn't keep the children out after dark. 12. Keep the ticket if you don't want to be fined.

b) Write sentences of your own using the phrases in bold type. Address them to the other students who should reply them expressing their approval or disapproval.

P r o m p t s: How nice (good, clever, bad, awful) of you (him, her)! I don't think you should have done it. Sure. But that's not quite true. No wonder. I am delighted at your idea.

XIII. Make up a conversation which took place after the day described in the text between: the two girls, the two boys, the father and his son, the mother and her friend, two neighbours. You may find the following openings useful:

I say...; Honestly...; If you ask me...; You know what I think...; The point is...; Don't you agree that...; I must say that...; Tell you what...; Eventually...; Actually...; Definitely... .

XIV. Fill in prepositions or adverbs where necessary:

**1. The dress is just wonderful. It is very becoming ... you.
2. I haven't seen you ... ages. How are you getting ...?
3. I liked the cake you treated me How do you make it?
4. Turn ... the page and do Exercise 3.
5. He turned ... a very good story-teller. I enjoyed ... his stories immensely.
6. We shall discuss the matter ... our way home.
7. I'm sure you'll get ... all the difficulties ... the end.
8. Pete didn't want to take his younger brother fishing, he was afraid that he would be ... his way.
9. The students ... Group 3 will help to decorate the hall ... flowers and mottoes.
10. The father had promised to take the boys ... a drive ... the country ... Sunday. But unfortunately the weather changed ... the morning and they had to stay ... home.
11. Celia waved her hand ... Lanny until the train was out ... sight.
12. ... such a big occasion all the children were dressed ... their best.
13. When all the things were packed ... a suit-case, it turned ... that my ticket had somehow got there too, and I had to turn everything ... in search ... it.
14. The children were allowed to stay ... home ... school, as the mother's birthday was a great occasion ... all the family.**

XV. Translate the sentences into English, using Essential Vocabulary (II) and Patterns 1-4:

1. У меня так много дел, что я просто не могу позволить себе терять время. 2. Вот та самая шляпа, о которой я вам говорила. Я уверена, что она очень пойдет вам. 3. Не могу себе представить, как вы сумеете преодолеть все эти трудности. 4. Я не могла позволить себе купить такой дорогой подарок. 5. Я надеюсь, что мы успеем добраться до станции метро до того, как оно закроется. 6. Сегодня я получила от него письмо. Он пишет, что у него масса работы и он почти никогда не может даже доставить себе такое удовольствие, как сходить в кино. 7. Вы все время встаете и садитесь, входите и выходите. Не годится работать таким образом. 8. Завтра у нас вечер, и я хочу принарядиться по этому поводу. 9. Что-то выпало из моей сумочки, вероятно, авторучка. 10. Он, должно быть, все приготовил к отъезду. 11. Разве мог кто-нибудь подумать, что она сказала это в шутку? 12. Неужели ты не можешь заставить ребенка вовремя лечь спать? 13. Все семейство великолепно провело время за городом, хотя героине дня пришлось остаться дома и готовить обед. 14. Этот цвет тебе очень к лицу.

XVI. Review the text. Say a few words about the style and language of Leacock's story. Be sure to touch on a) selection of words, b) syntax, c) method of characterization, d) humour.

XVII. Try your hand at teaching.

1. Say what you would do in the teacher's position:

John's first day in school went smoothly. On the second day, another child sat in the place John wanted. John refused to sit in any of the vacant places and was given the choice of sitting down at another place or standing. He chose to stand. His parents came to school several times in the next few weeks, very distressed that all John did at school was stand.

2. Practise your "Classroom English".

Ask your pupils: a) to do Exercise XIV on p. 134 (written work); b) to get ready with Exercise XVIII (orally).

XVIII. a) Translate the text below into Russian:

To me it has always seemed that the very essence of good humour is that it must be without harm and without malice. I admit that there is in all of us a certain vein of the old original

demoniacal humour or joy in the misfortune of another which sticks to us like our original sin. It ought not to be funny to see a man, especially a fat and pompous man, slip suddenly on a banana skin. But it is. When a skater on the pond who is describing graceful circles and showing off before a crowd, breaks through the ice, everybody shouts with joy. To an original savage, the cream of the joke in such cases was found if a man who slipped broke his neck, or a man who went through the ice never came up again. I can imagine a group of pre-historic men standing round the ice-hole where he had disappeared and laughing till their sides split. If there had been such things as a pre-historic newspaper, the affair would have been headed up: "Amusing Incident. Unknown Gentleman Breaks Through Ice and Is Drowned".

But our sense of humour under the civilization has been weakened. Much of the fun of this sort of the thing has been lost on us.

(From "Humour As I See It" by Stephen Leacock)

b) Discuss the following questions:

1. Do you agree with Leacock that good humour must be without harm and without malice? 2. What purpose should humour serve? 3. Is Leacock right when he says that humour has been weakened under civilization? Does he really mean it? 4. Do you agree to Leacock's opinion that humorous sides of life are revealed only to the few who have given thought to it? 5. Do you think that his story "How We Kept Mother's Day" and the like may get people to understand their imperfections and try to get rid of them? 6. Is that story true to life? 7. What do you think is the essence of good humour?

LABORATORY EXERCISES (I)

1. Listen to the text "How We Kept Mother's Day", mark the stresses and tunes, repeat the text following the model.

2. Make your sentences less categoric by using the given model.

3. Write a spelling-translation test. Check it with the key. Check your spelling with a dictionary.

4. Paraphrase the sentences using the given patterns.

5. Extend the following sentences.

6. Translate the given sentences. Check your translation with the key.

7. Listen to the text "Being a Househusband". Find the English equivalents of the given Russian phrases. Get ready to speak on the part of the wife.

II

TOPIC: MEALS

TEXT A. AN ENGLISHMAN'S MEALS

Four meals a day are served traditionally in Britain: breakfast, lunch, tea and dinner.

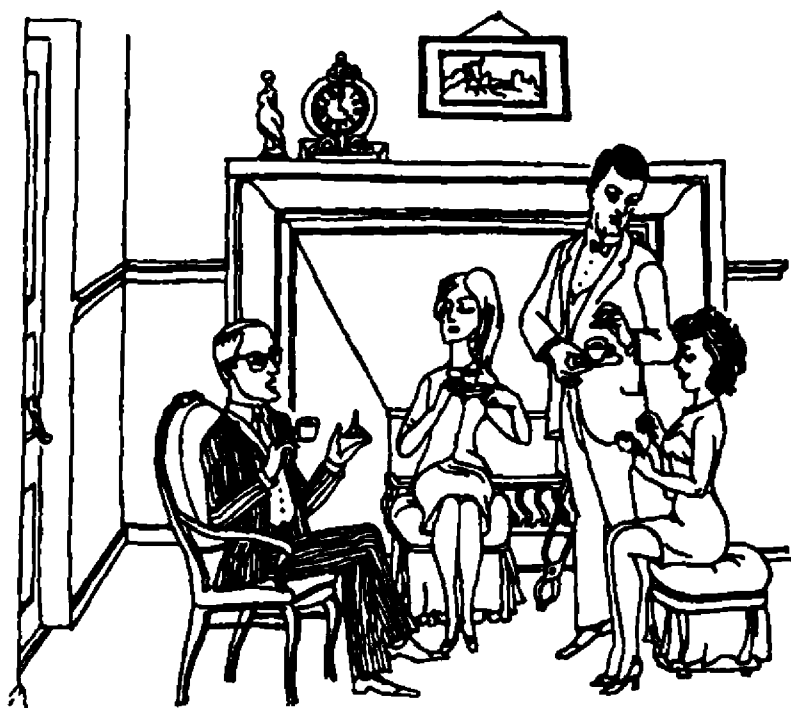
In many countries breakfast is a snack rather than a meal but the English breakfast eaten at about eight o'clock in the morning, is a full meal, much bigger than on the Continent.¹

Some people begin with a plateful of porridge but more often cornflakes with milk and sugar. Then comes at least one substantial course, such as kippers or bacon and eggs. Afterwards comes toast with butter and marmalade or jam. The meal is "washed down" with tea or coffee.

Most British people now have such a full breakfast only on Sunday mornings. On weekdays it is usually a quick meal: just cornflakes, toast and tea.

English lunch, which is usually eaten at one o'clock, is based on plain, simply-cooked food. It starts with soup or fruit juice. English people sometimes say that soup fills them up without leaving sufficient room for the more important course which consists of meat, poultry or fish accompanied by plenty of vegetables.

¹ the Continent (remember the capital letter and the article): the mainland of Europe, as distinct from the British Isles (the name is used by the British)



Apple-pie is a favourite sweet, and English puddings of which there are very many, are an excellent ending to a meal, especially in winter. Finally a cup of coffee — black or white.

Tea, the third meal of the day, is taken between four and five o'clock especially when staying in a hotel when a pot of tea with a jug of milk and a bowl of sugar are brought in. Biscuits are handed round.

At the weekends afternoon tea is a very sociable time. Friends and visitors are often present.

Some people like to have the so-called "high tea" which is a mixture of tea and supper — for example meat, cheese and fruit may be added to bread and butter, pastries and tea.

Dinner is the most substantial meal of the day. The usual time is about seven o'clock and all the members of the family sit down together. The first course might be soup. Then comes the second course: fish or meat, perhaps the traditional roast beef of old England. Then the dessert is served.

some kind of sweet. But whether a person in fact gets such a meal depends on his housekeeping budget. Some people in the towns and nearly all country people have dinner in the middle of the day instead of lunch. They have tea a little later, between five and six o'clock, when they might have a light meal — an omelette, or sausages or fried fish and chips or whatever they can afford.

Then before going to bed, they may have a light snack or supper — e. g. a cup of hot milk with a sandwich or biscuit.

The evening meal as we have said already goes under various names: tea, "high tea", dinner or supper depending upon its size and also the social standing of those eating it.

(See: *Potter S. Everyday English*
for Foreign Students. Lnd., 1963)

TEXT A. AT TABLE

N i c k: I say, mum, I'm terribly hungry. I haven't had a thing all day. I could do with a snack.

M o t h e r: Why, you're just in time for dinner.

N i c k: No soup for me. I'd rather have beefsteak.

M o t h e r: Are you quite sure you wouldn't like some soup? It tastes all right.

N i c k: There is nothing like steak and chips. I'll go and wash my hands.

M o t h e r: How's the steak? I'm afraid it's underdone.

N i c k: Oh, it's done to a turn, just to my liking. I don't like meat overdone. May I have another helping of chips?

M o t h e r: Yes, certainly. Hand me your plate, please, and help yourself to the salad. Just to see how it tastes.

N i c k: Oh, it's delicious.

M o t h e r: Shall I put some mustard on your steak?

N i c k: No, thanks, I don't care for mustard. I'd rather take a spoonful of sauce. Pass me the sauce, please.

M o t h e r: Here you are. Oh, isn't there a smell of something burning?

N i c k: So there is.

M o t h e r: I've left the layer-cake in the oven.

N i c k: For goodness' sake get it out quick.

M o t h e r (*coming back*): Oh, Nick! How awkward of you to have spilt the sauce over the table-cloth. Get a paper napkin from the sideboard and cover it up.

N i c k: I'm terribly sorry. I was quite upset about my favourite cake getting spoiled.

M o t h e r: Don't worry. Here it is, brown and crisp on the outside. What will you have, tea or coffee?

N i c k: A cup of tea.

M o t h e r: Any milk? Shall I put butter on your bread?

N i c k: No, thanks. I can't see the sugar-basin.

M o t h e r: It's behind the bread-plate. Have a better look.

N i c k: I'm afraid it's the salt-cellar.

M o t h e r: So it is. In my hurry I must have left it in the dresser.

N i c k: It's all right. I'll get it myself.

M o t h e r: Help yourself to the cake. There's nothing else to follow.

N i c k: I've had a delicious meal.

T E X T C. IN THE DINING-HALL

— Let's go to the dining-hall. We haven't much time left, but we'll manage it all right if you hurry. You take a place in the queue and I'll see what we can get for dinner.

— All right. What is on the menu?

— Cabbage soup with meat, chicken soup with noodles and pea soup.

— I don't know whether I'll have any. What have they got for seconds?

— Fried fish and mashed potatoes, beefsteak, bacon and eggs.

— And for dessert?

— A lot of things. We can have stewed fruit or cranberry jelly or strawberries and cream.

— Then, I'll take cabbage soup with sour cream and... Well, and what about some starter? We've completely forgotten about it.

— As we are in a hurry I believe we can do without it. I never thought you were a big eater.

— Neither did I. But I wouldn't mind having something substantial now.

— So we'll take one cucumber salad and one tomato salad. That'll do for the time being. I think I can manage a bit of fish-jelly as well and then chicken soup with noodles. That'll be fine.

ESSENTIAL VOCABULARY (II)¹

Words

bacon <i>n</i>	napkin <i>n</i>	snack <i>n</i>
biscuit <i>n</i>	noodle soup <i>n</i>	sociable <i>adj</i>
bread-plate <i>n</i>	omelet (te) <i>n</i>	sour cream <i>n</i>
chips <i>n</i>	pastry <i>n</i>	starter <i>n</i>
cornflakes <i>n</i>	pepper-box (pot) <i>n</i>	(beef) steak <i>n</i>
cream <i>n</i>	porridge <i>n</i>	stewed fruit <i>n</i>
fruit juice <i>n</i>	poultry <i>n</i>	sugar-basin <i>n</i>
jelly <i>n</i>	pudding <i>n</i>	sweet <i>n</i>
jug <i>n</i>	roast beef <i>n</i>	table-cloth <i>n</i>
marmalade <i>n</i>	salt-cellar <i>n</i>	toast <i>n</i>
mustard-pot <i>n</i>	sauce-boat <i>n</i>	

¹ Compare Essential Vocabulary given in this lesson with the first-year vocabulary on the same topic

Word Combinations

to boil meat (potatoes, cabbage, eggs, water, milk, etc.)	to fry bacon, eggs, potatoes, fish (cod, perch, pike, haddock, trout, salmon)
to stew fruit (vegetables, meat)	to taste good (bad, delicious, etc.)
crust of bread	to be done to a turn (overdone, underdone)
to sit at table (having a meal) (cf.: to sit at the table writing a letter, etc.)	crisp toast
to have (take) smth. for dinner (for the first, second course, or dessert)	to help oneself to smth.
to butter one's bread (roll, etc.)	to pass smth. to smb.
to have a snack (a bite of food)	to dine in (out)
to have another helping of smth.	it's to my liking
to roast meat (mutton, pork, beef), fowl (chicken, duck, goose, turkey), potatoes	there's nothing like ice-cream (steak, etc.)
	there's nothing else coming for a change

Study the meanings and use of these items of your Essential Vocabulary:

1. Food and Meal. Food is a general term for anything that people eat: bread, meat, fish, vegetables, fruit, milk, tinned goods, sweets, etc.

e. g. Man cannot live without food. The doctor said that the patient needed good nourishing food. Where do you buy your food?

Meal is a generalizing collective term for breakfast, lunch, tea, dinner and supper (cf. the Russian arch. *рпанеза*).

e. g. How many meals a day do you have? Supper is an evening meal. I don't want any hot meal; I think I'll do with a snack.

2. Course is a dish served at a meal; a part of a meal served at one time.

e. g. Dinner may consist of two or more courses. What shall we take for our second course? Soup was followed by a fish course.

3. To fry, to roast, to stew. To fry means "to cook (or be cooked) in boiling fat". We usually fry fish, potatoes, eggs, bacon, pancakes, etc.

To roast means "to cook (or be cooked) in an oven or over an open fire." In this way we may cook meat (veal, pork), fowl (chicken, turkey), etc.

To stew means "to cook by slow boiling in a closed pan with little water." In this way meat may be cooked, also vegetables, fruit, etc.

4. Starter (*pl -s*) is a dish served before or at the beginning of a meal (it may be salad, fish, olives, soup, fruit juice, etc.) **Hors d'œuvre** (*pl -s*) is usually used on menucards.

5. Omelette is eggs beaten together with milk and fried or baked in a pan. The English for яичница is "fried eggs". We eat fried eggs, soft-boiled eggs, hard-boiled eggs, scrambled eggs, poached eggs, four-minute boiled eggs.

6. Porridge is a dish of oatmeal or other meal (buckwheat, semolina, millet, etc.) boiled in some water. Milk and sugar or milk and salt are added to it.

7. Toast is sliced bread made brown and crisp on the outside by heating in a toaster. Toast is placed on a toast-rack.

8. Chips are fried pieces of potato, often eaten with fried fish.

9. Soft and strong drinks прохладительные и крепкие напитки.

Soft drinks are lemonade, fruit drinks, fruit juice, etc.

Strong drinks are wine, liqueurs, brandy, vodka, etc.

10. Jelly is usually made by boiling fruit (cranberries, strawberries, raspberries, gooseberries, currants, apricots, etc.) and sugar. Something is added to make the mixture stiff.

11. Marmalade is a kind of jam made from orange or lemon cut up and boiled with sugar.

12. Pudding is a very popular English dish. It is a thick mixture of flour, suet, meat, fruit, etc., cooked by boiling, steaming or baking. There are many kinds of pudding. Some of them are quite substantial and serve as the main course of lunch or dinner. Others are rather like sweet cake and eaten for dessert.

EXERCISES

I. Study Text A and

a) spell and transcribe English equivalents of the following:

(первый) завтрак, каша, корнфлекс, бекон, тост, мармелад, сок, достаточный, пудинг, компот; основательная (еда), ростбиф, омлет, сосиски, сухое печенье.

b) give the four forms of the following verbs:

eat, fry, roast, accompany, fill, bring.

c) explain the meaning of the following phrases:

a full meal, plain food, a sociable time, a housekeeping budget, to go under various names, social standing.

II. Try your hand at teaching:

A. Preparation. Write 15 questions about Text A. See to it that a word or phrase from Ex. I is used either in each of your questions or in answers to them.

B. Work in Class. Ask your questions in class and correct the students' mistakes (see "Classroom English", Sections I, II, III, VIII, IX).¹

III. Study Texts B and C and

a) explain the meaning of:

delicious (about food), layer-cake, oven, napkin, a big eater, done to a turn, seconds.

b) give the Infinitive of:

overdone, spilt, upset, mashed, stewed.

IV. a) Give a summary of Text B in reported speech.

Example: Text C is a talk between two friends in the dining hall of their Institute. They seem very hungry, but

¹ One of the students may ask questions, another correct the mistakes after each question and answer.

they haven't got much time left before the end of the break, so one of them stands in the line, while the other reads the menu. There is a rich choice of dishes in it but as they are in a hurry they take only salads, fish jelly and chicken soup, which shows that they are obviously Russians: the English are not overfond of soup, as you know.

b) Learn Text C by heart and recite it in pairs.

V. Study Essential Vocabulary II and the commentary to it and answer the following questions:

1. What kinds of food do you know? Give as many nouns denoting food as you can. 2. What meals do you know? 3. What dishes do you know? Give as many names of dishes as you can. 4. What is understood by a "course"? What attributes may qualify this word? 5. What can be boiled? 6. Do we fry meat or do we roast it? 7. What is an omelette made from? 8. What are cornflakes generally eaten with? 9. What is the difference between fried potatoes and chips? 10. What kind of meal is five o'clock tea in England? Do you know other names for this meal? 11. What kinds of fruit do you know? 12. Do we roast fish? What is the way to cook it? 13. Do you ever have stewed fruit for dessert? 14. Do you usually have a starter before dinner or do you do without it? 15. Where do you have your meals on weekdays and on Sundays?

VI. Fill in prepositions or adverbs where necessary:

1. Take another helping ... salad. 2. I think I'll trouble you ... a second cup of tea. 3. Will you please pass ... the sugar. 4. She is going to make some fish soup ... dinner. 5. Marmalade is made ... orange peel. 6. The egg is eaten ... a small spoon. 7. Their meal consisted ... two courses. 8. What can you recommend ... the first course? 9. The meat is done ... a turn. 10. No sugar ... me, thank you. 11. ... mid-day people have their meals ... home or ... the canteen. 12. Custard is made ... eggs and milk. 13. The fish is just ... my liking. 14. Evening meal goes ... various names ... England. 15. I don't take milk ... my tea. 16. Help yourself ...

some pastry. 17. Broth is made ... boiling chicken. 18. Will you please hand ... the salt-cellar? 19. What do you usually order ... dessert? 20. The way to refuse ... a dish is ... saying "No, thank you." 21. You may ask ... a second helping.

VII. Translate these sentences into English:

1. На завтрак подали корнфлекс с молоком. Затем последовал поджаренный бекон. 2. Невозможно представить себе английский завтрак без тостов. Их намазывают маслом и джемом. 3. Завтрак часто едят наспех, так как все спешат. 4. Обед обычно состоит из двух блюд. Мясное блюдо подается с большим количеством овощей. За ним следует компот. 5. Так называемый «большой чай» — весьма основательная трапеза. 6. Он всегда не прочь, как он выражается, «плотно закусить». 7. Ничего нет вкуснее земляники со сливками! 8. Бифштекс вкусный? — По-моему, он недожарен. — А мне кажется, он как раз такой, как надо. 9. Что желаете на второе? — Какое-нибудь рыбное блюдо, как обычно. 10. Для меня ничего нет лучше жареной картошки, конечно, если она румяная и поджаристая. 11. Сколько вам кусочков сахара? — Благодарю вас, я пью чай без сахара. Ломтик лимона, пожалуйста.

VIII. a) Act out the dialogues below:

A. Inviting someone out

S.: Hallo, Bill, have you got any plans for this evening?

B.: No, really, no.

S.: Well, would you like to have a meal with me?

B.: Oh, well, I'm not sure I can manage that.

S.: There's a nice Chinese restaurant in town — the food's very good there.

B.: Oh, that sounds very nice, thanks.

S.: I'll call for you about 8, then.

B.: 8 o'clock. Fine, thanks.

B. Asking your friends to do you a favour.

J.: I'm just going shopping. Do you want anything?

M.: Are you going past the baker's by any chance, Jan?

J.: Yes.

M.: Well, I wonder if you could get me fifteen Danish pastries.

J.: Fifteen? I can't imagine why you want fifteen.

M.: Well, I want to give everyone in the class one for tea.

J.: OK! I hope I'll get one of them.

M.: Of course, thanks a lot.

(Functions of English. Teacher's Book.
Cambridge Univ. Press, 1981)

b) Make up dialogues of your own using word combinations from the texts.

IX. Ask your partner

1. About the dinner he usually has (time, place, dishes).
2. If he takes any starter and what he likes for it.
3. What kind of soup he likes best of all.
4. What his favourite meat dishes are.
5. What kinds of fish he knows.
6. If he likes stewed carrots.
7. What other stewed vegetables or fruit he eats.
8. What he wants for dessert.
9. How many lumps of sugar he takes with his tea.
10. If he prefers strong or weak tea.
11. What he usually does if he spills some liquid on the table-cloth.
12. If he can cook any dishes.
13. About the way he cooks meat (fry, roast, stew).
14. If he sometimes eats out.
15. If he prefers eating out.

X. Compose dialogues between a Russian and an English student discussing a) English and Russian meals; b) their favourite dishes; c) where each of them has his meals.

XI. a) Study the text:

Bread-and-Butter Pudding

Beat up two eggs and add to them one pint of milk and a little flavouring. Butter the pie-dish and cut three slices of bread-and-butter in fingers, removing the crusts. Put a layer of bread in the dish, sprinkle with sugar and a few cleaned currants or raisins, add more bread, fruit and sugar and then pour over the milk and the eggs. Leave to soak for one hour, then bake in a slow oven about an hour. Sprinkle with sugar before serving.

b) Describe the way you cook your favourite dish. You may need some verbs besides those in the text, such as *mince, mix, grate, grind, chop, sift, roll, bake*.

XII. Try your hand at teaching:

A. Preparation. Find 3 proverbs dealing with the topic. Translate them and give their Russian equivalents.

B. Work in Class. Get a member of the class to write one of them on the blackboard. Make another student translate it and give its Russian equivalent. Tell the class to think of a short situation illustrating the proverb. Correct the mistakes. (Look up the words you may need to do the exercise in class in "Classroom English", Section VIII.)

XIII. a) Read the text below and comment on it:

Tea

Britons drink a quarter of all the tea grown in the world each year. They are the world's greatest tea drinkers. Many of them drink it on at least eight different occasions during the day. They drink it between meals and at meals. They drink it watching television. Join the Tea-V set! says one well-known tea advertisement.

(See: *Musman R. Britain Today. Lnd., 1974*)

b) What is the attitude towards tea drinking in this country?

XIV. Translate the following sentences:

1. «Сколько раз в день вы едите? — спросил врач. — Регулярное питание очень важно для здоровья». 2. Он съел полную тарелку каши, хотя говорил, что совсем не хочет есть. 3. Сегодня в меню есть мясные блюда, тушеные овощи, сладкий пудинг, разные закуски и даже мороженое с фруктами на десерт. 4. Сколько вам кусочков сахара? — Достаточно двух. 5. Не хотите еще немного салата? — Благодарю вас, мне достаточно. 6. Суп вкусный? — Я еще не пробовала, он очень горячий. 7. Вы сказали сестре, чтобы она принесла чистую посуду? 8. Вы какой любите чай — крепкий или слабый? — Не очень крепкий, пожалуйста. 9. Что сегодня на второе? — Жареная рыба с картошкой. 10. Обед подан в столовой. 11. Тебе намазать хлеб маслом? — Да, и вареньем. 12. У нас сегодня был легкий завтрак, и после прогулки мы проголодались. Было бы неплохо сытно поесть. 13. Он наскоро поужинал и принялся за работу. 14. Она любит консервированные ананасы больше, чем свежие. 15. В этом доме гостей всегда угощают совершенно осе-

бенным яблочным пирогом (apple-tart). Он необыкновенно вкусен. 16. Ее муж любит, как он говорит, вздремнуть полчаса (take a nap) после плотного обеда. — Это вредно для пищеварения. Ему бы лучше пройтись с полмили. 17. Ты уже накрыла на стол? — Нет еще. Не могу найти чистую скатерть.

XV. a) Study the text:

Pubs

For many British people, the pub is the centre of their social life. People from some countries find this rather shocking, but for most people in Britain a pub is a place with a friendly atmosphere where they can meet their friends and talk over a drink — and often over a meal.

At lunchtime you can often get sandwiches or a ploughman's lunch (bread and cheese). In the evening many pubs serve 'basket meals' (especially chicken and chips served in a basket) at the bar, and some have restaurants where you can get a complete meal.

It is quite normal for women to go into pubs in Britain, but like everybody else they must follow the licensing laws. These are very complicated and control the time pubs are allowed to open. (See "Approaches." Cambridge 1979.)

b) Comment on the text adding some more information on the topic.

XVI. Make up dialogues:

Suggested Situations

A. Helen has invited some friends to a dinner party. She has cooked all the dishes herself and proudly mentions the fact. Her friends do not find everything quite to their liking, but try not to show it. On the whole, every one is having great fun.

B. An irritable husband is sitting at dinner and criticizing his wife's cooking. He is trying to teach her the way this or that dish should be cooked though he knows very little about it. The wife is doing her best to defend herself.

C. A hostess is treating a lady-visitor to a meal. The visitor keeps repeating that she is on a slimming-diet, that she never eats anything fattening and that, in general, she eats like a little bird. Yet she helps herself to this and that very heartily, till the hostess begins watching the disappearing food with some anxiety.

D. A slow waitress is taking an order from a hungry and impatient client. All the client's efforts to order this or that dish are refused on all kinds of pretexts: the pork is fat; the beef is tough; they haven't got any more potatoes in the kitchen; the ice-cream has melted; the cook has a toothache, etc.

E. Two very young and extremely inexperienced housewives are advising each other as to the best way of feeding their husbands. One of them is inclined to take the line of least resistance and to serve only tinned food for all the meals. The other points out that tinned food alone will never do and suggests other ways of solving the problem.

XVII. Brush up your table manners.

A. Answer the following questions and then check your answers by comparing them with the answers below:

1. What is the correct way to sit at table? 2. Should you use your fork or your knife for taking a slice of bread from the bread-plate? 3. How should you get a slice of bread from the plate standing on the far end of the table? 4. What is the correct way of using spoon, fork and knife? 5. How should you cut your meat? 6. What are the dishes for which knife shouldn't be used? 7. What is the way to eat chicken? 8. What is one supposed to do with the stones while eating stewed fruit? 9. What should you do with the spoon after stirring your tea? 10. What should you do if your food is too hot? 11. What should you say to refuse a second helping? 12. What should you say if you like the dish very much? 13. What should you say if you dislike the dish? 14. What shouldn't one do while eating? 15. Where should one keep the newspaper or the book during a meal, on the table or on one's lap?

B. Make up dialogues discussing good and bad table manners. Use the material of Section A for questions and that of Section B for answers.

Answers to Exercise XVII:

a) "It tastes (really) fine" or "It is delicious."

b) Never eat the stones (trying to be overpolite). Neither would it be a good idea to dispose of them by dropping them under the table, placing them in your pocket or in your neighbour's wine-glass. Just take them from your mouth on your spoon and place them on your own saucer.

c) Nowhere near the table. Reading at one's meals is a bad habit; it is bad for your digestion and impolite towards others sitting at the same table.

d) Sit straight and close to the table. Don't put your elbows on the table. Don't cross your legs or spread them all over the place under the table.

e) Never lean across the table or over your neighbours to get something out of your reach. Just say: "Please pass the bread." Or: "Would you mind passing the bread, please?"

f) Nothing. Keep your impressions to yourself and don't embarrass your hostess.

g) Fish dishes are generally eaten without using knife. If one does, it is considered a serious breach of good table manners. The same refers to rissoles, cereal and, in general, to anything that is soft enough to be comfortably eaten with spoon or fork.

h) Neither. Your hand is quite correct for getting a slice of bread for yourself. After all, it is you who is going to eat it.

i) While eating, one should produce as little noise or sound as possible. It is decidedly bad manners to speak with your mouth full. Don't put your bread in your soup. Don't pour your tea in your saucer. Don't leave much on the plate: it is impolite towards your hostess. If you have liked the dish, it doesn't follow that you should polish the plate with your bread.

j) Don't hold your spoon in your fist, don't tilt it so as to spill its contents. The fork should be held in your left hand, the knife in your right.

k) It is wrong first to cut all the meat you have got on your plate in small pieces and then eat it. Cut off a slice at a time, eat it, then cut off another, holding your knife in the right hand and your fork in the left.

l) "No more, thank you."

m) Cut off and eat as much as possible by using your knife and fork; the remaining part eat by holding the piece in your hand by the end of the bone.

n) Never cool your food by blowing at it. Just wait a bit, there is no hurry.

o) Don't leave your spoon in the glass while drinking. Put it on your saucer.

XVIII. a) Read and translate the following extracts:

1. Breakfast in the Jenssen home was not much different from breakfast in a couple of hundred thousand homes in the Great City. Walter Jenssen had his paper propped against the vinegar cruet and the sugar bowl. He read expertly, not even taking his eyes off the printed page when he raised his coffee cup to his mouth. Paul Jenssen, seven going on eight, was eating his hot cereal, which had to be sweetened heavily to get him to touch it. Myrna Jenssen, Walter's five-year-old daughter, was scratching her towhead with her left hand while she fed herself with her right. Myrna, too, was expert in her fashion: she would put the spoon in her mouth, slide the cereal off, and bring out the spoon upside down. Elsie Jenssen (Mrs. Walter) had stopped eating momentarily the better to explore with her tongue a bicuspid (коренной зуб) that seriously needed attention.

(From "The Ideal Man" by J. O'Hara)

b) Comment on the table manners of the Jenssen family and say what you would do if you were the father or the mother:

2. While Anna prepared herself to meet her class of forty-six lively and inquisitive children her landlady was busy preparing the high tea for her husband and the new lodger.

She had screwed the old mincer to the kitchen table and now fed it with rather tough strips of beef, the remains of the Sunday joint. There was not much, to be sure, but Mrs.

Flynn's pinch-penny spirit had been roused to meet this challenge and the heel of a brown loaf, a large onion, and a tomato on the table were the ingredients of the rest of the proposed cottage pie.

"If I open a tin of baked beans," said Mrs. Flynn aloud, "there'll be no need for gravy, I shan't waste gas unnecessarily!" She pursed her thin lips with satisfaction, remembering, with sudden pleasure, that she had bought the beans at a reduced price as "This Week's Amazing Offer" at the local grocer's. She twirled the handle of the mincer with added zest.

Yesterday's stewed apple, she thought busily, could be served out with a little evaporated milk, in three individual dishes. A cherry on top of each would make a nice festive touch, decided Mrs. Flynn in a wild burst of extravagance. She straightened up from her mincing and opened the store cupboard where she kept her tinned and bottled food. In the front row a small jar of cherries gleamed rosily. For one long minute Mrs. Flynn studied its charms, torn between opposite forces of art and thrift. Victory was accomplished easily. "Pity to open them," said Mrs. Flynn, slamming the cupboard door and returned to her mincing. (*From "Fresh from the Country" by M. Reed*)

c) Comment on the character of the landlady. Prove your statement.

XIX. Try your hand at teaching:

A. Preparation. Find some pictures and jokes on the topic and prepare to work with them in class. (See "Classroom English", Sections VII, VIII.)

B. Work in Class. 1. Tell a joke or show and describe a picture to the class. 2. Ask some questions to see if the listeners have grasped the meaning of your story. 3. If you want the students to use some new words write them on the blackboard, translate them, practise their pronunciation (in chorus) or usage (by making the students translate your sentences from English or Russian). 4. Tell the joke or describe the picture once more. 5. Make 1—2 students retell the joke

(describe the picture) or make up a dialogue on the subject.
6. Correct the mistakes after the student has finished speaking. (See "Classroom English", Sections IX, X.)

XX. Role-playing:

Arrange a tea-party (at home or in the canteen). Two of the students are to act as host and hostess, having some friends round (2 or 3 of them are English). The main topic discussed at the party is traditions connected with meals. Each member of the group must tell a short story, joke or proverb to entertain the party.

XXI. Arrange short debates on the following questions:

1. Should we stick to our custom of giving our guests a substantial meal? 2. How do you like the idea of celebrating family holidays in a café or restaurant? 3. Are old traditions worth keeping?

XXII. Film "Mr. Brown's Holiday". Film segment 4 "Making Friends at the Restaurant" (Brighton), a) Watch and listen, b) Do the exercises from the guide to the film.

STUDIES OF WRITTEN ENGLISH

IV

Repeating key-words in different ways and using topic sentences properly within a paragraph are not the only writing techniques. Good writing no matter whether you are describing, narrating, arguing, or explaining should be well organized; that is, it should be under control of the central idea of the topic. Before starting to write any piece of prose you should organize your thoughts around a topic, you must have a plan or an outline.

Plan is a list of points which you intend to develop in your writing in logical order or in order of importance with reference to time, to point of view and to situation.

Note: The words "plan" and "outline" are sometimes used without sense discrimination. But it is better to use "plan" when the composition is not yet written or planning is made by the author. The word "outline" is used rather when dealing with a work already written by someone else.

The best way to learn how to make a good plan of your writing is to learn how to make an outline of original pieces of prose. There are different ways of writing an outline. It can be expressed in: 1) key-words or brief topic phrases (topic outline); 2) complete sentences (sentence outline); 3) groups of sentences containing the topic or main idea (paragraph outline). The choice depends on the length and complexity of the writing and experience of the beginner.

Examples: a) A sample topic outline of "A Day's Wait".

1. A very sick boy of nine years old.
2. Doctor's visit.
3. Feeling the same.
4. Leaving the boy for a while.
5. The boy's talk about death.
6. Argument about temperature.
7. Relaxation and nervous breakdown.

b) A sample sentence outline of "A Day's Wait".

1. The boy was shivering with fever, unwilling to go to bed.
2. The doctor took the boy's temperature and said there was nothing to worry about.
3. The boy seemed detached and kept looking at the foot of the bed.
4. The father went for a walk.
5. He came back and found the boy still staring at the foot of the bed.
6. The boy was sure he was going to die.
7. The father explained the difference between the Fahrenheit and Centigrade thermometers.
8. The boy relaxed, but the next day he cried very easily at little things that were of no importance.

Assignments:

1. Read the story "How We Kept Mother's Day" and make a topic outline of its contents.
2. Make a sentence outline of the story.
3. Make a plan of your narration about the people presented in the picture (see p. 138).

LABORATORY EXERCISES (II)

1. a) Listen to the text "An Englishman's Meals", mark the stresses and tunes.
b) Repeat it in the intervals following the model.
2. a) Listen to the dialogue "At Table".
b) Repeat it in the intervals following the model.
c) Learn the text by heart.
3. Answer the questions using the given patterns.
4. Make up sentences using the given patterns.
5. Write a dictation.
6. Paraphrase the given sentences.
7. Translate the sentences into English. Check them with the key.
8. Listen to the text "He Was Too Timid". Get ready to give the summary in class.

CURIOSITY QUIZ FOR EAGERS

1. What is "Mother's Day"? Where and when is it celebrated?
2. What is a pub? What traditions are connected with it?
3. What is a bank holiday in Britain?
4. Describe some traditions or customs connected with family or public holidays in England.
5. What do the terms "Welsh Rabbit", "Pancake Day" and "Dutch Treat" mean?
6. Find a story (an essay) or a passage in a novel by an English or American writer describing a meal. Give its summary in class.

UNIT FIVE

I

SPEECH PATTERNS

1. I was sure to be put down in class next to the girl...
and she *would whisper* and giggle.

The children always came to see their grandmother on Sundays, and she would give them delicious pastries.

When asked this question, he would smile and say nothing.

When people met him in the street they would turn away and pretend not to know him.

2. Judy said she didn't know that people *used to be* monkeys.

- a) They used to be great friends.

There used to be a telephone-booth round the corner.
I used to know him. Used you to know him?

- b) He used to travel by plane. Use(d)n't he? or Didn't he? (*colloq.*)

He used to work late at night.

Did he use to work late at night? (*colloq.*)

Judy's fellow-students used to laugh at her ignorance.

3. I'm not *used to receiving* presents.

She was not used to being treated unkindly.

It is too bad when a college student is not used to reading books.

The mother was used to doing all the work about the house alone.

Our students are used to working with a cassette-recorder.

4. **It was Judy who had to read plain books.**

It was shame, not fear, that made her cry.

It was the last course that tasted especially good.

It was the mother who decorated the house and prepared everything for the celebration.

It was my sisters who cooked all the dishes.

EXERCISES

I. Paraphrase the following using Patterns 1-3:

Pattern 1: 1. By the end of the working-day he usually waited for her at the factory-gate and they went home together. 2. The spring days were warm and sunny, and the children spent much time out-of-doors. 3. When they sometimes asked him about his college days, he always answered that he had greatly enjoyed going to college. 4. The mother never complained; usually she only sighed and went on with her work. 5. Her husband often came back home tired and angry; at table he again and again found fault with the cooking. 6. When we told the mother how good everything tasted, she always said "Hunger is the best sauce."

Pattern 2: 1. He was in the habit of saying that there is no game like football. 2. She always left the dishes unwashed in the kitchen sink and went away. 3. When he was a student he went to the library every other day. 4. My mother always made a splendid chocolate tart for my birthday. 5. When I was a child, our family always went to the seaside for summer holidays. 6. When he was younger, he was a pretty good dancer.

Pattern 3: 1. It's something new for me to be treated in this way. 2. Being made fun of was something quite unusual for her. 3. It was not the first time that the doctor was to treat this horrible disease. 4. I always work by such light, it is normal for me. 5. The child was never refused anything and considered it a normal state of things.

II. Make the following sentences emphatic using Pattern 4 as in the example:

Example: My friend told me everything about it.

It was my friend who told me everything about it.

1. Doctor Temple cured Mrs. Greene's husband of his stomach disease. 2. Steve treated them all to ice-creams. 3. Her brother told us all about that terrible accident. 4. Your rudeness made her cry. 5. My mother does the cooking for all the family. 6. Those books made a deep impression on him and decided his future. 7. This noise doesn't let me concentrate on my work. 8. These students recited their own poems at the last party with a great success.

III. Translate these sentences into English:

1. Он имел обыкновение говорить, что лучшее средство от нервных болезней — труд. 2. Это мама, а не я, так красиво убрала стол цветами. 3. Каждый раз, когда он приходил, он приносил мне книги, которые я должна была прочитать. 4. Я не привыкла петь перед такой большой аудиторией, но сегодня спою. 5. Его лечили этим лекарством от ангины, а не от воспаления легких. 6. Раньше ты приходил домой гораздо позже. 7. Каждый раз, когда шел дождь, он чувствовал себя хуже. 8. Ребенок привык, чтобы с ним обращались ласково. 9. Тебе, по-видимому, не нравится доктор Марч? Но ведь именно он вылечил меня от этого ужасного кашля! 10. Время от времени он переворачивал страницу, делая вид, что читает.

IV. Answer the questions; use *would* or *used to*.

Note: When the meaning is customary, repeated or habitual activity in the past, *used to* or *would* are interchangeable, e. g. Our teacher used to give her students a written test every Thursday. She would read them a story every week too.

For greater emphasis on the idea of past custom *used to* is preferable; e. g. He used to watch a children's program at that hour.

To express volition, or persistence referring to the past *would* is usually used; e. g. Several times he tried to get away, but they would not let him go.

1. How often would you write a composition when you were in the ninth form? 2. Would your teachers always

correct your compositions? 3. Who used to help you with your homework? 4. What would you do during the summer? 5. Where did you use to go for your vacation? 6. When you were a child what did you use to do on Saturday afternoon? 7. What would you usually do on Sunday? 8. When your brother was younger, he used to play tennis, use(d)n't he?

V. Make up short situations (no more than two or three sentences) or dialogues to illustrate Patterns 1-4.

VI. Search the books you read for sentences with these patterns (1-4) to add up to your student's workbook; practise the best examples in class.

T E X T. A FRESHMAN'S EXPERIENCE

From "Daddy Long-Legs" by Jean Webster

The book "Daddy Long-Legs" by an American writer Jean Webster (1876-1916) is a novel written in the form of letters. The author of these letters, a young girl, Judy by name, writes them to her guardian, a rich man whom she has never seen.

Judy was brought up in an orphan asylum where her life was hard. The children were wholly dependent on charity. They were badly fed and had to wear other people's cast-off clothes. Judy was a very bright girl and when she finished school, her guardian sent her to college.

Judy feels very happy about it. She hopes to become a writer and pay back the money spent on her education by her guardian. About the latter the girl knows almost nothing: she knows that he is a very tall man. That is why she jokingly calls him Daddy Long-Legs.

This text is one of her letters giving us a glimpse of her early college impressions.

October, 25th

Dear Daddy Long-Legs,

College¹ gets nicer and nicer, I like the girls and the teachers and the classes and the campus² and the things to eat. We have ice-cream twice a week and we never have corn-meal mush.

^{1, 2} See notes, p. 161

The trouble with college is that you are expected to know such a lot of things you've never learned. It's very embarrassing at times. I made an awful mistake the first day. Somebody mentioned Maurice Maeterlinck,³ and I asked if she was a freshman.⁴ The joke has gone all over college.

Did you ever hear of Michaelangelo? He was a famous artist who lived in Italy in the Middle Ages. Everybody in English Literature seemed to know about him, and the whole class laughed because I thought he was an archangel. He sounds like an archangel, doesn't he?

But now, when the girls talk about the things that I never heard of, I just keep still and look them up in the encyclopedia. And anyway, I'm just as bright in class as any of the others, and brighter than some of them!

And you know, Daddy, I have a new unbreakable rule: never to study at night, no matter how many written reviews are coming in the morning. Instead, I read just plain books — I have to, you know, because there are eighteen blank years behind me. You wouldn't believe what an abyss of ignorance my mind is; I am just realizing the depths myself.

¹ college: a place of higher education both in the USA and in Great Britain. The oldest universities in Great Britain are Oxford and Cambridge dating from the twelfth and thirteenth centuries, respectively; the largest is the University of London. Admission to the universities is by examination and selection. Women are admitted on equal terms with men, but the general proportion of men to women students is three to one, at Oxford it is nearly five to one, and at Cambridge eight to one.

A college is sometimes a part of a university. For instance the Universities of Oxford, Cambridge and London are composed of groups of largely autonomous colleges. On the other hand a college may be quite independent. There is a great number of such colleges in Great Britain (technical and commercial colleges, colleges of art, etc.).

² campus: the grounds of a school, college or university

³ Maeterlinck, Maurice (1862 – 1949): a Belgian poet and dramatist

⁴ freshman: (for both sexes) the same as the English fresher. First-year students are called freshers only for about a month until they are used to college (university) life.

I never read "David Copperfield", or "Cinderella", or "Ivanhoe", or "Alice in Wonderland", or "Robinson Crusoe", or "Jane Eyre". I didn't know that Henry the Eighth was married more than once or that Shelley was a poet. I didn't know that people used to be monkeys, or that George Eliot was a lady. I had never seen a picture of the "Mona Lisa" and (it's true but you won't believe it) I had never heard of Sherlock Holmes.

Now I know all of these things and a lot of others besides, but you can see how much I need to catch up.

November, 15th

Your five gold pieces were a surprise! I'm not used to receiving Christmas presents. Do you want to know what I bought with the money?

1. A silver watch to wear on my wrist and get me to recitations in time.

2. Matthew Arnold's⁵ poems.

3. A hot-water bottle.

4. A dictionary of synonyms (to enlarge my vocabulary).

5. (I don't much like to confess this last item, but I will.)

A pair of silk stockings.

And now, Daddy, never say I don't tell all!

It was a very low motive, if you must know it, that prompted the silk stockings. Julia Pendleton, a sophomore, comes into my room to do geometry, and she sits cross-legged on the couch and wears silk stockings every night. But just wait — as soon as she gets back from vacation, I shall go in and sit on her couch in my silk stockings. You see the miserable creature that I am — but at least I'm honest; and you knew already, from my asylum record, that I wasn't perfect, didn't you?

But, Daddy, if you'd been dressed in checked gingham all your life, you'd understand how I feel. And when I started to the high school, I entered upon another period even worse than the checked gingham. The poor box.⁶

⁵ Arnold Matthew (1822 – 1888); an English critic and poet.

⁶ poor box: a box (usually in a church) in which money may be placed to be given to the poor. *Here* things given as charity (food, clothes, etc.).

You can't know how I feared appearing in school in those miserable poor-box dresses. I was perfectly sure to be put down in class next to the girl who first owned my dress, and she would whisper and giggle and point it out to the others.

To recapitulate (that's the way the English instructor begins every other sentence), I am very much obliged for my presents.

I really believe I've finished. Daddy. I've been writing this letter off and on for two days, and I fear by now you are bored.

But I've been so excited about those new adventures that I must talk to somebody, and you are the only one I know. If my letters bore you, you can always toss them into the waste-basket.

Good-bye, Daddy, I hope that you are feeling as happy as I am.

Yours ever, Judy.

VOCABULARY NOTES

1. **bright** *adj* 1. яркий, светлый, *e. g.* The leaves of the trees are bright green in spring. Polished steel is bright.

2. умный, способный, смывленный, *e. g.* There are several bright pupils in her class. The boy had a bright face.

3. остроумный, *e. g.* Everybody was bright and gay at the party.

bright(ly) *adv* ярко, ясно, живо, остроумно, *e. g.* She stood in the doorway smiling brightly after him. The fire shines bright.

brighten *vi/t* проясняться; придавать блеск, делать светлее: улучшать, *e. g.* The sky is brightening. This wallpaper will brighten our room. What can you do to brighten the life of the sick man?

brightness л яркость, блеск, живость ума

2. **plain** *adj* 1. ясный, очевидный, понятный, *e. g.* The meaning of the word is quite plain, isn't it? I like her plain speech. She spoke plain English.

Syn. clear

2. простой, обыкновенный; гладкий, без рисунка (*о тканях*), *e. g.* They like what they call plain food. She looked very pretty in her plain white dress. She bought a plain blue material.

Syn. simple

Note: The difference in the meanings of the synonyms plain — clear and plain — simple is so slight that we may often use one instead of the other, *e. g.* plain (clear) meaning, plain (simple) food, plain (simple) man. Yet, there are some cases when only one of the two synonyms may be used, *e. g.* to speak plain English; to make a clear statement; to live a simple life, to get a simple task.

3. некрасивый, *e. g.* He liked her plain, but honest face.

Cf.: ugly некрасивый (безобразный)

3. **blank adj** пустой, незаполненный, *as* a blank sheet of paper; a blank page (form, etc.). *Also fig., e. g.* There was a blank look on her face.

blankly adv, *e. g.* She looked at me blankly. He sat on the edge of the bed staring blankly before him.

blank n 1. пустое место, пропуск, *e. g.* Leave a blank after each word. Fill in this blank.; 2. бланк, *e. g.* She bought two telegraph blanks.

Note: The Russian word *пустой* has several equivalents in English 1. пустой (незаполненный) blank sheet (page); 2. пустой (ничего не содержащий) empty room (box, bottle); 3. пустой (поверхностный) shallow person (ideas, interests); 4. пустой (незанятый) vacant room (house, flat).

4. **ignorance n** невежество; незнание, неведение *e. g.* Judy's ignorance made the girls laugh. He did it from (through) ignorance.

ignorant adj невежественный, не знающий, *e. g.* The boy has never been to school and is quite ignorant. I am ignorant of his plans.

5. **prompt vt.** 1. побуждать, внушать, *e. g.* What prompted you to look for him in our town?

2. подсказывать; суфлировать, *e. g.* She'll prompt you you forget the words. No prompting, please.

prompt n, *e. g.* Aren't you ashamed to wait for a prompt
prompter n суфлер; подсказчик

6. re'cord *vt* 1. записывать, регистрировать, *e. g.* He recorded all the events of the day.

2. записывать на пластинку, на пленку, *e. g.* On the very day of his arrival they recorded his speech.

'record *n* 1. запись, протокол, отчет; характеристика, сведения, *e. g.* A careful record was made of all those absent. The boy's school record leaves much to be desired.

2. граммофонная пластинка, *e. g.* Have you got any records of Bach?

cassette(tape)-recording *n* звукозапись, *e. g.* I'd rather make use of cassette-recording to review the material.

cassete (tape)-recorder *n* магнитофон, *e. g.* Something has gone wrong with the cassette-recorder, it doesn't work.

7. point *vt* 1. показывать пальцем, указывать (to), *e. g.* He pointed to the monument. The needle of the compass points to the North.

2. направлять, нацелить (at), *e. g.* The boy pointed a stick at the dog.

to point out smth., *e. g.* The teacher pointed out our mistakes.

to point out that, *e. g.* He pointed out that all the college rules should be obeyed.

8. bore *vt* надоедать, докучать, *e. g.* Your friend bores me.

to bore to death by smth. до смерти наскучить, *e. g.* I was bored to death.

bore *n* скучный, нудный человек, скучное занятие, *e. g.* I don't want to see him again, he is such a bore.

boring *adj* скучный, *e. g.* This is a very boring book.

boredom *n* скука

9. excite *vt* 1. возбуждать, волновать, волновать, *e. g.* The patient is very ill and must not be excited.

to be excited by, *e. g.* Everybody was excited by the news.

to get excited about (over), *e. g.* It's nothing to get excited about. Don't get excited over such trifles.

Cf.: There's nothing to worry about. She always worries about little things.

2. **вызывать интерес** (восхищение и т. д.), *e. g.* The newcomer excited everybody's interest.

exciting *adj* возбуждающий, волнующий, захватывающий, *e. g.* What exciting news you've brought! I could hardly get over that exciting moment. She told such an exciting story.

excited *pp* взволнованный

excitement *n* возбуждение, волнение, *usu.* to cause excitement, *e. g.* The decision to keep Mother's Day caused great excitement in the family.

excitedly *adv*, взволнованно

ESSENTIAL VOCABULARY (II)

Words

blank <i>adj, n</i>	excite <i>v</i>	item <i>n</i>
bore <i>v, n</i>	excitement <i>n</i>	plain <i>adj</i>
boring <i>adj</i>	exciting <i>adj</i>	point <i>v</i>
boredom <i>n</i>	excited <i>pp</i>	prompt <i>v</i>
bright <i>adj</i>	excitedly <i>adv</i>	'record <i>n</i>
bright(ly) <i>adv</i>	experience <i>n</i>	re'cord <i>v</i>
brighten <i>v</i>	freshman <i>n</i>	recorder <i>n</i>
brightness <i>n</i>	ignorance <i>n</i>	sophomore <i>n</i>
confess <i>v</i>	ignorant <i>adj</i>	

Word Combinations

the trouble with ... is that ...	next to
at times	to point out smth. (that)
to keep still	every other (sentence, day, etc.)
you wouldn't believe what	to be much obliged to smb.,
(how) ...	for smth.
to be a surprise to smb.	to be bored (to death)
to enlarge one's vocabulary	to cause excitement

EXERCISES

I. Read the text and do the following (A. Grammar, B. Word usage):

A. 1. Search the text for passive voice constructions and classify them according to tense groups. 2. Compare the "if-clauses" used in the text and explain their meaning. 3. Identify the function of the *-ing-* forms used in the text. 4. Select examples to illustrate the compound predicate. 5. Explain why there is no article in *with college, from vacation, in class*.

B. 1. Explain the difference between the following words used in the text: *dictionary — vocabulary, giggle — laugh, toss — throw, pair — couple*. 2. Search the text for the verb *get*, translate the sentences. 3. What is the most favourite word in Judy's vocabulary? Would you recommend your pupils to use it?

II. Choose two or three paragraphs from the text of Unit Five for translation. Reason your choice and discuss possible variants of the translation.

III. Answer the following questions:

1. What did Judy mean by *classes* and *campus*? 2. Why did Judy mention *ice-cream* and *corn-meal mush* in her letter? 3. What did Judy think was the trouble with college? 4. What joke had gone all over college? 5. Why did Judy keep still when the girls spoke about things she didn't know? 6. Why didn't Judy study at night, no matter how many written reviews were coming in the morning? 7. In what way did Judy want to catch up with the group? 8. What did Judy mean by saying that she was at least honest? 9. What did Judy mean by saying *writing this letter off and on for two days*? 10. Where had Judy studied before college? 11. Why did Judy feel embarrassed at times? 12. What did Judy mean by *blank years* and *abyss of ignorance*? 13. What shows that the text was written by an American writer?

IV. Write an outline of the letter. (Differentiate between significant and insignificant events described in the letter. Leave out the insignificant ones.)

V. Try your hand at teaching:

A. Preparation. Search the texts of Units One, Two (I), Three (I), Four (I), Five (I) for polysyllables¹ with two stresses, practise their pronunciation.

B. Work in Class. a) Pronounce distinctly each word fixing the students' attention on the stresses.

b) Make the students repeat the words after you.

c) Ask the students individually and correct their mistakes. (See "Classroom English", Section VIII.)

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

VII. Explain (in English) what is meant by and give Russian equivalents of:

A. blank wall, blank look, blank verse, blank sheet, blank form, blank cheque, blank years, blank mind, blank face;

B. empty room, shallow interests, vacant house, shallow girl, bright dress, bright face, bright child, bright eyes, ignorant person, incomparable bore.

VIII. Paraphrase the following sentences:

1. He stared at her in utter astonishment. 2. He opened his eyes for a short while but then lost his consciousness again. 3. A faint smile enlivened her face for a moment. 4. There was a gap in my memory. 5. There are many interesting items in the newspaper today. 6. The silk stockings caused Judy's envy. 7. He used to be a capable pupil. 8. The letter aroused great interest. 9. At times she felt very unhappy. 10. The trouble with him is that he is a light-minded per-

¹ polysyllables: words of more than two syllables; they usually have two stresses: the secondary (,) and the main (') stress, e. g. ,poly,syllable en,cyclo,pedia.

son. 11. This fruit is quite eatable, I'd say. 12. Your friend differs much from what he was years ago.

IX. a) Write 20 questions about the second part of the text of Unit Five using the following words and phrases:

1. Christmas present; 2. to be a surprise; 3. wrist; 4. to get to (one's) recitations; 5. a hot-water bottle; 6. to enlarge one's vocabulary; 7. to confess; 8. a low motive; 9. to do geometry; 10. to sit cross-legged; 11. a miserable creature; 12. to know (from); 13. to be very much obliged for; 14. every other sentence; 15. to be bored; 16. to be excited about; 17. to toss into the waste-basket; 18. to talk to (smb.); 19. at least.

b) Ask your fellow-students to give their responses.

X. Translate the following sentences into English:

1. Вы хорошо знаете свою роль или вам нужен суфлер? 2. Конечно, у Джуди были недостатки, но она по крайней мере была честна. 3. Она очень волновалась, так как именно ее доклад был первым. 4. Девушкам не разрешалось выходить с территории колледжа после того, как колокол пробьет десять. 5. Оливер Твист воспитывался в работном доме (work-house). С раннего возраста детям приходилось много работать, одеваться в чужие обноски и есть одну овсянку. Большинство учителей, невежественные люди, очень жестоко обращались с детьми. 6. Не подсказывайте. Она знает урок и просто немного волнуется. 7. Вам нужно заполнить бланк и расписаться вот здесь. 8. Простое белое платье Джеммы очень шло ей. 9. Княжна Марья была некрасива, но улыбка, освещавшая ее лицо, была прелестна. 10. Ирэн всегда одевалась просто, но с большим вкусом. 11. Глаза мальчика блеснули от возбуждения. 12. Джуди поняла свою ошибку только тогда, когда ее подруги начали смеяться. 13. Свежий воздух и простая пища — вот что ему нужно сейчас. 14. Временами ей казалось, что она не сможет вынести такого горя. Но у нее был сын, о котором надо было заботиться. 15. Я еще не привык работать с магнитофоном. 16. Беда в том, что я потеряла билеты и не могу их найти.

XI. a) Retell the contents of Judy's letter in Indirect Speech.

b) Retell the contents of Judy's letter as her guardian might describe it to a friend of his.

c) Describe Judy's first steps in college as Julia Pendleton might be describing them to a friend of hers.

d) Give a summary of the text.

XII. Insert prepositions or adverbs where necessary:

1. The trouble ... the book is that it's boring me ... death.
2. It will take me ... least a month to catch ... the group.
3. What did you buy ... the money you got ... your father?
4. I need an alarm clock to wake me up ... time.
5. I've been writing the letter ... and ... two days, now I've finished it ... last.
6. I was perfectly sure to be put ... the desk next ... the girl whom I didn't like to sit
7. His visit was a surprise ... me, I didn't know he was ... town.
8. When I come ... some English words which I don't know I always look them ... the dictionary.
9. In his speech he pointed ... all the drawbacks ... our work.
10. The drills on the English sounds bore me ... times, but I know that they are very useful.
11. He helped me a lot ... my mathematics and I'm much obliged ... him ... it.

XIII. Revise Essential Vocabulary (I) and translate the following:

1. Вы должны догнать группу, как бы много ни пришлось вам работать.
2. Он до смерти надоед мне рассказами о своих приключениях.
3. У него по крайней мере пять ошибок в каждой контрольной.
4. Вся беда в том, что у меня с собой только 50 копеек. Что я могу купить на эти деньги?
5. Как бы много новых слов ни было в тексте, я все их смотрю в словаре.
6. Вы делаете ошибки в каждом втором предложении.
7. Я не раз говорила Борису Петрову, студенту второго курса, что, если он хочет выдержать экзамен, ему надо больше заниматься.
8. Предполагается, что все студенты знают, когда начинаются экзамены.
9. Трудно признаваться в том, что ты не прав, но он был вынужден сделать это.
10. Я знаю, что поступила плохо, но по крайней мере я осознала, что мне не следовало так поступать.
11. Этот живой, сообразительный мальчик очень понравился Оливеру, и они стали друзьями.
12. Я вам признателен за помощь.
13. Вы должны читать больше, это позволит вам значительно расширить ваш запас слов.
14. Он смотрел на меня непонимающим взглядом, как будто не слышал, что я говорю.
15. С какой стати вам так волноваться из-за мелочей?
16. Учитель указал на наиболее грубые ошибки в диктанте, просто и ясно объяснил правила, которыми нужно пользоваться, чтобы избежать их.
17. Подробно опишите свои впечатления от этой поездки.
18. Мне нравились в нем ясный ум и простая речь.
19. Что привело класс к такому возбуждению? — Волнующая для них новость: у них будет новый учитель по геометрии.
20. Они были когда-то хорошими друзьями. Просто не могу себе представить, почему они поссорились.

лись. 21. Старик указал на картину, которая висела на противоположной стене.

XIV. Compose 20 sentences about the text, using modal verbs *must, can, may, ought, might* with the perfect infinitive:

- Models:**
- a) Judy's guardian **must have** (never) read her letters (должно быть, (не) читал).
 - b) Judy **could have** bought some other things with her guardian's money (могла бы купить...).
 - c) Judy's guardian **might have** seen Judy somewhere (он, возможно, видел ее...).
 - d) Don't you think that Judy's guardian **ought to have** answered her letter (ему следовало бы ответить на ее письмо).

XV. a) Translate the text into Russian:

Dear Daddy Long-Legs,

You never answer any questions, you never show the slightest interest in anything I do. I haven't a doubt that you throw my letters into the waste-basket without reading them. Hereafter I shall write only about work.

My re-examinations in Latin and Geometry came last week. I passed them both and am now a Sophomore.

I came up a fortnight ago, sorry to leave the farm, but glad to see the campus again. It is pleasant to come back to something familiar, I am beginning to feel at home in college.

I am beginning chemistry, a most unusual study. I've never seen anything like it before. I am also taking logic. Also history of the whole world. Also plays of William Shakespeare. Also French.

I should rather have elected Economics than French, but I didn't dare, because I was afraid that unless I re-elected French, the Professor would not let me pass — as it was. I just managed to squeeze through the June examinations. But I will say that my high-school preparation was not very good.

And here is news for you. I have begun to be an author. A poem entitled "From my Tower" appears in the February "Monthly" — on the first page, which is a very great honour for a Freshman. My English instructor stopped me on my way out of college last night, and said it was a charming piece of work except for the sixth line, which had too many feet.

But sometimes a dreadful fear comes over me that I'm not a genius.

Yours truly,

Judy

(From "Daddy Long-Legs" by Jean Webster)

b) Comment on the letter above. Point out in what it differs from Judy's earlier letters (see the text). Explain the last line of this letter. Is Judy quite serious here?

XVI. Speak about Judy. Describe her as fully as you can. When pointing out this or that trait in her character, give your reasons. (See the text of Unit Five and Ex. XV.).

XVII. Compose dialogues and perform them in class:

1. between Judy and Julia Pendleton about Judy's guardian;
2. between two of Judy's fellow-students about Judy;
3. between Judy and the English instructor.

XVIII. Write a composition in the form of a letter describing some of your (or your friend's) experiences as a fresher. Use words and phrases from Essential Vocabulary (I). See also Judy's letter (Ex. XV).

XIX. Try your hand at teaching.

1. Say what you would do in the teacher's position:

Once, after having hastily written an assignment on the blackboard the teacher left the class alone for a few minutes. Upon her return she found several words on the blackboard were circled with coloured chalk. At the bottom was written. "Careless writing, please do over."

2. Practise your "Classroom English".

a) Every teacher is faced with the problem of keeping discipline in the classroom. A teacher should know how to do it in good English. Describe the teacher's reaction in the following situation:

- 1) Ann is not paying attention.
- 2) Ted is standing up.

- 3) George — you can see only the back of his head.
- 4) Steve — finds it impossible to be silent for more than a minute at a time.
- 5) Jenny — is not looking at the blackboard.
- 6) Peter — is sprawled out across his desk.
- 7) Alison — is disturbing the girl sitting next to her.
- 8) Beth — is copying the answer from somebody else.
- 9) Alan and Paul — are arguing about something.
- 10) Andy — the slowest and dreamiest boy in the class.

b) Play the part of a young teacher describing a lesson in a very unruly class to his/her fellow teachers. (See "Classroom English", Section VII.)

LABORATORY EXERCISES (I)

1. Listen to the text "A Freshman's Experience", mark the stresses and tunes, repeat the text following the model.
2. Paraphrase the given sentences.
3. Extend the given sentences.
4. Write a spelling-translation test. Check it with the key.
5. Translate the sentences into English. Check them with the key.
6. Listen to the text "Town and Gown". Write the summary of the text. Comment on it in class.

II

T O P I C: EDUCATION

Libraries full of books have been written on the education system in Britain, but recently it has been changing considerably.

Compulsory education begins at 5, and children attend primary school until they are 11. Normally the primary school is divided into Infants (5 – 7) and Juniors (7 – 11)

At the age of 11 most children go to a comprehensive school where they stay until they are 16. In the past children went to different types of secondary schools, but in most parts of the country everybody now goes to a comprehensive

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

At the age of 16 people take their examinations. Most take General Certificate of Education (G. C. E.). Ordinary Levels — normally called just 'O' Levels. People take 'O' Levels in as many subjects as they want to; some take one or two, others take as many as nine or ten,

If you get good 'O' Level results, you can stay on at school until you are 18, in the Sixth Form. Here you prepare for Advanced Level Exams ('A' Levels). Again, you take as many of these as you want to, but most people take two or three.

In case you pass your exams well you have a chance of going on to university though this is not automatic. The number of people who study there is strictly controlled. Other types of further education are offered at polytechnics and colleges of higher education. Polytechnics offer the chance to study subjects in a more practical way, and many colleges of higher education specialize in teacher training.¹

(See: *Johnson K. and Morrow K.*
Approaches. Cambridge, 1979)

TEXT A. HIGHER EDUCATION AND TEACHER TRAINING IN GREAT BRITAIN

Nowadays teacher training in Great Britain is realized at universities, polytechnics and colleges of higher education.² Students working for their first degree at university are called undergraduates. When they take their degree we say that they graduate and then they are called graduates. If they continue studying at university after they have graduated, they are called post-graduates. In general, the first degree of Bachelor is given to students who pass examinations at the end of three or four years of study.

¹ Of the three universities are considered more prestigious and beneficial. Their graduates have better chances of getting a job. Polytechnics are usually formed on the basis of art colleges and colleges of technology. They combine science and technology, the arts, social studies management and business studies, law and other subjects.

² From 1st August 1975 the system of teacher training in England is being reorganized. All higher and further education outside the universities including teacher training is being assimilated into a common system. A number of the existing colleges of education are to be merged either with each other or with other institutions of further education (polytechnics and others).

Further study or research is required at the modern universities for the first post-graduate degree of Master, and at all British universities for that of Doctor.

In Britain full-time university students (students who spend all their time studying and have no other employment), have three terms of about ten weeks in each year.³

University teaching combines lectures given by professors, readers or lecturers,⁴ practical classes (in scientific subjects) and small group teaching in seminars or tutorials.

The course of study for intending teachers is based upon compulsory and optional subjects.

The Programme usually consists of three core components: School-based experience, Subject studies and Education studies.⁵

Theory of Education is one of the main subjects. At the end of the first or second year students are to make their choice as to the age-range of children they wish to prepare to teach.

Junior students go into schools for one day each week, watching experienced teachers at work. They take part in the life of the school, help with games, societies or play productions.

Senior students spend fifteen weeks on teaching practice. They learn the use of different educational aids, audio-visual facilities, observe lessons and take an active part in discussing them with a supervisor (tutor) on school practice.

³ Other students who work during the day and study in the evening are part-time students.

⁴ reader: a university teacher of a rank immediately below a professor.

lecturer: a person lower in rank than a reader who gives lectures, especially at a college or university.

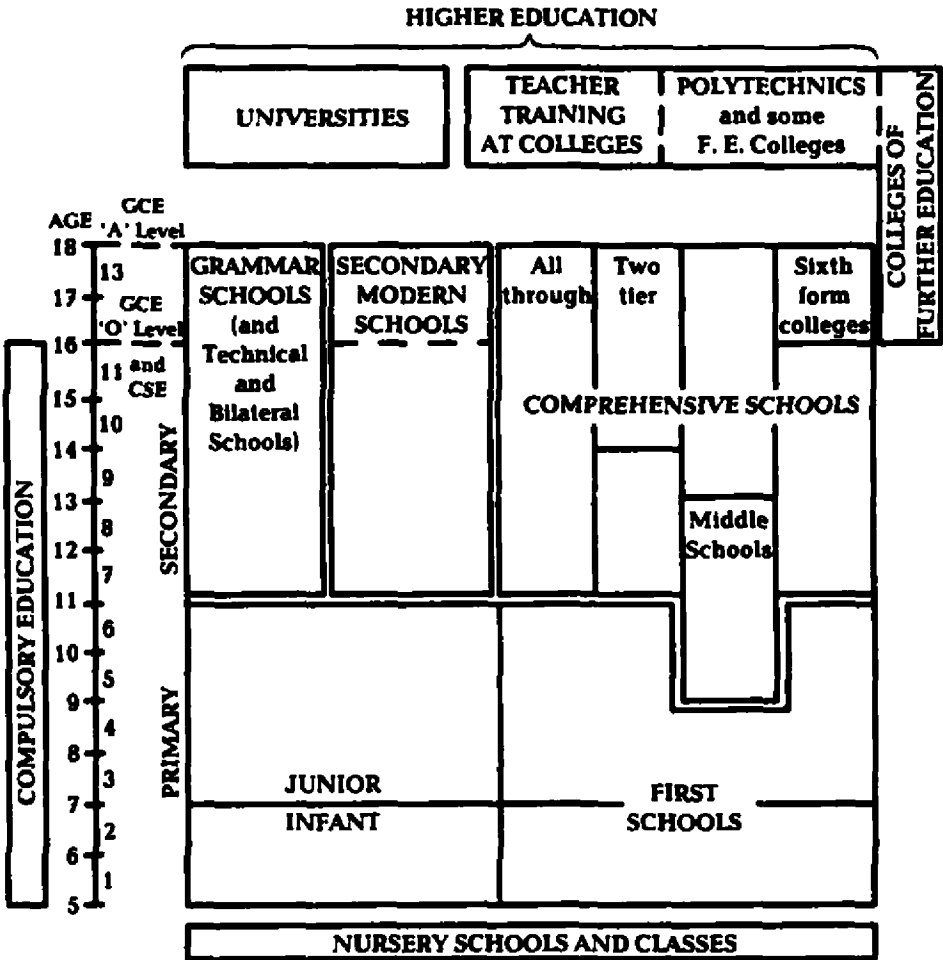
⁵ By School-based experience teaching practice is meant (both "observation period" for junior students and block-teaching practice for senior students).

By Subject studies a broad range of subjects is meant of which a student is to choose two cores (the main subjects).

Education studies means essential knowledge of children, the curriculum, the organization of schools and classes.

Examinations are held at the end of each term. Final examinations (or finals) are taken at the end of the course.

(See: Tibbits E. L. Exercises in Reading Comprehension. Longman, 1974)



TEXT B. DIALOGUE

A n n: Hullo, Steve. Have you got a minute?
S t e v e: Sure, yes. What can I do for you?
A.: I've read a number of books on the British system of higher education but I can't make head or tail of it.
S.: Mm... no wonder. What's the problem?

A.: Quite a lot of problems. What I want to discuss is the difference between a university and a college.

S.: It's like this, you see... The programme is different. At a university it is much wider. Great attention is paid to scientific subjects.

A.: It sounds as though most people prefer a university.

S.: Well... that rather depends.

A.: Speaking about universities I'm not quite clear about tutorials there. What is a tutorial exactly?

S.: Oh, it's when students discuss topics with a tutor in very small groups — usually there are not more than three or four students and sometimes only one.

A.: I see... And coming back to colleges... I'm still not terribly sure what a residential college is.

S.: Erm... It's a college with a hall of residence¹ on the same grounds as the principal building. In fact all the students live in hall.

A.: Really? and what about the teaching staff?

S.: Actually the majority of the teaching staff live there too. But there are also quite a lot of non-residential colleges.

A.: And you studied at university?

S.: Yes...

A.: I'd like to find myself in that university. What was it like?

S.: Well... a big grey building surrounded by trees.

A.: Beautiful?

S.: Nothing very remarkable. Of course there were lecture halls, classrooms and a number of laboratories.

A.: Any facilities for sport and P. E.²

S.: Let me see... Yes... A gymnasium with changing rooms and showers, a tennis court... What else... A playing field for netball and football...

¹ **hall of residence**: a more modern term than *hostel*, used only of student hostels (the abbreviated form *hall*, with no article, is widely used by students in everyday situations). *Hostel* is a more general word (a nurses' hostel, a factory hostel, a youth hostel, etc.).

² **P. E.** = Physical Education.

A.: I believe students spend a lot of time together, don't they?

S.: Definitely. We had students' societies and clubs.

A.: Am I right to believe that they are for those interested in drama and music?

S.: Quite... and also politics, modern languages, literature, science and athletics.

A.: Ah... that's worth knowing.

S.: And what I'd like to add is that students themselves organize all those clubs and societies. There is usually a Students' Council or Union.

A.: Well Steve. Thanks very much. You've been most helpful.

TEXT C. HOW TO GET A DEGREE

J.: Well, Arnold, I remember you said once you were a B. A. Perhaps you could tell me how quickly you got those letters after your name?

A.: At university I studied history. It was a 3-year course. And after that I got a B. A. degree.

J.: B. A. stands for Bachelor of Arts degree, doesn't it?

A.: Yes, which reminds me of my neighbour whose son had just got his B. A. A friend asked very seriously: "I suppose your son will try to get an M. A. or Ph. D."³ next to which my neighbour answered: "Not at all, now he is trying to get a J-O-B."

A.: Ah... he meant a job! That's a good joke!

(See: English 903, Book 6. Lnd., 1978)

³ Ph. D.: Doctor of Philosophy (title given to completion of any research no matter which subject you study)

ESSENTIAL VOCABULARY (II)

Words and Word Combinations

- | | |
|-----------------------------|----------------------------------|
| A. education system | scientific subjects |
| compulsory education | an intending teacher |
| primary school | optional |
| secondary school | core component (core) |
| comprehensive school | school (teaching) practice |
| public school | School-based experience |
| further education | Subject studies |
| polytechnic | Education studies |
| college of higher education | (Theory of) Education |
| to specialize in | main subject |
| teacher training | age-range |
| degree | junior students |
| undergraduate | senior students |
| graduate | play production |
| post-graduate | educational aids |
| full-time student | audio-visual facilities |
| part-time student | visual aids |
| reader | to observe a lesson |
| lecturer | supervisor (tutor) |
| practical classes | to hold examinations |
| final examinations (finals) | |
|
B. tutorial | changing room |
| residential college | students' society |
| non-residential college | Students' Council (Union) |
| hall of residence | C. a B.A., B.Ed., B.Sc., B.S.E., |
| to live in hall | B.S.M. degree (Bachelor of |
| principal building (the | Arts, Education, Science, |
| Senate) | Engineering, Medicine etc.) |
| teaching staff | M.A., M.Ed (Master of |
| Physical Education (P.E.) | Arts, Education, etc.) |
| gymnasium (gym) | Ph.D. (Doctor of Philosophy) |

EXERCISES

I. Study Text A and write English equivalents of the following words and phrases. Transcribe them:

педагогическое образование (обучение учителей), политехнический институт, колледж высшего образования, степень, выпускник, аспирант, бакалавр, дальнейшее обучение, исследовательская работа, магистр, студент дневного отделения, студент вечернего отделения, лектор (2 words), практические занятия, будущий учитель, быть основанным на чем-л., обязательный (2 words), факультативный, практика в школе, изучение основного предмета, комплекс предметов педагогического цикла, педагогика, профилирующая дисциплина, возрастная группа, студенты младших курсов, постановка пьесы, студенты старших курсов, учебные пособия, аудио-визуальные средства, посещать уроки, руководитель по практике (2 words), проводить экзамены, выпускные экзамены.

II. Write 15 questions on Text A, using new words and expressions in each question. Ask your comrades to reply them. Summarize what you have learned about the British system of higher education.

III. Study Texts B and C and write English equivalents of the following words and phrases:

система высшего образования, практические занятия, колледж с общежитием, колледж без общежития, общежитие (студенческое), территория колледжа (университета), жить в общежитии (о студентах), педагогический состав, лекционный зал, гимнастический зал, раздевалка, студенческое общество, студенческий совет, бакалавр гуманитарных наук, магистр гуманитарных наук, доктор философских наук.

IV. Ask your fellow-students:

1. About the difference between a university, polytechnic and college of higher education. 2. Why it is preferable to study at university. 3. What subjects the Programme of a university is based upon. 4. What you know about tutorials. 5. About the difference between a residential and a non-residential college (university). 6. Who lives in hall. 7. What rooms can be found in a university building. 8. What sports facilities there are at a university. 9. What clubs and societies are popular in British colleges and universities. 10. Who runs

those clubs and societies. 11. What a B. A. is. 12. How quickly one can get those letters before his name. 13. What a M. A. is. 14. Which degree is higher: M. A. or Ph. D.? 15. If it is easy for a Bachelor of Arts to find a job.

V. Retell Text B in indirect speech using new words and word combinations.

VI. Fill in prepositions. Ask the others to give their responses to the given sentences so as to make up micro-dialogues:

1. ... Great Britain the course ... study ... intending teachers is based ... compulsory and optional subjects. 2. The Programme usually consists ... three core components. Do you remember what they are? 3. Are you going to specialize ... Education? 4. It is important ... a student to learn the use ... different visual aids ... his block-teaching practice. 5. My school practice began when I was ... the first year. 6. ... our department examinations are held ... the end ... each term; ... each examination students are given several days which they spend ... revising the material. 7. The English club organized ... the students is concerned ... extra-curricular activities. 8. Do you enjoy your lectures ... Theory ... Education? Are they supplemented ... seminars?

VII. a) Retell Text C in indirect speech; b) act it out.

VIII. Speak about the English Department at your University (use Essential Vocabulary on the topic).

IX. Make up dialogues, using Essential Vocabulary on the topic.

Suggested situations:

A. A Russian student and an English student are exchanging information on systems of higher education in their countries.

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

C. A student of the English department is speaking about the programme and the course of study with a friend of his (hers).

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

X. a) Read and translate into Russian:

Oxford

So this is Oxford. As soon as we emerge into the clean, broad streets, there are signs enough that this is the ancient seat of English learning. Gowns and mortar boards.¹ Young undergraduates in loose black thigh-length gowns. A graduate's gown is generally of knee length and for ceremonial occasions at least, has a hood lined in silk of the colour prescribed by the wearer's faculty.

Oxford's main railway station is some half a mile to the west of the area in which are clustered most of the colleges: Queen's College and University College, Magdalen College and quite a number of others.

All these together make up the University of Oxford.

The central University, in general, arranges lectures for the whole body of students in a particular subject and holds examinations and grants degrees; an individual college provides for residence and tutorials. Great emphasis is laid at Oxford and Cambridge on what are called "tutorials", in which a Don² gives personal instruction in his study at least once a week to students numbering not more than four at a sitting.

For a lover of old architecture, Oxford has much to offer. Many of the colleges present a lovely picture of ancient pearl-grey walls, noble towers, picturesque gothic archways. All have grass lawns of velvet smoothness which must be seen to be believed, and many have, in summer, most magnificent displays of flowers.

(After "The British Scene" by George Bidwell)

¹ mortar board: a flat-topped student's cap

² Don: a college tutor who directs the studies of undergraduates



- b) Argue the pros and cons of: 1. Tutorial system. 2. Students' uniform.
3. Residential colleges.

XI. Try your hand at teaching:

A. Preparation. Get ready for a talk on one of the following topics:

1. Higher education in Russia.
2. Higher education in Great Britain.
3. The Oxford University.
4. The Cambridge University.
5. Teacher training in Great Britain and in Russia.

B. Work in Class. Listen to the students' talk and say a few words about the construction of each talk: its beginning, development, conclusion, and the general balance of these parts.

Speak on what you think may surprise a Russian student at an English University (Oxford, Cambridge): a) programme, b) teaching methods, c) students' extra-curricular activities.

P r o m p t s: I think (suppose, guess, believe, dare say)...; Well, my opinion is that...; My view is that...; True, but...; You may be right... but all the same...; I wouldn't say that; But on the other hand.

XII. Read the text. Comment on its content:

Students in Tents

Three small tents — two blue and one khaki — are pitched among trees on a hill above Sussex University campus. This weekend they are 'home' to three students who cannot find a bed in the neighbouring town of Brighton.

They are an apt symbol of an accommodation crisis that is affecting thousands of students throughout the country. Tonight 80 other Sussex students will bed down on mattresses on the floor of the university senate chamber. It will be the sixth — and probably final — night of a protest occupation!

In every major city there are students on camp beds in nooks and crannies and others 'crashing' on the floors of friends' flats.

The National Union of Students describes it as the worst ever student accommodation crisis! The indications are that it is a foretaste of a massive problem.

Unless something radical is done, the concept of a student having the right to go away to university may soon be dead.

(See: *Ttofi C., Creed T. S. English in Mind. Lnd., 1982*)

XIII. Speak on:

1. Your intentions as to your teaching career.
2. What you are going to do to become a highly-qualified specialist.

XIV. Role-playing.

Work in two groups, one playing the university lecturers, the other presenting students. Both groups are discussing one and the same exam. Compare their versions and make your conclusion as to the difference in approach:

E x a m: English Literature.

R e s u l t s: Dave Robertson — Sat
 Charles Hope — Poor
 Duncan Holmes — Good
 Dorothy Baird — Very Good
 Jenny Richards — Good

XV. Compose a short story to which the pictures on pp. 187–189 might serve as an illustration. Use prompt words and phrases listed below:

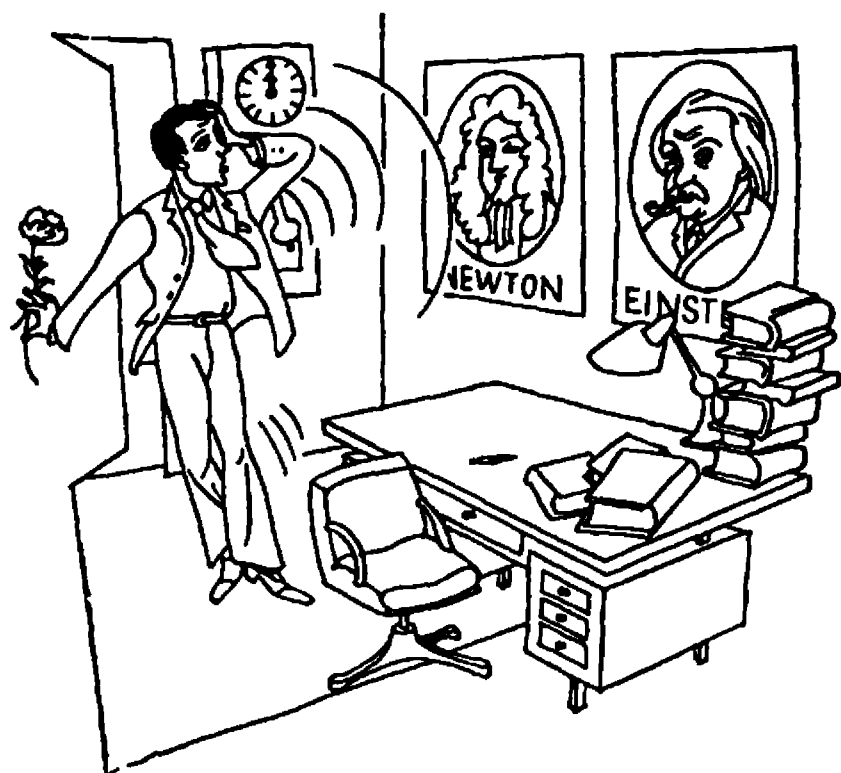
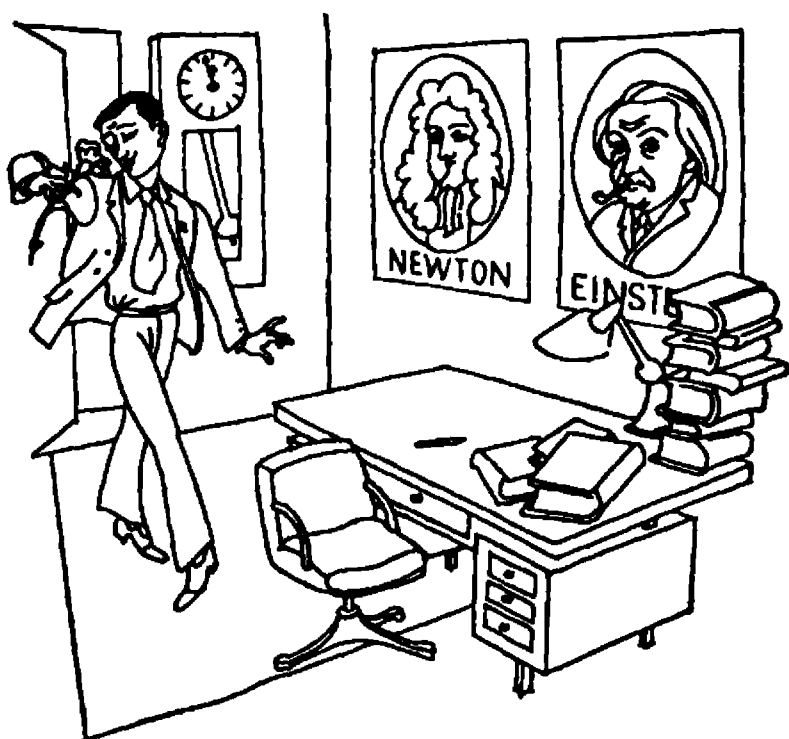
physicist; theory of relativity; treading on air; full of sweet reminiscences;

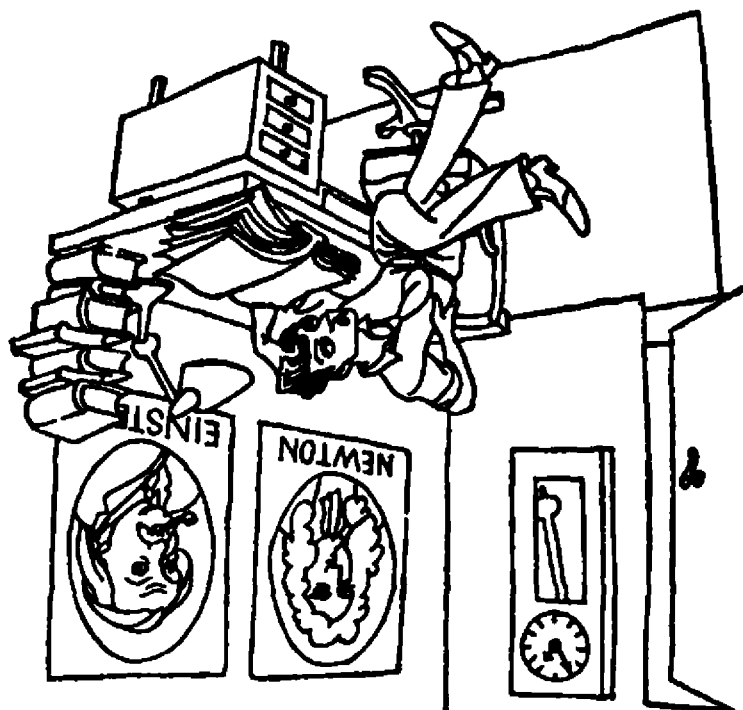
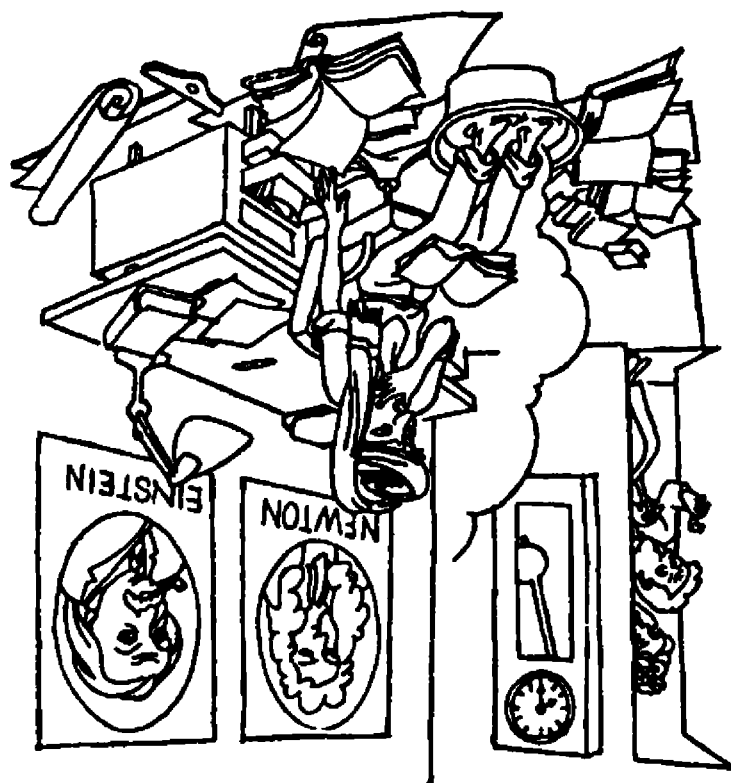
cast a glance; a sudden shock; come to realize; a guilty conscience;

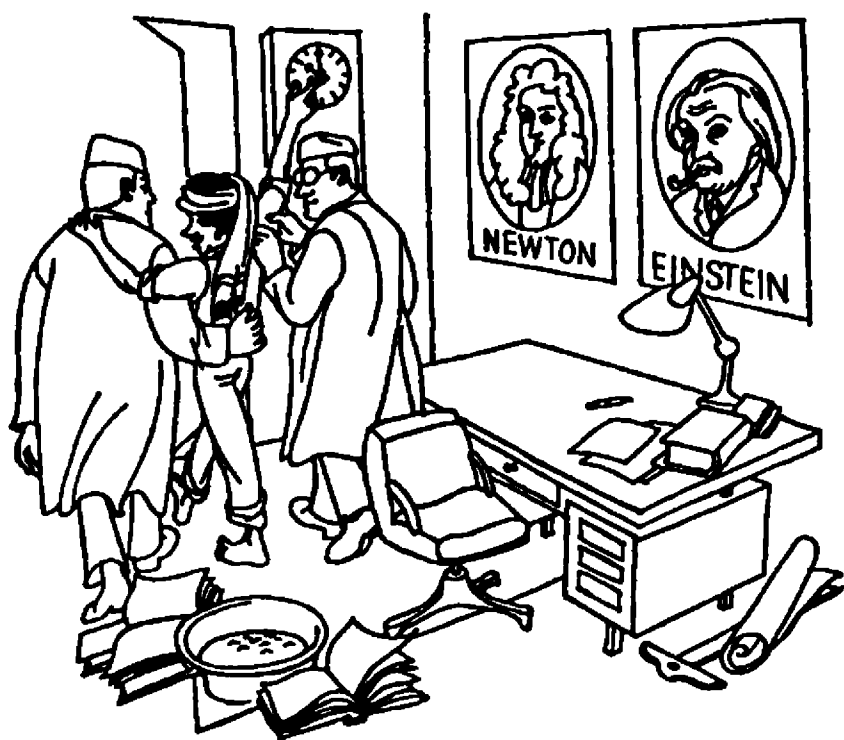
first traces of fatigue; tired-out;

with a wet towel round his head; in frustration; a dazed look; a tub of water; scattered all over; peeping inside; puzzled;

strange visions; welcome cheerfully; arm-in-arm; a cane; in a frenzy of enthusiasm; leaning on; lunatic asylum.







XVI. Film "Mr. Brown's Holiday". Film segment 5 "Is it Good to be a Student?" (Chrichester). a) Watch and listen, b) Do the exercises from the guide to the film.

STUDIES OF WRITTEN ENGLISH

V

Another kind of writing technique that helps to achieve good results in writing is summarizing the contents of written works.

Summary is a representation of the contents of complete works in brief. It is expected to be about a sixth or a tenth of the original in length. It is easier to make a summary of stories, novels and plays which have a plot.

Plot is a systematic arrangement of events by means of which the writer builds up a meaningful situation and shows the characters. Usually a plot consists of a good beginning, a middle, and an end.

In order to make a good clear summary of a story you have to go through the following stages:

1. Read the story carefully so as to understand its plot.
2. Make a list of all the points you find important. These notes should be very brief, very much like the topic plan (see the sample in Unit Four).
3. Using the list of points, write a rough draft of the summary. You may paraphrase and modify topic sentences. This will help you to reproduce the contents of the story in your own words.
4. After having written a rough draft shorten it and write a fair copy of your summary.

Note: Take care not to change the meaning of the original or add to it. Your summary may follow the outline of the story in brief.

Here is a sample summary of "A Day's Wait" (see Unit Two).

A boy of nine fell ill. He was running a high temperature (102°F). The doctor diagnosed the illness as flu. He said there

was nothing to worry about if the fever did not go above one hundred and four degrees. The boy lay still in the bed. He seemed detached and was looking very strangely at the foot of the bed. When the father took his temperature again the boy asked him about the time he was going to die. He argued with his father about the temperature because when being at school in France he learned from the boys that you can't live with the temperature of forty-four degrees. The father reassured him explaining the difference between the Fahrenheit and Centigrade thermometers. The boy relaxed after "a day's wait", though the next day he was still suffering from a nervous breakdown.

Assignments:

1. Write a summary of the story "How We Kept Mother's Day". (See Unit Four.)
2. Try to make a summary of Judy's letters. (Don't forget to make a list of the most important points before writing a rough draft.)
3. Write a summary of the dialogue between Ann and Steve. (See Text B.) Think of the best topic sentences introducing or/and completing your summary.

LABORATORY EXERCISES (II)

1. Listen to Texts A and B, mark the stresses and tunes. Repeat them following the model.
2. Listen to Text C. Mark the stresses and tunes. Repeat it following the model.
3. Write a spelling-translation test. Check it with the key.
4. Write a dictation. Check your spelling with a dictionary.
5. Translate the sentences and check your translation with the key (written work).
6. Listen to the text "Cambridge". Write 15 questions to the text. Get ready to discuss it in class.

CURIOSITY QUIZ FOR EAGERS

I. Test your "I. Q."¹ and compare it to Judy's "abyss of ignorance". Say what you know about:

- 1. Maurice Maeterlinck.**
- 2. Micheleangelo.**
- 3. "David Copperfield" and the author of the book.**
- 4. "Ivanhoe" and the author of the book.**
- 5. "Jane Eyre" and the author of the book.**
- 6. "Robinson Crusoe" and the author of the book.**
- 7. "Alice in Wonderland".**
- 8. Henry the Eighth.**
- 9. Shelley.**
- 10. George Eliot.**
- 11. Mona Lisa.**
- 12. Sherlock Holmes.**

II. Give the names of humorists: a) you appreciate most of all; b) of British or American origin; c) of world reputation.

¹ **I. Q.:** Intelligence Quotient — a number indicating the level of a person's mental development obtained by multiplying his mental age by 100, and dividing the result by his chronological age, the latter generally not exceeding 16.

UNIT SIX

I

SPEECH PATTERNS

1. I *needn't have hurried.*

Cf. You needn't go there tomorrow. — You needn't have gone there yesterday.

I needn't tell him that; he knows it. — I needn't have told him that; he knew it already.

The teacher needn't explain such simple things; the pupils know them. — The teacher needn't have explained such simple things; the pupils knew them.

You needn't ask this question. — You needn't have asked this question.

2. He'd been talking *more than usual.*

You've come later than usual.

Our homework today is longer than usual.

Yesterday this actress played better than usual.

Tomorrow I am to get up earlier than usual.

3. He looked at me with *those kind blue eyes of his.*

I knew too well that charming smile of hers.

You needn't repeat to me those lies of yours.

I really don't know what to do with this naughty child of mine.

I don't like that sharp voice of your friend's.

Who said that? Of course, that dear husband of Mary's.

EXERCISES

I. Paraphrase the following sentences, using Pattern 1:

Pattern 1: 1. Why did you answer this question? It was not meant for you. 2. He spoke too long, it bored everybody present. 3. There was no reason why she should get so excited over a little thing like that. 4. Was it necessary to bother such a busy man with this unimportant question? 5. Why have you come to meet me? There was no need for you to bother.

II. Complete the following sentences, using the patterns:

Pattern 2: 1. Today she has been answering her task even better 2. Are you ill? You are looking 3. The way to his office seemed to him on that day 4. He was in love, and the sun seemed to shine 5. ... earlier than usual. 6. The soup tastes even 7. ... later than usual.

Pattern 3: 1. She addressed us angrily in that harsh 2. Did you happen to see that charming ... ? 3. I didn't want to come up to you, because you were so busy speaking to that dear 4. I don't like the way she treats that miserable 5. I wish I knew how I should bring up this dear 6. No one any longer believes those 7. If I were you, I should throw away these 8. Who could have done such a thing but ...? 9. I have heard a lot about that

III. Translate these sentences into English:

1. Вам не нужно было приходить сюда так рано. Никто еще не пришел. 2. Из-за этих своих тесных туфель она еле-еле шла. Мы добрались до остановки автобуса позже, чем обычно, и, конечно, автобус уже ушел. 3. В этот день Джуди была больна и чувствовала себя несчастней, чем обычно. Она не поверила своим глазам, когда ей принесли большую коробку с полураспустившимися розами — подарок этого ее таинственного опекуна.

IV. Make up short situations to illustrate Patterns 1, 2, 3 (three situations for each pattern).

V. Make up dialogues, using all the patterns.

TEXT. A FRIEND IN NEED

by William Somerset Maugham
(abridged)

Maugham, William Somerset (1874 – 1965): an English writer. He achieved a great success as a novelist with such novels as "Of Human Bondage", "The Razor's Edge" and others, as a dramatist with his witty satirical plays "Our Betters", "The Circle", etc., but he is best known by his short stories.

At the beginning of his literary career Maugham was greatly influenced by French naturalism. Later on, his outlook on life changed. It became cool, unemotional and pessimistic. He says that life is too tragic and senseless to be described. A writer can't change life, he must only try to amuse his reader, stir his imagination. And this is where Maugham achieves perfection: his stories are always fascinating. Maugham's skill in depicting scenes and characters with a few touches is amazing and whether he means it or not his novels, stories and plays reveal the vanity, hypocrisy and brutality of the bourgeois society. So does the story "A Friend in Need". Burton, a prosperous businessman, is not in the least concerned about the troubles and needs of those who have failed in life. Without a moment's hesitation he sends a man to death just because his presence bores him, and later on he remembers the fact with a "kindly chuckle". "Homo homini lupus est" is an unwritten law of the society Burton lives in.

"It's rather a funny story," he said. "He wasn't a bad chap. I liked him. He was always well-dressed and smart-looking. He was handsome in a way, with curly hair and pink-and-white cheeks. Women thought a lot of him. There was no harm in him, you know, he was only wild. Of course he drank too much. Those sort of fellows always do. A bit of money used to come in for him once a quarter and he made a bit more by card-playing. He won a good deal of mine, I know that."

Burton gave a kindly little chuckle. I knew from my own experience that he could lose money at bridge with a good grace.

"I suppose that is why he came to me when he went broke, that and the fact that he was a namesake of mine. He came to see me in my office one day and asked me for a job. I was rather surprised. He told me that there was no more

money coming from home and he wanted to work. I asked him how old he was.

"Thirty-five," he said.

"And what have you been doing hitherto?" I asked him.

"Well, nothing very much," he said.

I couldn't help laughing.

"I'm afraid I can't do anything for you just yet," I said.

"Come back and see me in another thirty-five years, and I'll see what I can do."

He didn't move. He went rather pale. He hesitated for a moment and then told me that he had had bad luck at cards for some time. He hadn't been willing to stick to bridge, he'd been playing poker, and he'd got trimmed. He hadn't a penny. He'd pawned everything he had. He couldn't pay his hotel bill and they wouldn't give him any more credit. He was down and out. If he couldn't get something to do he'd have to commit suicide.

I looked at him for a bit. I could see now that he was all to pieces. He'd been drinking more than usual and he looked fifty. The girls wouldn't have thought so much of him if they'd seen him then.

"Well, isn't there anything you can do except play cards?" I asked him.

"I can swim," he said.

"Swim!"

I could hardly believe my ears; it seemed such an insane answer to give.

"I swam for my university."¹

¹ to swim for one's university: to take part in swimming races held between one's university team and some other teams.

Practically every school, college and university in Great Britain has its own sports clubs, and there are various outdoor sports competitions held annually within each school, as well as between different schools, colleges, and universities. These are, as a rule, attended by spectators drawn from all sections of the public, and the Oxford and Cambridge boat races, in which crews from these two universities compete every spring on the Thames, arouse national interest.

I got some glimmering of what he was driving at. I've known too many men who were little tin gods at their university to be impressed by it.

"I was a pretty good swimmer myself when I was a young man," I said.

Suddenly I had an idea.

Pausing in his story, Burton turned to me.

"Do you know Kobe?" he asked.

"No," I said, "I passed through it once, but I only spent a night there."

"Then you don't know the Shioya Club. When I was a young man I swam from there round the beacon and landed at the creek of Tarumi. It's over three miles and it's rather difficult on account of the currents round the beacon. Well, I told my young namesake about it and I said to him that if he'd do it I'd give him a job. I could see he was rather taken aback.

"You say you're a swimmer," I said.

"I'm not in very good condition," he answered.

I didn't say anything. I shrugged my shoulders. He looked at me for a moment and then he nodded.

"All right," he said. "When do you want me to do it?"

I looked at my watch. It was just after ten.

"The swim shouldn't take you much over an hour and a quarter. I'll drive round to the creek at half past twelve and meet you. I'll take you back to the club to dress and then we'll have lunch together."

"Done," he said.

We shook hands. I wished him good luck and he left me. I had a lot of work to do that morning and I only just managed to get to the creek at Tarumi at half past twelve. But I needn't have hurried; he never turned up."

"Did he funk it at the last moment?" I asked.

"No, he didn't funk it. He started all right. But of course he'd ruined his constitution by drink and dissipation. The currents round the beacon were more than he could manage. We didn't get the body for about three days."

I didn't say anything for a moment or two, I was a trifle shocked. Then I asked Burton a question.

"When you made him that offer of a job, did you know he'd be drowned?"

He gave a little mild chuckle and he looked at me with those kind and candid blue eyes of his. He rubbed his chin with his hand.

"Well, I hadn't got a vacancy in my office at the moment."

VOCABULARY NOTES

1. to curl *vt/i*. 1. завивать(-ся), закручивать(-ся), *e. g.* She has curled her hair. The old man was curling his long moustache.

2. виться, клубиться, *e. g.* Does her hair curl naturally or does she curl it in curlers? The smoke from our camp-fires curled upwards among the trees.

to curl one's lip презрительно кривить рот, *e. g.* I don't like the way she curls her lip when talking to me.

to curl up свертывать(-ся), *e. g.* The child curled up in the arm-chair and went to sleep.

curling *adj* вьющийся (о волосах)

Cf. **curled** *adj* завитой and **curly** *adj* кудрявый, *e. g.* I don't like curled hair. *But:* I liked this plump curly-headed little boy.

curl *n* 1. локон, завивка; 2. все, что имеет форму завитка, *e. g.* The girl had long curls over her shoulders. How do you keep your hair in curl? Soon we saw the curls of smoke rise upwards.

2. to break (broke, broken) *vt/i* 1. ломать(-ся), разбивать(-ся), *e. g.* He fell and broke his leg. Who broke the window? Glass breaks easily.

to break (smth.) in two (three, etc.) разбить(-ся), разломать(-ся), разорвать(-ся) на две (три и т. д.) части, *e. g.* The mother broke the bread in two and gave each child a piece.

to break to pieces разбить(-ся) вдребезги, *e. g.* The vase fell and broke to pieces.

2. чувствовать себя разбитым (*морально, физически*), разориться, usu. **to be broken**, e. g. He was completely broken as the result of the failure of his business. She was broken after her husband's death.

3. нарушать, *as to break the law, a promise, one's word, an appointment*

Ant. **to keep**, e. g. She broke the appointment. = She did not keep it.

to break with smb. or smth. (*old habits, traditions, etc.*) порвать с..., покончить с..., e. g. He can't break with his bad habits.

to break off прекратить внезапно (*разговор, беседа*), e. g. When she came in he broke off. He broke off in the middle of a sentence.

Note: No object after **break off**. *Cf.* in Russian: прекратить разговор.

to break out начинаться внезапно, вспыхнуть (*об эпидемии, пожаре, войне*), e. g. A fire broke out during the night.

to break through (smth.) прорывать(-ся), e. g. The partisans broke through the enemy's line.

to break the record побить рекорд

break n перемена, перерыв (*в работе, учебе и т. д.*), e. g. I feel tired, let's have a break. We're working since nine o'clock without a break.

3. **to stick (stuck, stuck)** *vt/i* 1. приклеивать(-ся), наклеивать; липнуть; прикреплять, *as to stick a stamp on a letter, to stick a notice on a board.* These stamps won't stick. The nickname stuck to him.

2. оставаться; держаться, придерживаться; стоять на своем, e. g. Friends should stick together. You must stick to your promise. Though Tom saw that nobody believed him, he stuck to his words. Stick to business! (Не отвлекайтесь!)

3. втыкать, затыкать; засовывать, e. g. The girl stuck a flower in her hair. He stuck his hands in his pockets.

4. застрять, завязнуть, e. g. The splinter stuck in my finger. The car stuck in the mud. The key stuck in the key-hole.

4. to drive (drove, driven) vt/i 1. гнать (ском); преследовать (неприятеля), *e. g.* He drove the horses into the forest.

2. править, управлять (машиной, автомобилем), *e. g.* He's learning to drive.

3. ехать (в автомобиле, экипаже), *e. g.* Shall we drive home or walk?

Note: With reference to travelling on a bicycle, on a horse or other animal the verb to ride is used, *e. g.* He jumped on his horse and rode away. He rode over on his bicycle to see me yesterday.

to drive up (away) подъезжать (отъезжать), *e. g.* We drove up to the house.

to drive at (colloq.) клонить к чему-л., намекать на что-л., *e. g.* I could not understand what he was driving at.

to drive smb. mad сводить с ума

drive n катание, езда, прогулка (в автомобиле, экипаже), *e. g.* We had a nice drive.

to go for a drive прокатиться, совершить прогулку в автомобиле, *e. g.* Shall we go for a drive round the town?

driver n шофер, водитель, машинист, *as a bus-driver, tram-driver, taxi-driver, engine-driver*

5. pause n пауза, перерыв; передышка, *e. g.* There was a short pause while the next speaker got on to the platform. A pause is made because of doubt or hesitation or for the sake of expressiveness when speaking, singing, reading, etc.

Syn. break

to make a pause делать паузу, останавливаться, *e. g.* The speaker made a short pause to stress his words.

to pause vi делать паузу, останавливаться, *e. g.* He paused to collect his thoughts. He went on without pausing.

Syn. stop

Note: to stop is usually used when the action is not supposed to continue; to pause is used when there is only a temporary break in the action, especially in speech or writing, *e. g.* He paused until the noise stopped.

6. to nod vi/t 1. кивать головой, *e. g.* I asked him if he could ring me up and he nodded. She nodded to me as she passed.

Syn. bow

Note: **to nod** refers to a quick motion of the head only, and is less formal than **to bow**, which is a slower, formal bending, usually of the body as well as the head, e. g. The servant bowed and left the room.

Ant. to shake one's head

2. дремать, клевать носом, e. g. She sat in the armchair nodding over her book.

nod *n* кивок, e. g. She passed me with a nod. She gave me a nod.

7. **ruin** *n* 1. гибель, крушение, разорение, e. g. The death of Davy's mother was the ruin of his hopes.

to bring smb. (smth.) to ruin разорить, погубить, e. g. He brought his family to ruin.

2. развалины (*often pl*), руины, e. g. The ruins of Rome. The enemy left the city in ruins.

ruin *vt* губить, разрушать, разорять

to ruin one's life (hopes, business, constitution), e. g. He knew that he himself had ruined his life by stealing the money.

to ruin oneself разориться, e. g. The fellow ruined himself by card-playing.

ruinous *adj* разорительный, губительный, разрушительный

8. **to rub** *vt/i* тереть(-ся), натирать, e. g. The gymnast rubbed his hands with talc. The dog rubbed its nose against my coat.

to rub smth. dry вытирать насухо, e. g. He rubbed his face (hands) dry.

to rub in втирать (мазь и т. д.), e. g. Rub the oil in well.

to rub off стирать (удалять с поверхности), e. g. Rub the words off the blackboard.

to rub out стирать (написанное чернилами, карандашом), e. g. She rubbed all the pencil marks out.

to rub one's hands (together) потирать руки от удовольствия, e. g. His manner of rubbing his hands gets on my nerves.

rub *n*, e. g. She gave the spoons a good rub.

9. vacant *adj* незанятый, свободный; вакантный, пустой, *e. g.* The telephone booth was vacant and I was able to telephone at once. She gazed into vacant space.

Note: The Russian words *свободный* and *пустой* have different English equivalents:

1. *свободный* may be translated by **vacant, free, not engaged, spare, loose.**

vacant means "not occupied," *as* a vacant seat (room, house, flat); a vacant post (position); a vacant mind

free means "independent," *as* a free person; a free state; free will

not engaged means "not occupied, not busy," *e. g.* You are not engaged now, are you?

Ant. engaged, busy

Spare means "additional to what is usually needed," *e. g.* I have spare time today. I've got spare cash about me and can lend you 3 or 5 roubles.

loose means "not tight or not fitting close," *e. g.* He had loose clothes on. All the window frames in my flat are loose.

Ant. tight

2. *пустой* has the following English equivalents: **vacant, empty, blank, shallow.**

(See the notes to the word **blank** on p. 164.)

vacancy и *вакантная должность*, *e. g.* We have a vacancy on our staff. We advertised for a secretary to fill the vacancy.

NOTES ON WORD-FORMATION

The verb *to land* was made from the noun *land* by means of **conversion** which is a very productive way of making new words in modern English.

In conversion, a new word and the one from which it is produced have the same phonetic shape but always belong to different categories or parts of speech, so that verbs may be produced from nouns or adjectives (*e. g.* to hand вручать; to comb причесывать; to pocket класть в карман; to pale

блeднeть), nouns from verbs (e. g. break перерыв; drive поездка; find находка), etc.

The other two main ways of word-building are **a f f i x - a t i o n** (or so called derivation) and **c o m p o s i t i o n**.

In affixation new words are produced with the help of affixes (that is suffixes and prefixes), e. g.: beautiful, swimmer, unbelievable.

In composition new words are produced from two or more stems, e. g.: classroom, wall newspaper, good-for-nothing, blue-eyed, etc.

ESSENTIAL VOCABULARY (I)

Words

break <i>v, n</i>	hesitate <i>v</i>	ruin <i>v, n</i>
curl <i>v, n</i>	land <i>v</i>	ruinous <i>adj</i>
curled <i>adj</i>	namesake <i>n</i>	shock <i>v</i>
curling <i>adj</i>	nod <i>v, n</i>	smart (-looking) <i>adj</i>
curly <i>adj</i>	pause <i>v, n</i>	stick <i>v</i>
current <i>n</i>	rather <i>adv</i>	vacant <i>adj</i>
drive <i>v, n</i>	rub <i>v</i>	vacancy <i>n</i>
driver <i>n</i>		

Word Combinations

in a way	to break off
to be willing to do smth.	to break out
to stick to smth. (smb.)	to break the record
to be down and out	to break with
to commit suicide	to curl one's lip
to drive at	to curl up
on account of	to drive up (away)
to be taken aback	to drive smb. mad
to shrug one's shoulders	to make a pause
to have bad (good) luck	to rub one's hands (together)
to turn up	to bring smb. (smth.) to ruin

EXERCISES

I. Read the text and do the following (A. Grammar, B. Word usage, C. Word-formation).

A. 1. Pick out from the text all the irregular verbs and give their four forms. 2. Search the text for *-ing*-forms and classify them according to their functions in the sentences. 3. Mark all the cases of Sequence of Tenses in the text and comment on them (explain the rules). 4. Select sentences with the verb *go* used as a link verb; what other verbs can be used in the same function?

B. 1. Pick out from the text words and phrases describing appearance. 2. Tick off all introductory phrases used by Burton; use them in sentences of your own. 3. Pick out all the sentences with the word *rather* and translate them into Russian. 4. Paraphrase all the sentences with the verb *get*.

C. 1. Pick out from the text all compound words and identify their type. 2. Construct some compounds modelling them after *well-dressed* and *smart-looking*. 3. Search the text for verbs and nouns formed by means of conversion.

II. Translate in writing three paragraphs from the text: 1) the first paragraph, 2) the paragraph beginning with "He didn't move" and 3) the paragraph from "Swim!" up to "Suddenly I had an idea".

Read the translation in class and discuss it with your fellow-students.

III. a) Transcribe these words:

handsome, well-dressed, quarter, experience, lose, suicide, pausing, current, aback, shoulder, drowned.

b) Transcribe and explain the rules of reading these words:

wild, rather, curl, pawn, pass, constitution, dissipation, beacon, question, half, vacancy, poker, trifle.

IV. Write twenty special questions about the text. In each question use one of the phrases from Essential Vocabulary (I).

V. Fill in prepositions:

1. handsome ... a way; 2. to know ... one's own experience; 3. He could lose money ... bridge ... a good grace. 4. to have bad luck ... cards; 5. He did not want to stick ... bridge. 6. He was all ... pieces. 7. I understand what he was driving 8. I landed ... the creek of Tarumi. 9. ... account ... ; 10. He never turned

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

VII. Answer the following questions:

1. Burton thought that what he was telling was "rather a funny story." Do you also think so? Why don't you? Why did Burton think it funny? 2. What kind of man was young Burton? What do you think of his way of living? Do you approve of it? Why not? 3. Why do you think young Burton turned to his namesake for help when he was ruined? 4. What was the situation in which he found himself? 5. What did Burton mean by saying that his young namesake was "down and out"? that he was "all to pieces"? 6. What did young Burton mean when he said that he "swam for his University"? 7. On what condition did Burton promise a job in his office to his namesake? What do you think of this condition? 8. Why did young Burton accept it? He knew he was not in good condition, didn't he? 9. What happened to him? 10. Do you think old Burton knew that his namesake would be drowned? Why do you think so? 11. Why did Burton send his namesake to almost sure death? 12. What kind of man do you think old Burton was? 13. Why does the author emphasize when speaking about old Burton his "kindly chuckle," "mild chuckle," "those candid and kind blue eyes of his"?

VIII. Write an outline of the story. You may try three ways:

a) following the chain of true events; b) sticking to the story as told by the author or c) building it up round the main idea of the story.

IX. a) Fill in different English equivalents of the Russian words *занят* and *свободен* (engaged, busy, occupied or vacant, free, spare):

1. As he was ... yesterday he couldn't join our company.
2. I tried to get him on the phone but the line was As I

was ... I decided to ring him up later. 3. Is the place next to you ...? — No, it is 4. When I entered the hall all the seats were ... and I could hardly find a ... seat. 5. Will you be ... tomorrow? Let's go to the country. — No, I'll be ... at my office. 6. Let's find a ... classroom and rehearse our dialogue there. — I'm afraid at this hour all the rooms are sure to be 7. Have you any ... time today? 8. At this late hour all taxis will be 9. I am young, healthy, and ... to do as I please.

b) Think of situations or microdialogues consisting of a statement (or a question) and a reply to it using the words mentioned above.

X. Translate these sentences into English:

1. Она наклеила на письмо несколько марок и бросила его в почтовый ящик. 2. Друзья всегда держались вместе. 3. Ключ застрял в замке, и я не могла открыть дверь. 4. Вы сегодня заняты? — К сожалению, у меня вряд ли будет свободное время. 5. Смерть единственного сына была крушением всех его надежд. 6. Есть в гостинице свободные номера? — К сожалению, все номера заняты. 7. Лондонские туманы губительны для здоровья. 8. Все списали эти предложения? Я стираю их с доски. 9. У него была странная привычка потирать руки, когда он был взволнован. 10. Холод, голод и нужда подорвали здоровье Герствуда. 11. Оратор остановился, чтобы собраться с мыслями. 12. Вам не следует беспокоиться, он хорошо водит машину. 13. Звук выстрела нарушил тишину. Мистер Кэртел, который до этого времени мирно дремал в кресле, вскочил и стал оглядываться по сторонам. 14. Я не любил купаться в реке из-за сильного течения. 15. Учитель подождал, пока не стихли разговоры, и только после этого продолжал объяснение. 16. Они прервали беседу, как только я вошел. 17. Он обещал помочь мне, но не сдержал обещания. 18. Увидев меня, он презрительно скривил рот и только кивнул головой в знак приветствия.

XI. Read the story carefully and answer the following questions:

1. When do you usually: rub your chin; give a little chuckle; ask about smb.'s age; go pale; hesitate; shrug your shoulders; look at your watch; shake hands?

2. In what situations did old Burton and his namesake perform the same actions as in Point 1. Comment on each situation.

XII. Try your hand at teaching:

A. Preparation. 1. Prepare to explain the difference between the verbs: *stop* and *pause*, *nod* and *bow* so as to make sure that your pupils can use these verbs properly. 2. Write an exercise to practise the following antonyms: *to break* and *to keep*, *to nod* and *to shake*, *free* and *engaged*, *loose* and *tight*. 3. Think of the answers you would give if your pupils asked you: 1) How long is a mile? 2) Did Burton mean land miles or nautical miles when he said there were over three miles between the Shioya Club and the creek of Tarumi? 3) In what part of the world did the events take place?

B. Work in Class. 1. Ask the class to answer the questions given in Items 1 and 3 and to do your exercise from Item 2.

2. Correct the mistakes, comment on the answers and say a few words by way of explanation if needed. (Use "Classroom English", Sections I, IV, VIII.)

XIII. Write a summary of the story "A Friend in Need". Before writing it find answers to the following questions that may serve as the key points of the story.

E. g.: What did young Burton ask for?
What did he get?
What was his occupation and that of old Burton?
What were the advantages and disadvantages of old Burton's position and those of his namesake?
What were young Burton's chances?
Could he manage to cover three miles?
Who gained anything from this performance?
What do you think both of them should have done under the circumstances?
What were your feelings after reading the story?

XIV. Speak on the characters of the story:

a) Old Burton (his appearance, character and what you think of him).

b) Young Burton (his appearance, character and what you think of him).

c) The story-teller (what kind of person he was; how he was impressed by Burton's story; with whom his sympathies were).

XV. Paraphrase the following sentences, using colloquial words and phrases from the text instead of the words in italic type which are stylistically neutral:

1. My sister's husband was killed in the war, and soon after that her elder child died of pneumonia. No wonder she *was broken physically and spiritually*. 2. He *ruined himself* because he played cards and drank a lot. When I met him, *there seemed to be no way out* for him. Yet, he had always been a nice man and *had never done any harm to anybody*. 3. I *began to understand* what she meant to say. 4. She is rather a good cook, isn't she? — Women *of that kind* always are. 5. Men *of this kind* are always a great success with women. 6. You said you didn't *come to* the exam on Monday because you were *so ill you couldn't move*. I don't believe it. I'm sure you *were simply afraid*. 7. Couldn't you lend me a *little more* money? I *am in a hopeless position*.

XVI. Read the story and discuss the following:

1. How does the author make the reader realize what kind of man Burton the Elder was? Which method of characterization does he use, direct or indirect? (See Notes on Style, p. 120.)

2. Point out the lines and passages in which the ironical attitude of the author towards Burton the Elder is felt. Is it expressed by lexical or syntactical means? (Analyse each case.) Comment on the title of the story.

3. What is the message (the main idea) of the story?

XVII. Perform a dialogue between old Burton and his namesake.

Don't forget that old Burton was busy in his office, not very easily impressed, indifferent to other people's troubles; his namesake was down and out, all to pieces and not in very good condition to swim.

XVIII. Role-playing.

Role-play a Trial at which you will try Burton for wilful murder. It may be arranged in the following way:

Student A — speaking for the judge.

Student A — speaking for the prosecution (he will describe all the facts proving Burton's guilt).

Student C — speaking for the defence (he will try and present all the facts that may speak in Burton's favour).

Student D — representing Burton (he will, naturally, try to defend himself).

Students E, F, G — acting as witnesses for the prosecution or the defence.

The rest of the group are acting as members of the jury and will bring a verdict of “guilty” or “not guilty”.

The judge conducts the trial, puts questions, examines the documents and evidence.

Counsel for the prosecution (прокурор) addresses the jury and presents his case, after which he calls witnesses who swear to tell the truth, the whole truth, and nothing but the truth.

Counsel for the defence proceeds in the same way. The judge may interfere at any point and ask questions.

When the two sides have presented their cases, the judge gives his summing up. The jury retires to consider its verdict: Guilty or Not Guilty. If the defendant is found guilty, the judge passes sentence on him.

XIX. Think of a different end to the story (comical, puzzling, etc.).

XX. Write a short story to illustrate the proverb “A friend in need is a friend indeed”. Use Essential Vocabulary of the lesson. Retell your story in class.

XXI. Translate the following sentences into English, using the word *rather*:

1. Эта книга довольно скучная, возьмите лучше другую. 2. Чемодан маловат, боюсь, что вы не уложите в него всю одежду. 3. Еще чашечку чая? — Да, пожалуйста. 4. Эта новость немного взволновала его. 5. Я, пожалуй, возьму эту пластинку. 6. Он скорее невежественен, чем глуп. 7. Нас несколько удивил его ранний приход. 8. Она выглядела несколько усталой после двухкилометровой прогулки. 9. Она показалась мне довольно красивой девушкой.

XXII. a) Read the text:

Every summer many people, girls and women *as well as* boys and men, try to swim from England to France or from France to England. The distance *at the nearest points* is only about twenty miles, but *because of the strong tides the distance that must be swum* is usually *more than twice as far*.

There is a strong tide from the Atlantic Ocean. This divides in two in order *to pass round* the British Isles. The two

tides meet near the mouth of the Thames, and strong currents they cause make it impossible to swim in a straight line across the Channel.

The first man *to succeed* in swimming the Channel was Captain Webb, an Englishman. This was in August 1875. He *landed in France* 21 hours 45 minutes after *entering the water* at Dover. Since then there have been many *successful swims* and *the time has been shortened*. One French swimmer crossed it in 11 hours and 5 minutes.

Because the sea is usually cold, swimmers *cover their bodies with grease*. This, they say, *helps to keep out the cold*. They are fed during the swim by men who go with them in small boats.

b) Retell the text above using the phrases in italic type.

c) Comment on the text. Say if you think such a competition is a sport.

XXIII. Try your hand at teaching.

1. Say what you would do in the teacher's position:

Anna, a fourth form pupil, surprised and shocked the children in class because of the long dangling earrings she was wearing. At first the teacher decided to ignore this, hoping the children would soon ignore it also. However, the subdued but excited noise continued. Everyone wanted to see and touch the earrings.

2. Practise your Classroom English.

Prepare a short test on the vocabulary of Unit Six. Play the part of the teacher and give the test in class, check it and comment on each work. (See "Classroom English", Sections VIII, IX.)

LABORATORY EXERCISES (I)

1. Listen to the text "A Friend in Need", mark the stresses and tunes. Read the text following the model.

2. a) Paraphrase the given sentences.

b) Make up sentences contrasting to the given ones using the verb *need* and a suggested noun.

c) Respond to the remarks using the given pattern.

3. Write a spelling-translation test.

4. Change the given sentences according to the model.

5. Task I. Listen to the English sentences and write down the Russian translation. Check your translation with the key (written work).

Task II. Translate your phrases back into English and check them with the key.

6. Listen to the text "The Story of Arthur Bloxham"; write 10 questions to the text. Get ready to discuss it in class.

II

TOPIC: SPORTS AND GAMES

TEXT A. WHAT MAKES ALL PEOPLE KIN

People all over the world are very fond of sports and games. That is one thing in which people of every nationality and class are united.

The most popular outdoor winter sports are shooting, hunting, hockey and, in the countries where the weather is frosty and there is much snow — skating, skiing and tobogganing. Some people greatly enjoy figure-skating and ski-jumping.

Summer affords excellent opportunities for swimming, boating, yachting, cycling, gliding and many other sports. Among outdoor games football takes the first place in public interest; this game is played in all the countries of the world. The other games that have firmly established themselves in favour in different countries are golf, lawn-tennis, cricket, volley-ball, basket-ball, and so on. Badminton is also very popular.

All the year round many people indulge in boxing, wrestling, athletics, gymnastics and track and field events. Scores of young girls and women go in for callisthenics.

Among indoor games the most popular are billiards, table tennis, draughts and some others, but the great international game is chess, of course. The results of chess tourna-

ments are studied and discussed by thousands of enthusiasts in different countries.

So we may say that sport is one of the things that makes all people kin.

T E X T B. SPORTS AND GAMES POPULAR IN ENGLAND

— What would you say are the most popular games in England today?

— Well, I suppose football, that is, soccer or rugger, and cricket.

— What are the other outdoor games?

— Oh, there's tennis, hockey, golf, and so on. Tennis is played all the year round — on hard courts or grass courts in summer, and on hard or covered courts in winter.

— What about horse-racing?

— I should say that is one of the most popular sports in Great Britain. Then there are, of course, walking-races, running, swimming and boxing.

— I've been told that there are no winter sports in England.

— Well, you see, the English winter isn't very severe as a rule, and we don't often have the chance of skiing, skating or tobogganing, but winter is the great time for hunting, provided the ground is not too hard.

— Is there any golf to be had near London?

— Oh, yes, any amount. There are dozens of good golf-links within an hour or so of London. You ought to join a golf club if you're keen on the game.

— I think I shall if I get the chance. What about indoor games?

— Well, there's chess, billiards, cards, table tennis... By the way, do you play billiards?

— Well, I do, but of course, I'm not a professional or a champion, just an ordinary amateur, and not a very good one at that.

TEXT C. THE FOOTBALL MATCH

(A Conversation)

Characters — Mr. Priestley, Lucille, Frieda, Pedro, Olaf, Hob.

Lucille: What splendid seats! We'll be able to see everything from here.

Pedro: Yes, Jan has certainly looked after us well. We'll have to take him out to dinner after the match.

The others: Good idea, Pedro, we certainly must.

Hob: And we must shout for his team. I hope Jan is in form today.

Mr. Priestley: I hope he is. I hear they are to choose the players tomorrow for the international match and if he plays well today Jan may be chosen.

Pedro: Yes, I heard that the Selection Committee would be at the match and I told Jan he was to play his best today because they were watching him.

Olaf: It must be exciting to play in an international match.

Pedro: Here are the teams coming out. Jan is leading the London team. He must be the captain.

Frieda: Yes, he is.

Hob: Jan must be a good player.

Olaf: He is; you have to be a good player to be captain of London team.

Lucille: If Jan is chosen for the international match, will he have to give up his studies and go into training?

Frieda: He mustn't do that. He must go on with his studies. They are more important than football.

Mr. Priestley: He needn't give up his studies. He has been playing regularly and is in good form.

Hob: Jan's lost the toss and the Oxford captain has decided to play with the wind.

O l a f: Oh, well, they'll have to play against the wind in the second half. I see Jan is playing centre-forward. He's just getting ready to kick off. There they go.

H o b: Come on, London!

(About an hour and a half later)

M r. P r i e s t l e y: This has been a grand game. I hardly remember ever seeing a better one. Jan has played the game of his life.

L u c i l l e: I've nearly lost my voice with shouting "Come on, London!" Oh, I wish London could win.

M r. P r i e s t l e y: I don't think they can. It must be nearly time now. It's one goal each, and the Oxford defence is magnificent.

O l a f: Yes, if my watch is right, they have three minutes to go.

F r i e d a: Look! Jan has got the ball. He's going like lightning towards the Oxford goal. Oh, go on, Jan!

P e d r o: That Oxford centre-half is trying to stop him.

L u c i l l e: Go on, Jan. You mustn't let him stop you.

M r. P r i e s t l e y: Jan passed the ball to the inside right, a wonderful pass.

L u c i l l e: Oh! The inside-right is down; he's had to part with the ball.

O l a f: Look, Jan's got it again, he's beaten the fullback and is racing towards the goal.

H o b: Shoot, Jan, shoot! It's a goal!

P e d r o: Oh, what a shot! The goal-keeper hadn't a chance.

M r. P r i e s t l e y: And there's the whistle for full time, and London have won. Well, they have to choose Jan for the international match now.

*(From "Essential English for Foreign Students",
Book 4, by C. E. Eckersley. Abridged)*

ESSENTIAL VOCABULARY (II)

Words

Some popular sports

archery	skating
artistic gymnastics (callisthenics)	skiing
boxing	cross-country skiing
car (motorcycle) racing	down-hill skiing
cycling	ski-jump
diving	slalom
fencing	sky diving (parachuting)
figure-skating	swimming
gymnastics	weight-lifting
gliding	windsurfing
hang gliding	wrestling
mountaineering	arm-wrestling
rowing and canoeing	yachting
athletics (track-and-field)	marathon (race)
discus (hammer, javelin)	pole vault (vaulting)
throwing	race/run
high (long, triple) jump	shot putting
hurdle races	steeplechase

Some popular games

Open-air games

badminton <i>n</i>	net-ball <i>n</i> ¹
basket-ball <i>n</i>	rugby <i>n</i> (<i>colloq.</i> <i>rugger</i>)
cricket <i>n</i>	(lawn) tennis <i>n</i>
football <i>n</i> (<i>colloq.</i> <i>soccer</i>)	volley-ball <i>n</i>
golf <i>n</i>	water polo
hockey <i>n</i>	

Indoor games

chess <i>n</i>	squash <i>n</i>
draughts <i>n</i>	table-tennis <i>n</i>

¹ **net-ball**: an English game, basically the same as basket-ball (played by women)

Sports Terms

amateur (professional) sport	cup (final, semi-final) match
championship <i>n</i> , <i>e. g.</i> national football championship	indoor (outdoor or open-air) sports
compete <i>v</i>	sport <i>n</i>
competition <i>n</i> , <i>e. g.</i> inter- college cup competition	sports <i>n</i> = events
con'test <i>v</i>	sports <i>adj</i> , <i>e. g.</i> sports jacket (shirt)
'contest <i>n</i> , <i>e. g.</i> world gym- nastics contest (rivalry in singing, beauty)	sporting <i>adj</i> tournament <i>n</i>

Participants

crew <i>n</i> (used for sportsmen rowing or sailing a boat)	opponent (rival) <i>n</i>
national (Olympic, college) team	sportsman (athlete) <i>n</i>
official (umpire, referee, judge) <i>n</i>	sportswoman <i>n</i>

Audience

fan (colloq.) <i>n</i> , <i>e. g.</i> a foot- ball fan	spectator <i>n</i>
shout for <i>v</i>	sports enthusiast support <i>v</i>

Scoring system

best (record, fastest) time	point <i>n</i> , <i>e. g.</i> How many points have they won?
defeat <i>v</i>	runner-up <i>n</i>
draw <i>n</i> , <i>e. g.</i> The match ended in a draw.	score <i>n</i> , <i>e. g.</i> The score of the game was 6 : 4 (six to four).
draw <i>v</i> , <i>e. g.</i> The two teams drew.	score <i>v</i> , <i>e. g.</i> He scored 20 points. Neither side scored in the game (не забила гол).
goal <i>n</i>	
lose <i>v</i>	
loser <i>n</i>	
victory <i>n</i>	

Competition sites and sports equipment

barbell <i>n</i>	net <i>n</i>
beam <i>n</i>	play-ground <i>n</i>
chessboard <i>n</i>	puck <i>n</i>
chessman <i>n</i>	racket <i>n</i>
club (stick) <i>n</i>	rings <i>n</i>
discus <i>n</i>	ski jump
draughtsman <i>n</i>	sports hall
gym <i>n</i>	boxing gloves
javelin <i>n</i>	trampoline (батыт) <i>n</i>
jumping (spring) board	uneven (parallel), asymmetric bars

Word Combinations

athletic training	to win the team (personal, national, world) championship
to follow a tournament (competition, etc.)	to win by 2 (3, etc.) goals (points)
to kick the ball	to win with the score 4 to 0 in smb.'s favour
to score a goal (20 points)	to set up (break) a record
to keep the score	record holder
to end a game in a draw (to draw a game)	the world (national, European) record
to win a prize (a cup, the victory)	

EXERCISES

I. Study Texts A and B and transcribe these words:

tobogganing, yachting, lawn-tennis, wrestling, athletics, gymnastics, callisthenics, billiards, draughts, tournament, enthusiast, soccer, rugger, court, amateur.

II. Write 15 questions about Texts A and B; b) Retell Texts A and B (in indirect speech). Evaluate the reports of your fellow students according to delivery: general clarity, pronunciation, fluency, rhythm, intonation.

III. Study Essential Vocabulary (II), Explanatory Notes and name: a) as many kinds of sport as you can; b) some open-air games; c) some indoor games.

IV. What do you call a person who goes in for:

wrestling, cycling, weight-lifting, swimming, diving, running, mountaineering, boxing, skiing, racing, hunting, playing football, playing chess, playing draughts, athletics, skating, playing volley-ball, playing basket-ball, playing hockey?

V. a) Fill in prepositions if necessary:

Sport is very popular ... Britain. ... other words a lot ... British people like the idea ... sport, a lot even watch sport, especially ... the TV. However, the number who actively take part ... sport is probably quite small. ... the whole British people prefer to be fat rather than fit.

The most popular spectator sport is football. Football is played ... a Saturday afternoon ... most British towns and the fans, or supporters ... a particular team will travel ... one end ... the country ... the other to see their team play.

Many other sports are also played ... Britain, including golf ... which you try to knock a ball ... a hole; croquet ... which you try to knock a ball ... some hoops; basket-ball ... which you try to get a ball ... a net; tennis ... which you try to hit a ball so that your opponent cannot hit it and cricket which is played ... a ball, but is otherwise incomprehensible. As you can see, if the ball had not been invented, there would have been no sport.

Actually that's not quite true. Athletics is not played ... a ball, nor is horse-racing. Perhaps that explains why they are not so popular as football.

(See "Approaches". Cambridge 1979)

b) Retell the text.

VI. Answer the following questions. Do not answer in one sentence. Add something:

1. What kind of sport do you go in for? 2. Do you play draughts? 3. Do you attend hockey matches? 4. What football team do you support? 5. Did you ever try figure-skating? 6. Who usually likes tobogganing? 7. What do spectators do at the stadiums? 8. Where are boat-races held in Moscow?

9. What is the most popular sport in Russia? 10. Do Russian teams participate in international matches? 11. Who coaches your volley-ball team? 12. Where are the Oxford and Cambridge boat-races held? 13. What is the difference between a "sport" and a "game"? 14. What sports and games do you know? 15. What games take the first place in public interest? 16. What is the great national sport in England?

VII. Read Text C and try to explain the phrases listed below. Do not merely translate them into Russian. Change them into a type of English that is more easily understood and explain what they mean in the context of the conversation.

shout for his team; is in good form today; lost the toss; to play with (against) the wind; to kick off; come on; the game of his life; 3 minutes to go.

VIII. Translate the following sentences into English:

1. Я предпочитаю легкую атлетику боксу и борьбе. 2. Я мечтаю поставить рекорд по плаванию. 3. Сегодня я не могу бежать, я не в форме. 4. Люди во всем мире следят за Олимпийскими играми. 5. Он уделяет много времени физической подготовке. 6. Я болею за футбольную команду «Спартак». 7. Наша игра закончилась вничью. 8. Он охотно будет тренировать нас в фехтовании. 9. Вы занимаетесь легкой атлетикой? 10. Виндсерфинг и дельтапланеризм появились совсем недавно. 11. Мальчик мечтает стать хоккеистом и просит купить ему клюшку и шайбу. 12. Сколько человек примут участие в институтском шахматном чемпионате? 13. Разве вы не хотели бы завоевать кубок в этом соревновании? 14. Кто первый забил гол? 15. Вы пойдете на этот матч? 16. Стрельба из лука стала достаточно популярным видом спорта. 17. Никто не ожидал, что они выиграют со счетом 2:0. 18. Ему хорошо дается фигурное катание. 19. Женщины не играют в футбол, правда? — Играют, но редко. 20. Кто завоевал первенство вашего института по шашкам? — Один из наших первокурсников. 21. Не стоит вступать больше чем в два спортивных кружка одновременно. 22. Я предпочитаю художественную гимнастику любому другому виду спорта. 23. Мы не сможем с вами соревноваться, мы недостаточно подготовлены. 24. Вы собираетесь участвовать в соревнованиях по гребле? — Обязательно. 25. Я уверен, что игра закончится вничью. 26. У нас прекрасный зал и все возможности для хорошей физической подготовки.

IX. Correct the wrong statements. Add a few more sentences to make up a dialogue:

1. There is no difference between "soccer" and "rugby".
2. Badminton can be played only indoors. 3. The goal-keeper acts as a judge in football. 4. Ice hockey is popular with women. 5. A tennis ball is struck with a club. 6. Women are good football players as a rule. 7. People who play draughts are called draughtsmen. 8. We use balls when playing badminton. 9. Golf is played on ice fields. 10. Hockey is one of the most popular summer games. 11. Table-tennis and lawn-tennis are one and the same game. 12. In hockey a handball and rackets are used. 13. Boxers fight with bare hands. 14. Track and field events are never included in Olympic Games. 15. You may touch the ball with your hands when playing football.

P r o m p t s: I just don't agree...; I'm not so sure...; All I know is... but at least...; How can you say such a thing! You seem to think that...; That is just the other way round. You are badly mistaken.

X. Try to describe your favourite game. Use a dictionary to look up any special words. Let your partners guess which game you are describing. Speak according to the plan that is given in the example:

E x a m p l e:

1. Number of players (per team):

Two teams of eleven players each.

2. Equipment necessary: a ball.

Each player wears shorts and special boots.

3. Place where played: a special field which has goal posts at both ends.

4. How to play and win: the players kick the ball to each other. They try to kick it between the goal posts of the opposing team. The opposing team try to stop them. The team scoring the greatest number of "goals" wins.

5. Length of game: one hour and a half, with a break in the middle.

6. Some of the rules: only the two goal-keepers (who stand in front of the two goals) are allowed to touch the ball with their hands; no one can kick or push another player.

(See "Approaches." Cambridge, 1979)

XI. a) Speak on each kind of sport on the list below; briefly describe it as well as the qualities it requires from the sportsman, e. g. strength, endurance, quickness of reaction, courage, etc. Say a few words about its advantages and attractive features:

mountaineering, rowing, yachting, hockey, tennis, basket-ball, volley-ball, chess, boxing, wrestling, fencing, artistic gymnastics, figure-skating, skiing, skating, ski-jumping, sky-diving, archery, discus throwing, wind-surfing, steeplechase, marathon.

b) Make up dialogues discussing one (or several) of the sports from the list above. Use the following:

in my opinion ...; there's nothing like ...; I don't quite see what people find in ...; how can you say such a thing!; I don't know anything more exciting than ...; I see nothing exciting in ...; I can't agree with you there; absolutely marvellous; I like it immensely.

XII. a) Read the text and comment on it:

Hang Gliding

The Sport of the 1980s

Hang gliding, like windsurfing, comes from America. The person who thought of this sport, Francis Rogallo, got the idea when he was watching space capsules falling towards the sea. The capsules had a sort of wing which helped them to go more slowly until they reached the sea.

But this idea isn't as new as you might think: in the fifteenth century, Leonardo da Vinci drew pictures of a hang glider; it was a sort of kite which could carry a person.

The modern hang glider can go with the wind or against it, and the pilot can change direction by moving the control bar. Hang gliders rise and fall with the movements in the air — near hills, for example, they usually go up.

All over the world, these giant butterflies are becoming more and more popular, as people discover the fun of flying.

*(From "Modern English International".
Mozaika, 1984, No. 264)*

b) What do you know of the kinds of sport which recently appeared? Describe them and say what attracts people in them.

XIII. Act out the following situations:

1. Two friends are talking after a football match. One is happy — his favourite team has won; the other is not as his team has lost the match.

2. Imagine a dialogue between two sports fans about their favourite sports.

3. A friend of yours claims to be an "all-round sportsman". Once you call on him and find him surrounded by a thick cloud of cigarette smoke. You have a talk with him.

4. It's Sunday afternoon. In a few minutes, there will be a football match on TV, while on another channel there will be a fashion show. Argument between husband and wife.

5. You are in the hall of your institute. You are an ardent athlete and like to get up at sunrise, at which your room-mate is grumbling. You try to make him do at least his morning exercises.

XIV. Translate into English:

1. Я, кажется, знаю этого человека. Он был когда-то отличным бегуном, а теперь он тренирует молодых спортсменов. 2. Неужели правда, что он не принимал участия в игре на кубок? — Да, ему не повезло; накануне игры он слег с воспалением легких. 3. Я едва мог поверить своим ушам, когда мне сказали, что команда нашего института выиграла со счетом 6:0. 4. Напрасно вы торопились. Соревнования не состоятся из-за плохой погоды. 5. Он был страшно расстроен, когда ему сказали, что его команда проиграла. 6. Моя старшая сестра занимается художественной гимнастикой уже три года. 7. Я рад, что сегодняшняя игра закончилась вничью. Мы могли проиграть, многие из нас не в форме. 8. Соревнования по легкой атлетике еще не начались. 9. Кем был установлен последний мировой рекорд по прыжкам в высоту?

XV. a) Translate the text into Russian:

The Football Match

Something very queer is happening in that narrow thoroughfare to the west of the town. A grey-green tide flows sluggishly down its length. It is a tide of cloth caps.

These caps have just left the ground of the Bruddersford United Association Football Club. To say that these men paid their shilling to watch twenty-two hirelings kick a ball is merely to say that a violin is wood and catgut, that "Hamlet" is so much paper and ink. For a shilling the Bruddersford United A.F.C. offered you Conflict and Art; it turned you into a critic, happy in your judgement of fine points, ready in a second to estimate the worth of a well-judged pass, a run down the touch line, a lightning shot, a clearance kick by back or goal-keeper; it turned you into a partisan, holding your breath when the ball came sailing into your own goalmouth, ecstatic when your forwards raced away towards the opposite goal, elated, downcast, bitter, triumphant by turns at the fortunes of your side, watching a ball shape Iliads and Odysseys for you; and what is more, it turned you into a member of a new community, all brothers together for an hour and a half, for not only had you escaped from the clanking machinery of this lesser life, from work, wages, rent, doles, sick pay, insurance cards, nagging wives, ailing children, bad bosses, idle workmen, but you had escaped with most of your mates and your neighbours, with half the town, and there you were, cheering together, thumping one another on the shoulders, swopping judgements like lords of the earth, having pushed your way through a turnstile into another and altogether more splendid kind of life, hurting with Conflict and yet passionate and beautiful in its Art. Moreover, it offered you more than a shilling's worth of material for talk during the rest of the week.

(From "Good Companions" by J. B. Priestley. Abridged)

b) Comment on the extract:

1. Explain the words: "To say that these men paid their shilling to watch twenty-two hirelings kick a ball is merely to say that a violin is wood and catgut, that "Hamlet" is so much paper and ink." 2. Explain the words: "For a shilling the Bruddersford United A.F.C. offered you Conflict and Art." 3. What, in the author's opinion, does football give

people? 4. Do you agree with the author in that? What do you think about such games as football and hockey and the secret of their popularity?

XVI. a) Study the text and search for some arguments in favour of sport. Summarize the text:

How Healthy Are You?

Check your knowledge.

What sort of shape are you in? Are you the sort of person who goes for a run each morning, or are you the other kind who gets out of breath when reaching for a cigarette?

Maybe you have a lot of energy. You go to work or school, you make decisions all day, you do extra work at home. Exercise? You don't have enough time — why bother anyway?

Well, the answer to that question is your body design. Human beings weren't built for sitting at a desk all day: your body is constructed for hunting, jumping, lifting, running, climbing and a variety of other activities. If you don't get the exercise that your body wants, then things can go badly wrong. Your mind works all day, and your body does nothing: the results can vary from depression to severe illness to early death.

Not a very cheerful thought, and of course the natural reaction is "It's not going to happen to me." Maybe, maybe not. Here are two ways of looking after yourself: firstly, by seeing if you are doing the right sort of exercise, and secondly by seeing if you have the right kind of diet.

*(From "Modern English International".
Mozaika. 1984, No. 263)*

b) Persuade your partner to start practising sport immediately.

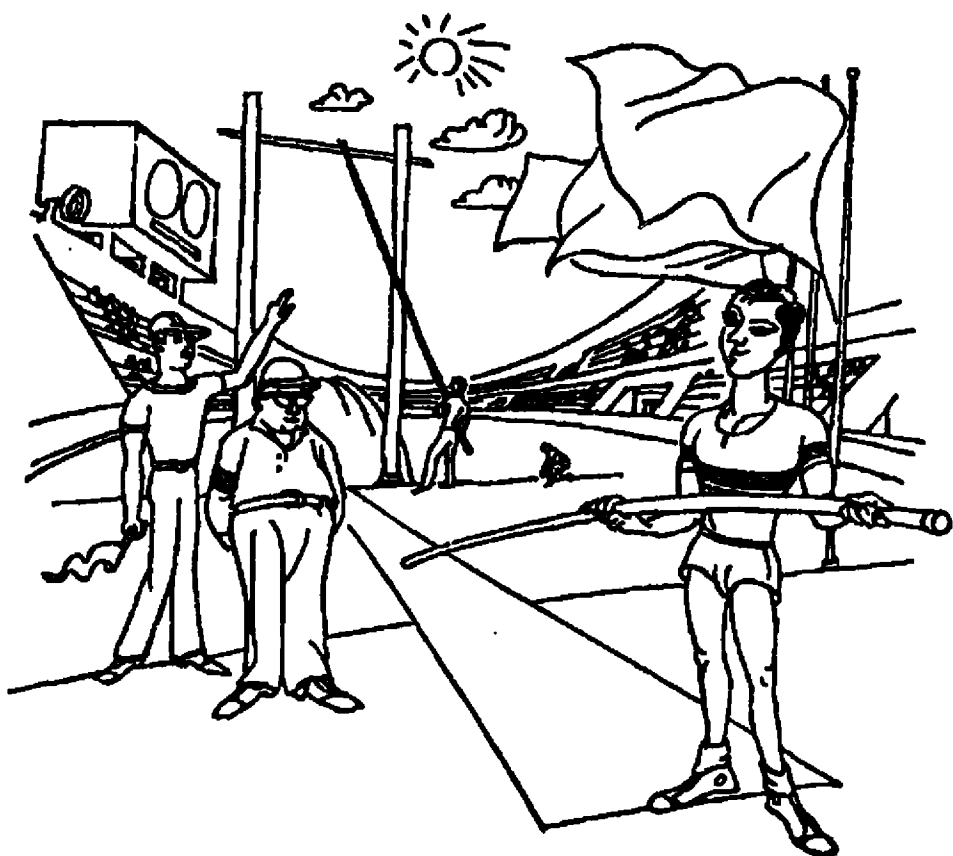
c) Speak on: 1. the role of sport in modern life; 2. sport as part of school and college life.

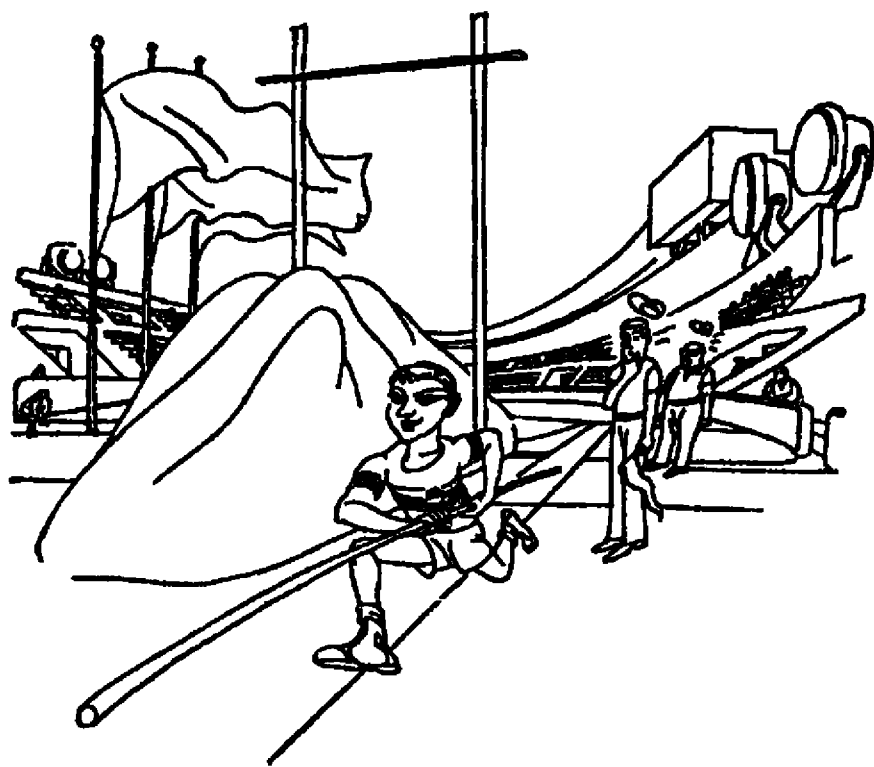
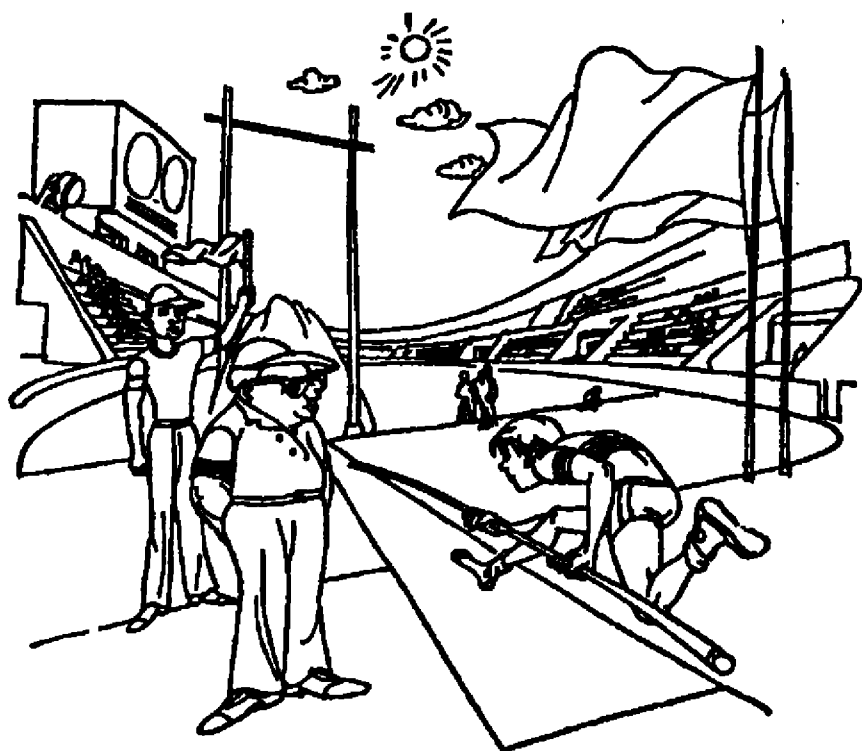
XVII. Role-playing.

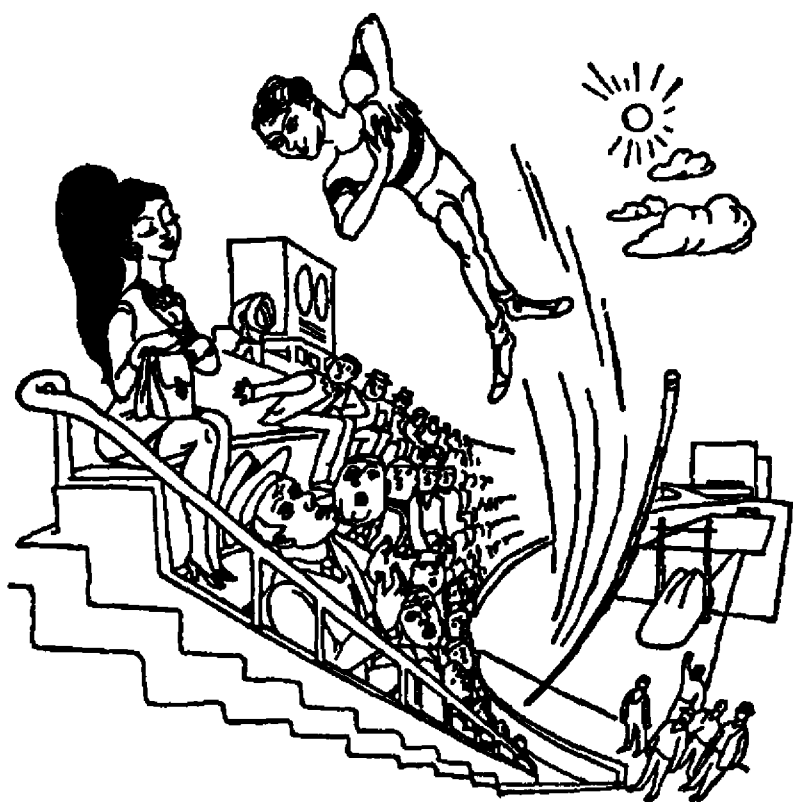
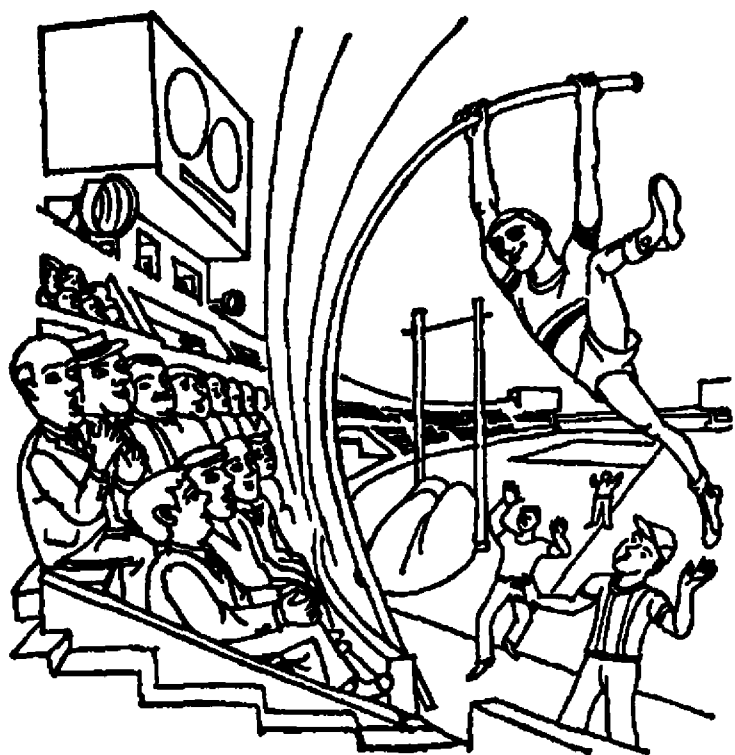
Work in groups of four or five. You are people of different age and social standing. Express your attitude to sport and sportsmen in general.

XVIII. Describe these pictures in such a way as if you have seen the event with your own eyes. Use some details, try to sound as convincing as possible. Use some words and phrases given below:

the stadium with a seating capacity of ...; a pole-jumper;
in good form; a referee; a starter; a cross-bar;
wave a start; rushing towards; like lightning;
race past; carrying the pole; puzzled;
plant the pole; up in the air; with a smile on his face; awe-
stricken;
pretty-looking; embarrassed; with her eyes downcast;
with his hands pressed; land onto; break the record; the
record of his life; candidate master of sports of Russia.







XIX. Film "Mr. Brown's Holiday". Film segment 6 "A Game of Ping-Pong" (Southampton), a) Watch and listen, b) Do the exercises from the guide to the film.

STUDIES OF WRITTEN ENGLISH

VI

The plot is a very important aspect of written works. But there is something even more important, that is, the main idea or the message.

Message is the main idea that a writer wants to communicate in his work through the characters and their behaviour, the physical and emotional background or sometimes through his own generalizing statements. To make it clear and understandable you have to learn how to write the gist.

Gist is commonly understood as the essence or main point (of an article, paragraph or argument), also as the essential part of a story, novel, or play that helps to understand the main idea.

Summary deals with the plot of complete written works, such as a story, novel or play. **Gist** deals with the main idea of any thoughtful writing, no matter whether it is a paragraph or a novel. It is expected to be very short and clear.

In order to write the gist of a story ("A Day's Wait", for example) you have to do the following:

1. Read the story carefully, paying attention to the characters, general atmosphere and the author's remarks or statements (e. g. a bright cold day, a pale-faced and shivering boy, the growing strain), the atmosphere of suspense.

2. Jot down the main points and see how they are linked (e. g. the boy is ill but he won't go to bed; he is still worried and keeps staring at the foot of the bed; he can hardly believe that he has no reason to worry about his health).

3. Point out the author's remarks (the boy was looking at the foot of the bed strangely; that's a silly way to talk; he had been waiting to die all day; relaxation was very slow).

4. Go over these points, reconsider them carefully and formulate the main idea, e. g. It is a story telling us how fear and self-pity through ignorance or misleading information may cause worry and suffering or how remarkably patient the child's endurance may be.

Assignments:

1. Give your own version of the gist of "A Day's Wait" and "How We Kept Mother's Day".

2. Write the gist of "A Friend in Need". When writing analyse the title of the story.

3. Write the gist of two letters written by Judy and compare them. What is their message?

LABORATORY EXERCISES (II)

1. Listen to the dialogue "Sports and Games Popular in England". Mark the stresses and tunes. Repeat the text following the model.

2. Listen to the text "The Football Match", mark the stresses and tunes. Repeat it following the model.

3. Write a spelling-translation test. Check it with a dictionary.

4. Task I: Translate the English sentences into Russian (in writing) and check them with the key.

Task II: Translate your sentences back into English (orally) and check them with the key.

5. Listen to the text "Sport in Great Britain".

Task I: Write down the Russian equivalents given in the exercise.

Task II: Listen to the text again and write down the English equivalents of the Russian phrases.

Task III: Write 10 questions on the text. Be ready to discuss it in class.

CURIOSITY QUIZ FOR EAGERS

I. Say in what countries the following sports and games are popular:

cricket, surfing, karate, reindeer racing, rugby, baseball, judo (jujitsu), lacrosse, lasso-throwing, soccer, croquet.

II. Which is better — to be a specialist or a generalist?

Divide your class into 2 teams. Match each specific term in column I, with the generic term in column II. The team which is the first to match the terms correctly wins the score.

I	II
barbell	basket-ball
racket	cricket
wicket	golf
alpenstock	fencing
knockout	figure-skating
bishop	tennis
catcher	ice-hockey
gauntlet	mountaineering
puck	baseball
tee	boxing
spin	chess-playing
spike	weight lifting

III. Read one of the short stories by W.S. Maugham and speak about it in class. Speak not only on the contents, but also give analysis of the characters, the author's mastership, methods of characterization, style and language. See Notes on Style, p. 52.

UNIT SEVEN

I

SPEECH PATTERNS

1. There is *hardly* a country in the world where such a variety of scenery can be found.

There is hardly a book by this author which he has not read.

There was hardly a football match which he missed.

There is hardly another team with better opportunities to win.

2. That would *make you think* you were in Holland.

The teacher made Jack rub out all the ink marks in his textbook.

They couldn't make William Tell bow before the tyrant's cap.

The slightest noise would make him start.

Make him repeat the rule. (*But: He was made to repeat the rule.*)

EXERCISES

1. Change the following sentences so as to use the patterns:

P a t t e r n 1: 1. I don't think there is another hockey-team of equal popularity. 2. There was not a single world championship he missed. 3. I'm not sure we have a vacancy on our staff. 4. We've no more time, but you can finish the composition off at home. 5. There was scarcely a living soul at the stadium. 6. I don't think there is any reason for their losing the game.

Pattern 2: 1. The coach forced the athletes to postpone their training. 2. The strangers wanted Roger to drive up to the back yard, and he obeyed. 3. They will never force Andrew to break his promise. 4. During the conversation she felt uneasy. 5. He will not break with his bad habits, no matter what you are saying.

II. Complete the following, using Pattern 2:

1. What events made you ...? 2. Who could make your friend ...? 3. Which of the experiments made the scientist ...? 4. What kind of lesson makes you ...? 5. What made Leo Tolstoy ...? 6. The new coach made us

III. Translate the following sentences into English, using the patterns:

1. Едва ли найдется страна, в которой не побывал бы старый моряк. 2. Едва ли есть другой город с таким населением, как Токио. 3. Едва ли у них была другая возможность освободить Овода. 4. Едва ли найдется человек, который не любит представлений кукольного театра. 5. Ужас! Пожалуй нет другого слова, чтобы описать мое состояние в тот момент. 6. Пожалуй не было ни одного соревнования по шахматам, которое бы он пропустил. 7. Едва ли найдется другой тренер, такой внимательный и терпеливый. 8. Что заставило вашего брата бросить бокс? 9. Двое воришек заставили Оливера лезть через окно. 10. Дориан думал, что ничто не заставит его нарушить обещание, данное Сибилле Вейн. 11. Игра актера заставляла зрителя не только чувствовать, но и думать. 12. Что заставило Байрона сражаться на стороне греческого народа? 13. Что заставило Лэнни вернуться в Стивелд? 14. Этот эпизод рассмешил мою сестру, а меня опечалил.

IV. Respond to the following statements and questions, using the patterns. (Make use of the conversational formulas given in the Reminder.)

1. I believe the Tower of London comes first among the historic buildings of London. 2. I think Vasily Blazheny Cathedral is quite unique. 3. The City of London is overcrowded in the daytime. 4. Christopher Wren was the most talented British architect of the XVII century. 5. Since 1927 up to 1946 A. Alekhin was the most outstanding chess-player. 6. Most schools in Britain have adopted the core curriculum. 7. Can you lend me a rouble? 8. All of them are staring at the advertisement. I wonder, why? 9. When I mentioned

his name Mary buried her face in her hands and would never answer my question.

Reminder. You don't say so! Just (only) fancy! Indeed? Why! Is that so? Dear me! Who'd have thought it? I am surprised. I am shocked. It's amazing! It's incredible! Certainly! Of course. Naturally! Yes indeed! Looks like that. Well, I think ... I have no idea. Goodness knows. Generally speaking ... It depends.

TEXT. THE BRITISH ISLES

The British Isles consist of two main islands: Great Britain and Ireland. These and over five hundred small islands are known collectively as the United Kingdom of Great Britain and Northern Ireland. Their total area is some 94, 250 square miles.¹ Great Britain proper comprises England, Wales and Scotland. The southern part of the isle of Ireland is the Irish Republic (or Eire).

Britain is comparatively small, but there is hardly a country in the world where such a variety of scenery can be found in so small a compass. There are wild desolate mountains in the northern Highlands of Scotland — the home of the deer and the eagle — that are as lonely as any in Norway. There are flat tulip fields round the Fens² — a blaze of colour in spring, that would make you think you were in Holland. Within a few miles of Manchester and Sheffield you can be in glorious heather-covered moors.³

Once the British Isles were part of the mainland of Europe — the nearest point is across the Strait of Dover, where the chalk cliffs of Britain are only twenty-two miles from those of France.

¹ 94, 250 square miles: this is about the same size as New Zealand or half the size of France.

² the Fens: low marshy land with lots of waterways (Фенланд)

³ moors (pl), moor: an area of open waste land; moors in England and Scotland are often used for preserving game.

The seas round the British Isles are shallow. The North Sea is nowhere more than 600 feet deep, so that if St. Paul's Cathedral were put down in any part of it some of the cathedral would still be above water. This shallowness is in some ways an advantage. Shallow water is warmer than deep water and helps to keep the shores from extreme cold. It is, too, the home of millions of fish, and more than a million tons are caught every year.

You have noticed on the map how deeply indented the coast line is. This indentation gives a good supply of splendid harbours for ships; and you will note, too, that owing to the shape of the country there is no point in it that is more than seventy miles from the sea — a fact that has greatly facilitated the export of manufactures and has made the English race a sea-loving one.

On the north-west the coasts are broken by high rocky cliffs. This is especially noticeable in north-west Scotland, where you have long winding inlets (called "lochs") and a great many islands.

In Scotland you have three distinct regions. There is, firstly, the Highlands, then there is the central plain or Lowlands. Finally there are the southern uplands, "the Scott country,"⁴ with their gently rounded hills where the sheep wander. Here there are more sheep to the square mile than anywhere in the British Isles.

In England and Wales all the high land is in the west and north-west. The south-eastern plain reaches the west coast only at one or two places — at the Bristol Channel and by the mouths of the rivers Dee and Mersey.

In the north you find the Cheviots⁵ separating England from Scotland, the Pennines going down England like a

⁴ "the Scott country": a hilly country in the south-east of Scotland where Sir Walter Scott (1777 – 1832), the famous British poet and novelist, lived.

⁵ the Cheviots (the Cheviot Hills): a wool-producing country in Britain. The Cheviot breed of sheep has given its name to a woollen cloth of high quality.

backbone and the Cumbrian mountains of the Lake District,⁶ one of the loveliest (and the wettest) parts of England. In the west are the Cambrian mountains which occupy the greater part of Wales.

The south-eastern part of England is a low-lying land with gentle hills and a coast which is regular in outline, sandy or muddy, with occasional chalk cliffs, and inland a lovely pattern of green and gold — for most of England's wheat is grown here — and brown plough-land with pleasant farms and cottages in their midst. Its rich brown soil is deeply cultivated — much of it is under wheat; fruit-growing is extensively carried on. A quarter of the sugar used in the country comes from sugar-beet grown there, but the most important crop is potatoes.

The position of the mountains naturally determined the direction and length of the rivers, and the longest rivers, except the Severn and Clyde, flow into the North Sea, and even the Severn flows eastward or south-east for the greater part of its length.

The rivers of Britain are of no great value as water-ways — the longest, the Thames, is a little over 200 miles — and few of them are navigable except near the mouth for anything but the smaller vessels.

In the estuaries of the Thames, Mersey, Tyne, Clyde, Tay, Forth and Bristol Avon⁷ are some of the greatest ports.

(*From "Essential English for Foreign Students"*
by C. E. Eckersley, Book 3, Lnd., 1997. *Adapted*)

⁶ **the Lake District:** a beautiful place that has become famous thanks to a distinguished trio of poets — William Wordsworth (1770–1850), Samuel Coleridge (1772–1834) and Robert Southey (1774–1843) — who made their homes there. ("Lake poets" is the name that was given to them.)

⁷ There are several rivers in Britain that bear the name of Avon. The longest is the Bristol Avon flowing into the Bristol Channel, but best known throughout the world is the one flowing into the Severn. On its banks, in Stradford-on-Avon, the greatest English poet William Shakespeare (1564–1616) was born and spent his youth.

Memory Work

The sea is calm to-night,
The tide is full, the moon lies fair
Upon the Straits; — on the French coast, the light
Gleams, and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night air!
Only, from the long tine of spray
Where the ebb meets the moon-blanch'd sand,
Listen! you hear the grating roar
Of pebbles which the waves suck back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

(From "Dover Beach")

by Matthew Arnold (1822 — 1888)

VOCABULARY NOTES

1. **vary** *vt/i* 1. менять(ся); изменять(ся); разнообразить,
e. g. Market prices often vary. I try to vary my diet.

Syn. change

2. разниться, расходиться, e. g. Our opinions vary.

Syn. differ

Note: vary is to change or differ partially.

variant *n* вариант, e. g. This word has two spelling variants.

various *adj* (a noun in the singular is never used after it)

1. различный, разный, e. g. There are various reasons for my refusal.

2. разнообразный, e. g. I'll give you various exercises on that rule.

Syn. different, e. g. They are quite different people.

varied *adj* разнообразный (used with nouns both sing. and pl.), e. g. varied climate, scenery, surface, temperature,

opinions, sports, etc., *e. g.* The novel describes the varied career of an adventurer.

variety *n* 1. разнообразие, *e. g.* You must have more variety in your food.

2. разновидность; вид, *e. g.* I've got some rare varieties of such stamps. There are some rare varieties of leaf-bearing trees in the park.

variety-show варьете, эстрадный концерт

2. scene *n* 1. сцена, явление (в пьесе), *e. g.* The duel scene in "Hamlet" impressed us greatly. Her acting was wonderful in the last scene.

2. место действия (в пьесе, в книге, в жизни), *e. g.* In the first act the scene is laid in France. Trafalgar was the scene of a famous battle between the British fleet and the combined French and Spanish fleets.

3. пейзаж, картина, зрелище, *e. g.* I like the way this writer describes rural scenes. You could see awful scenes after the earthquake.

scenery *n* (*uncountable*) 1. декорация, *e. g.* The scenery was impressive in the last act. They have almost no scenery in that play.; 2. пейзаж, ландшафт, *e. g.* I prefer plains to mountain scenery. I looked out of the window enjoying the scenery.

3. shallow *adj* 1. мелкий, *as* shallow water, a shallow dish
Ant. deep

2. поверхностный, пустой; несерьезный, *as* a shallow mind, argument; shallow interests; a shallow man, person

Ant. serious (about a person, book, argument), deep (love, feelings)

Note: the Russian word *мелкий* has different meanings which are rendered in English by means of different words: 1) fine — состоящий из мелких частей, *as* fine sand, buckwheat; 2) small — некрупный (о достоинстве монет), *as* small change (*uncountable*); 3) flat — неглубокий, почти плоский, *as* a flat pan (*plate*).

4. extreme *adj* 1. крайний (at or near the end or edge), *as* the extreme end (edge, border, etc.), in the extreme North

2. чрезвычайный; чрезмерный, *as* extreme patience (love, kindness, interest)

extremely *adv* чрезвычайно, *as* to be extremely interested in smth., to be extremely sorry for smb., smth., etc.

5. supply *vt* снабжать, *e. g.* In our hall the students are supplied with all the necessary furniture and bedding. Who will supply the expedition with all the necessary equipment?

supply *n* (often *pl*) запас(ы), *e. g.* This shop has a large supply of winter coats.

to give a good supply of, *e. g.* These forests give a good supply of timber.

6. shape *n* форма, очертание, *e. g.* I don't like the shape of his nose. This sculpture hasn't got much shape, I should say.

Syn. form, outline

in the shape of, *e. g.* I want to get a brooch in the shape of a horseshoe.

shapeless *adj* бесформенный, *e. g.* He had a ragged coat and a shapeless hat on.

shapely *adj* красивой формы; стройный, хорошо сложенный, *as* a shapely figure

7. channel *n* канал, a stretch of water wider than a strait, joining two seas or separating two bodies of land, *as* the English Channel, the Bristol Channel

Syn. 1. **ca'nal** канал — a channel for water made by man, not by nature, used for ships or for carrying water to places that need it, *as* the Suez Canal, the Panama Canal, the Volga-Don Canal, the Fergana Canal; 2. **strait** пролив — a narrow channel of water connecting two large bodies of water, *as* the Magellan Strait, the Strait of Dover

8. value *n* ценность, значение, *e. g.* The literary value of that book is not great. I don't believe you realize the value of his advice.

to be of great (little, some, no) value to smb., *e. g.* In some years his pictures will be of great value. This book will be of no value in your studies.

value *vt* 1. ценить, дорожить, *e. g.* I greatly value his friendship.

Syn. appreciate (о)ценить высоко, по заслугам, *e. g.* We all appreciate a holiday after a year of hard work. I greatly appreciate your kindness.

2. оценивать, *e. g.* He valued the house for me at £ 800.

valuable *adj* ценный, *e. g.* It's a valuable picture.

ESSENTIAL VOCABULARY (I)

Words

advantage <i>n</i>	flow <i>v</i>	shapely <i>adj</i>
canal <i>n</i>	harbour <i>n</i>	soil <i>n</i>
channel <i>n</i>	lonely <i>adj</i>	strait <i>n</i>
cliff <i>n</i>	manufacture <i>n</i>	supply <i>v</i>
comparatively <i>adv</i>	plain <i>n</i>	valuable <i>adj</i>
crop <i>n</i>	plough <i>v</i>	value <i>v, n</i>
cultivate <i>v</i>	rocky <i>adj</i>	varied <i>adj</i>
deer <i>n</i>	scene <i>n</i>	variety <i>n</i>
distinct <i>adj</i>	scenery <i>n</i>	various <i>adj</i>
eagle <i>n</i>	shallow <i>adj</i>	vary <i>v</i>
extreme <i>adj</i>	shape <i>n</i>	wander <i>v</i>
extremely <i>adv</i>	shapeless <i>adj</i>	wheat <i>n</i>

Word Combinations

to the west (east, north; south) of	in the north (south, east, west)
within a few miles (metres, etc.) of	to separate smth. from smth.
to keep smth. from (cold, heat, bad influence, etc.) on the map	regular in outline
to give a good supply of	under wheat (rye, etc.)
owing to the shape (rain, etc.)	to flow into (the sea, lake, river)
	to flow (from, out of)
	to be of great (little, some, no) value

EXERCISES

I. Read the text and do the following (A. Grammar, B. Word usage, C. Word-formation):

A. 1. Pick out all proper names and arrange them into two groups — nouns with the definite article and without it; explain the use of the article. 2. Search the text for sentences with inversion. Transform them into regular sentences and compare them with the original ones. Specify what kind of inversion it is. 3. What tense group is predominant in the text and why?

B. 1. Pick out all the adjectives that go together with the following nouns: *sea, lake, river; mountains, hills, cliffs; area, land, field, moors, upland, lowland*. 2. Mark all the cases when nouns are defined by two adjectives; comment on the word order; is it possible to change it? 3. Pick out all the nouns defined by the adjective *small*; is it possible to use *little* instead? 4. Search the text for the combinations of *Adv + Adj* ending in *-ed*, translate them into Russian and use them in sentences of your own.

C. 1. Pick out all the derivatives and classify them according to the suffix. 2. Search the text for compounds and comment on their structure. 3. Pick out from the text all the words that have homonyms. Spell, transcribe and classify them.

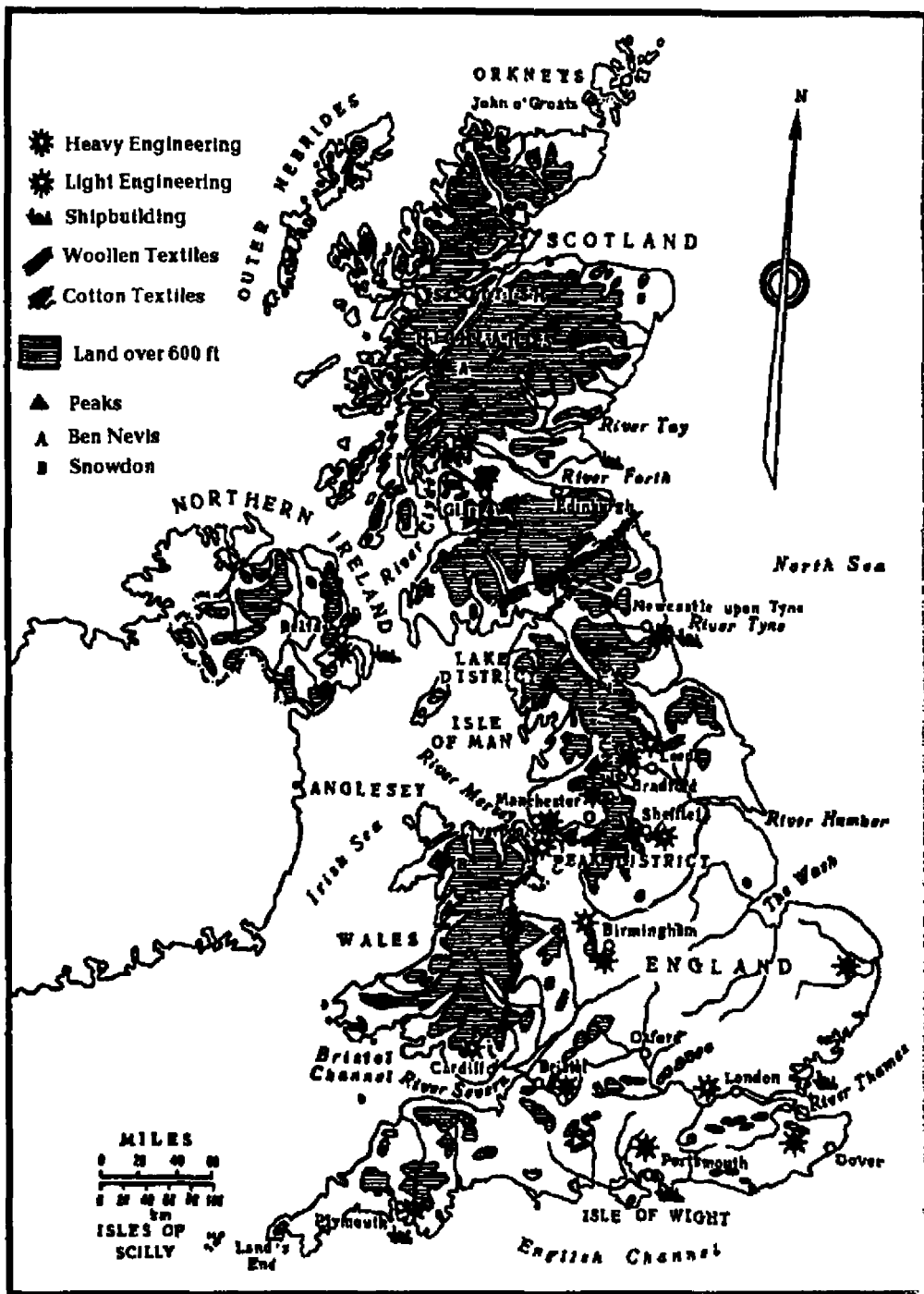
II. Write English equivalents of the following:

более миллиона тонн, миллионы людей, двести озер, глубиной 600 футов, сотни миль, длина Темзы немногим больше 200 миль, сотни островков, общая площадь Великобритании около 94 250 кв. миль или 244 000 кв. километров, население — 56 миллионов человек.

III. a) Make up a list of geographical names used in the text (mind the articles) and transcribe them.

b) Transcribe and translate the following words:

advantage, canal, channel, comparatively, desolate, determine, estuary, extremely, glorious, heather, indentation, manufacture, moor, navigable, occasionally, plough, scenery, strait, total, vague, value, vary, wander, wheat, wind.



c) Translate the following verbs into English. Give their four forms:

пахать, течь, извиваться, меняться, бродить, ценить, снабжать, ломать, выращивать.

d) Give the plural of the following nouns. Translate them into Russian: deer, sheep, fish, mouth, foot.

IV. Supply adjectives:

1. ... water is warmer than ... water. 2. Cornwall is famous for its ... cliffs. 3. Its ... soil is deeply cultivated. 4. This part of the country is noted for ... cold. 5. The U. K. ... area is some 94,250 square miles. 6. There are ... fields in the east of England. 7. There are ... harbours for ships. 8. In the northern Highlands of Scotland you'll enjoy the sight of ... mountains. 9. They were making their way through ... hills. 10. There were ... plains stretching for miles and miles. 11. Lowlands is the ... plain of Scotland.

V. Answer the following questions (use the map on p. 240):

1. What do we call the group of islands situated to the north-west of Europe? 2. What are the names of the biggest islands? 3. Do the United Kingdom and Great Britain mean the same? 4. What countries are situated on the British Isles? What are their capitals? 5. What is Great Britain proper? 6. What are the names of the waters washing the coasts of the British Isles? 7. Why do the English call the strait between Great Britain and the mainland the "Strait of Dover" and the French call it "Pas-de-Calais" (international term)? 8. What are the most important rivers in Great Britain? 9. What are the names of the chief mountain ranges on the island? 10. Where are the Cumbrian and the Cambrian mountains situated?

VI. Translate the following sentences in writing. (Consult Essential Vocabulary (I).) Respond to the questions and statements, using the conversational formulas (see p. 184, Ex. XI B):

1. Вы можете показать на карте важнейшие порты Великобритании? 2. Эта карта не представляет большой ценности. 3. Знаете ли вы, куда впадает река Северн? 4. Благодаря постоянным дождям реки Англии служат хорошим источником пресной воды.

5. Какие горы отделяют Англию от Шотландии? 6. К северо-востоку от Шотландии находятся острова. Как они называются? 7. Остров Мэн имеет сравнительно правильные очертания, судя по карте. 8. Что может предохранить посевы от сильного холода? 9. Сравнительно большая часть пахотной земли на юго-востоке Англии занята под пшеницей. 10. В каком районе страны находятся большие запасы угля? 11. В нескольких милях от Лондона находится город Кройдон (Croydon), в котором имеется большой аэропорт.

VII. Study the following derivatives and compounds:

sandy, noticeable, plough-land, sea-loving, heather-covered, muddy, navigable, sugar-beet, low-lying, waterways, fruit-growing.

a) Write out the sentences in which they are used in the text.

b) Use them in sentences of your own.

c) Give English equivalents of the following:

солнечный, туманный, дождливый, снежный, скалистый, грязный, дымный, водянистый, холмистый, песчаный, сахарный, удлиненный, предпочтительный, ценный, судоходный, заметный, отделимый, определяемый, подходящий.

d) Give Russian equivalents of the following:

variety-show, wheat-field, coal-supplier, ploughman, heather-moor, horseshoe, seashore, seascape, earthquake;

deer-hunting, wheat-growing, sheep-breeding, crop gathering, land-ploughing, snow-ploughing;

shipbuilding (yards), leaf-bearing (trees), nature-loving (nation), furbearing (animals), ocean-going (steamers), food producing (industries);

snow-covered (fields), smoke-filled (room), man-made (canal), grass-covered (plain), sea-bound (ship), weather beaten (face), moon-lit (path).

VIII. Supply articles where necessary. Write answers to the questions:

1. Look at ... map of ... British Isles. Do you know what two largest islands are called? 2. ... right-hand side of ... map is ... East. What sea is east of ... Great Britain? 3. In wh...

direction is ... Irish Sea from ... Great Britain? 4. Point to ... body of ... water which is west of ... Ireland. What do we call it? 5. Towards ... bottom of ... map is ... South. What is towards ... top of ... map? 6. In what direction is ... Great Britain from ... English Channel? 7. What country is west of ... England? 8. Find ... Thames. ... rivers always flow towards ... sea. In what direction does ... Thames flow? 9. ... Severn flows into ... Bristol Channel, doesn't it? 10. Where does ... Severn rise? 11. What do we call ... highest part of ... Scotland? 12. Find ... Edinburgh and ... Glasgow. In what part of ... Scotland are they situated? 13. Where are ... Cheviot Hills? 14. In what direction are ... British Isles from ... mainland? 15. What water body separates ... British Isles from ... Continent?

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

X. Supply suitable words (consult Essential Vocabulary I):

1. The English ..., in its narrowest part (the ... of Dover) is only 32 km wide. 2. The ... of Scotland is noted for its wild and desolate beauty. 3. The rivers of Great Britain are of no great ... as waterways, some of them are joined by means of 4. The relief of Great Britain ... to a remarkable degree. 5. They took ... of their stay in London to brush up their English. 6. The chief grain.. are oats and barley. 7. Rivers in England are seldom frozen. ... are ice-free. 8. Next to coal and iron, stone and slate are most ... minerals in England. 9. The rich ... of south-east England is well cultivated. 10. The Welsh Mountains are very ... and difficult to climb. 11. The seas surrounding the British Isles are very ..., usually less than 300 feet deep. 12. Britain's complex geology is one of the main reasons for its rich ... of scenery. 13. In winter eastern Britain faces the colder continent whereas western Britain faces the ... warm Atlantic. 14. In most areas the farmer ... only the valley lands and the ... where soils are deeper and richer. 15. There are ... types of wild vegetation, including the natural flora of woods, fens and marches. 16. The Lake District is famous for its

XI. Express the same idea in your own words or explain the following substituting synonyms for the words in italics:

1. Tom Ramsay spent two happy years in the *various* capitals of Europe. 2. Blodwyn, gazing at the dark *outline* of mountains before her, knew that rain would fall before night-time. 3. The windows of semi-circular *shape* were on the level of the floor. 4. He *was wandering* about with two pence in his pocket and nowhere to go for the night. 5. It was the string of pearls Miss Robinson was wearing and it *was valued* at 50 thousand pounds. 6. Larry had a wonderfully melodious voice with a singular *variety* of tone. 7. The children *appreciated* the mechanical toys they had never seen before. 8. His hands were long, but not large for his size, beautifully *shaped* and at the same time strong. 9. She has twenty years *advantage* over me. 10. Both had *the advantage* of speaking good and fluent French. 11. They have just had a terrific *scene*. 12. I *used to wander* about the sweet-smelling meadows in the evening. 13. He was not interested in your views on the social and moral *value* of their relationship. 14. Though she had lost the fresh bloom of *extreme* youth, there was not a line on her forehead or under her hazel eyes. 15. The climate is sufficiently *varied* for both sub-tropical and sub-arctic plants *to be cultivated within the extent* of the British Isles. 16. The British farmer *cultivates* a *comparatively* small tract of land producing a *variety* of products. 17. Tom ran around and stopped *within a foot or two* of the flower. 18. *Owing to* numerous rapids the river is not navigable. 19. Julia Pendleton liked to sit cross-legged on the couch just to show her *shapely* legs in silk stockings.

XII. Fill in prepositions. Make a study of the text:

Just off the coast ... the mainland ... north-western Europe and only nineteen miles distant ... it ... the nearest point lies the small group ... islands known as the British Isles.

The British Isles include Great Britain, Ireland and a number ... small islands. Great Britain consists ... England, Scotland and Wales. The southern two thirds ... Ireland are occupied ... the Irish Republic which borders ... Northern Ireland.

Great Britain is a region ... varied lowlands, rolling hills and few mountains. Although the highest peak, Ben Nevis ... the Grampians ... Scotland, rises ... 4,400 feet, such heights seldom occur. The Pennine Range ... northern England rises only slightly ... 3,000 feet, as do the Cambrian mountains ... Wales.

... the extreme south ... England are the famed chalk hills some ... which form the Dover Cliffs.

The rivers ... the region are short and ... general flow ... the central and southern lowlands ... the surrounding seas. Many ... they are connected ... each other ... canals. The coasts ... the British Isles are washed ... the Atlantic Ocean, the Norwegian, North and Irish seas and two big channels (the English Channel and the North Channel).

XIII. Write questions about the text, using new words and phrases in each question. When asking and answering the questions use the map.

XIV. Give English equivalents of the Russian word *мелкий* in its different meanings. Use them in sentences of your own.

XV. a) Read and translate the following text:

The warm currents in the Atlantic Ocean influence the climate of Great Britain. The winters are not severely cold, while summers are rarely hot.

Rainfall is evenly distributed throughout the year.

The percentage of the cloudiness is high, well over half the days of the year being overcast; fogs along the coast as well as occasionally in the interior frequently hide the sun. The fogs of London, often made severe by mixture with city smoke (smog), have a world-wide reputation, but one not to be envied.

b) Talk (or make up a dialogue) on the climate of the European part of Russia using the terms from the text above.

XVI. Translate these sentences into English:

1. Разные люди, которых мы не ожидали, появились в зале.
2. Ангара вытекает из озера Байкал и впадает в Енисей.
3. Едва ли вы найдете в нашей стране такой район, где бы не выращивались сельскохозяйственные культуры.
4. Просто удивительно, как мо-

жет водиться столько рыбы в таком мелком озере. 5. Орел — большая птица, сильная, с острым зрением. Он обычно живет в скалах или на вершинах гор. 6. Этот одинокий утес напоминает мне по форме древнюю башню. 7. Если бы вам удалось защитить эти тюльпаны от жары, они бы не завяли (fade) так скоро. 8. Гористый ландшафт встречается главным образом на юге и на востоке нашей страны. 9. Он не раз видел, как олени бродят по тундре (the tundra). 10. Детей следует ограждать от дурного влияния. 11. Теперь уже едва ли вы найдете на карте белые пятна (blank spaces).

XVII. Fill in:

a) *to change, to vary or to differ:*

1. The soil ... within a few miles in many districts, producing sharp contrast of scenery and flora. 2. The climate of Great Britain ... greatly from that of the Continent. 3. The weather ... very often in England. 4. The face of Scotland ... from that of South East England. 5. The educational system of Great Britain ... from that of the United States. 6. Tastes 7. He looked exactly as she remembered him, as young, as frank, but his expression was 8. The average winter temperature ... between -3°C and -7°C . 9. What can have happened to ... him so much? 10. That is a point on which you and she would certainly

b) *different, various or varied:*

1. Russia has a ... climate because of its vast territory. 2. ... branches of industry are found in Greater London. 3. This good wheat land is quite ... from those being cultivated in northern regions. 4. Britain is immensely ... within a small area. 5. The insect fauna in Britain is less... than that of Continental Europe. 6. He has been to ... places of the extreme North. 7. A glance at the map is enough to see how ... the surface of England is. 8. A home in the country is very ... from an apartment in the city. 9. I have come across him in recent years on ... occasions. 10. The young man asked me ... kinds of questions. 11. The newspapers carried ... reports of the storm. 12. What we wear nowadays is quite ... from what our ancestors wore. 13. He started to teach me German. He would tell me the German for the ... objects we passed, a cow, a horse, a man and so on, and then make me repeat simple Ger

man sentences. 14. Through many years of ... conditions he kept thinking of his family. 15. Having tried ... topics of conversation I felt exhausted.

c) *to value or to appreciate*:

1. She told Count Borcelli that her necklace was ... at eight thousand pounds. 2. Judging by his words he ... your help. 3. Being asked what he thought of a possible change in the plan he said he ... it. 4. But I would not like him to think that I do not ... the honour that he has done me. 5. The picture is ... at a thousand dollars. 6. I suppose only a Frenchman can ... to the full the grace of Racine and the music of his verse. 7. Jane Austen's work is to be ... primarily as satire. 8. Mr. Cook ... his secretary for her accuracy.

d) *lonely or alone*:

1. She stayed ... in her room refusing to come downstairs. 2. Theirs was a ... house isolated by the mountains. 3. He felt miserable and 4. ... in the house was Miss Sarie Villier. 5. Elliot in his well-cut dinner jacket looked elegant as he ... could look. 6. "Do you know that meeting you for the first time is to me like a ... traveller coming across some bright flowerlet in the desert!" — said Sir Francis. 7. He was ... when I was ushered in. 8. Frau Becker seemed to look for opportunities of being ... with Larry. 9. The British farmhouse is often some distance from a public road. The life there is hard and ... 10. Young Jolyon ... among the Forsytes was ignorant of Bosinney's nickname.

XVIII. Translate the sentences into English:

1. Чем лучше обрабатывается почва, тем выше урожай. 2. Обширная равнина простирается от Уральского хребта до реки Енисей. 3. Волго-Донской канал — одна из наших главных водных магистралей, он судоходен на всем своем протяжении. 4. Во Владивостоке прекрасная гавань, многие российские иностранные пароходы бросают в ней якоря (cast anchor). 5. Па-де-Кале отделяет Великобританию от материка, а Северный пролив — Шотландию от Ирландии. 6. Эта культура ценна как корм для скота. 7. Едва ли приходилось вам наслаждаться более живописными видами. 8. Большая часть пахотной земли в этом районе занята под пшени-

цей. 9. Уже на расстоянии мили от берега мы видели отчетливые очертания кораблей, стоящих в гавани. 10. Линия побережья Каспийского моря сравнительно ровная, только у устья Волги берег изрезан и имеет много островков и бухт.

XIX. The table below (April, 1981) shows some similarities and differences between the four countries of Great Britain:

	England	Scotland	Wales	Northern Ireland
Area (sq km)	130,439	78,772	20,768	14,121
Population	46,221,000	5,117,000	2,790,000	1,547,000
Highest mountain (height)	Scafell Pike 978 m	Ben Nevis 1,342 m	Snowdon 1,085 m	Slieve Donard 852 m
Largest city (population)	London (Greater London) 6,696,000	Glasgow 762,200	Cardiff 273,900	Belfast 297,900

We can point out the similarities like this:

In spite of the obvious differences in size and population, the countries of the UK have **quite a lot in common**. Wales and Northern Ireland are **fairly similar** in size, though the area of Wales is **slightly larger**. There isn't **much difference** in population between Cardiff and Belfast, though Belfast is **just a little larger**.

Scafell Pike and Snowdon are **more or less the same** height, though Snowdon is **just a few metres higher**. Both Snowdon and Ben Nevis are over 1,000 m height, though **neither** of them is **all that high** compared with the Alps, for example.

a) Practise using the words and word combinations in bold type to make other comparisons between some two-four regions of Russia. Write your best sentences down.

b) In small groups, compare your own country (republic) with another country (republic) you know well. What are the similarities in Climate, Industry, People, Traffic, Railways, Scenery, City life, Food, Agriculture, Education, Clothes?

XX. Talk about your home town. Use the following dialogue as a model:

A.: You're from Wales, aren't you?

D.: Yes, that's right. I come from Swansea actually.

A.: Ah, Swansea! I've never been there. It's a port, isn't it?

D.: Oh yes — big docks, steel works and a lot of heavy industry round about. But it's funny, just outside the town there's really beautiful country. It's extremely beautiful along the coast — the Gower Peninsula. No industry or nothing — just like it was a hundred years ago.

A.: Sounds great. And how large is Swansea?

D.: Oh, it's a big city. You mustn't think that all the people in Wales live in villages. We have cities too!

A.: Yes, I suppose so.

XXI. Try your hand at teaching.

1. Say what you would do in the teacher's position:

Paul, a senior in high school, must outsmart every adult with whom he comes in contact. His need to feel superior is so strong that he spends hours plotting how he can achieve his goal. He goes to the library to look up definitions and information of irrelevant subject matter, and confronts the teacher with questions like "What kind of dress did Josephine wear when she married Napoleon?" Since the teacher cannot answer this question, Paul proceeds with his information and proves his superiority to the whole class.

2. a) Try and act as a teacher of geography and discuss one of the following topics. Make use of Essential Vocabulary (I). Use the map when speaking. (Give a three-minute talk.)

b) Comment on the students' knowledge of the topic, their skill of reading the map and the choice of the vocabulary:

1. The British Isles and the seas, straits and channels, washing their coast. 2. The relief of England, its highlands, lowlands and mountains. 3. The rivers of England. 4. The

Lake District. 5. Stratford-on-Avon. 6. The relief of Scotland. 7. The relief of Wales. 8. The climate of Great Britain. 9. The relief and climate of Ireland. (See "Classroom English", Section VIII.)

LABORATORY EXERCISES (I)

1. Listen to the text "The British Isles", mark the stresses and tunes. Repeat the text following the model.
2. Paraphrase the sentences, using the suggested speech patterns. Check your sentences with the key (oral work).
3. Complete the sentences with geographical terms. Write these terms down and check them with the key (oral and written work).
4. Write a spelling-translation test: a) translate the phrases into English; b) check them with the key.
5. Do the suggested exercises and check them with the key (written work).
6. Listen to the text "Soil and Vegetation": a) write it as a dictation; b) retell it.

II

TOPIC: GEOGRAPHY

TEXT A. INDUSTRIAL AND AGRICULTURAL DISTRICTS IN GREAT BRITAIN

England is a highly developed industrial country. London is the biggest city. It is important for products of all kinds including food, instrument engineering, electrical and electronic engineering, clothing, furniture and printing. It has some heavy engineering plants and several leading research establishments. London is a great port with many docks. It is also the centre of commerce.

North-west of London, in the midland counties (the Midlands) is a very important industrial district which is known as the "Black country". In Birmingham, the centre of this area, and in the manufacturing towns nearby, various goods

are produced: machine tools, tubes, domestic metalware, rubber products, etc. The largest coal and iron fields in Britain are located in the Midlands. Further north is Manchester, one of the main centres for electrical and heavy engineering and for the production of a wide range of goods including computers, electronic equipment, petrochemicals, dye-stuffs and pharmaceuticals. The Manchester Ship Canal links Manchester with Liverpool, one of Britain's leading sea-ports.

East of Manchester is the city of Sheffield, well-known for its manufacture of high quality steels, tools and cutlery. A short railway journey to the north-east will take you from Manchester to Bradford, the commercial centre of the wool trade.

Further north is Newcastle situated on the North Sea coast, a city famous for its shipbuilding yards and its export of coal.

In Scotland, the richest part is that of the Lowlands. Here there are coal and iron fields. Glasgow is the largest city, seaport and trading centre of Scotland. North-east Scotland is now the centre of off-shore oil and gas industries.

Although Britain is a densely populated, industrialized country, agriculture is still one of its most important industries. Dairying is most common in the west of England, where the wetter climate encourages the growth of good grass. Sheep and cattle are reared in the hilly and moorland areas of northern and south-western England. Its best farmland lies in the south-eastern plains.

The south of England is rural, with many fertile valleys and numerous hedges¹ dividing the well-cultivated fields and pastures.

The south-eastern coast is well-known for its picturesque scenery and mild climate and a number of popular resorts. On the southern coast of England there are many large ports, among them: Southampton, Portsmouth, Plymouth.

¹ **hedge**: a row of bushes or low trees, which are forming a kind of barrier

TEXT B. THE ENGLISH LANDSCAPE

— I know that there are many types of natural scenery in England. But what is there in the English landscape that strikes the eye of the stranger used to other countries?

— Its “park-like” appearance, I believe. England in truth looks like one great well-ordered park with its old trees, green meadows and hedges.

— But as far as I know the hedges take up a considerable part of soil suitable for ploughing.

— They do. But the Englishman loves the green of England with its hedges, tender-green in spring, covered with leaf and flower in summer, a blaze of gold and red in autumn. In winter too they are still beautiful with a few scarlet berries almost burning in the frost.

— And yet, if England swept away her hedges and put in their place fences the saving of land would be enormous.

— But much of the park-like beauty of the countryside would be gone and with it the peculiar character of the English landscape.

— I hear there are a lot of lovely gardens all along the English countryside. Are English people fond of gardening?

— They are. Almost every one in England tries to come in touch with a bit of plant life. In the East of London you may see workingman's “flats” with their window gardens. In the West End, land which is worth many thousands of pounds per acre is devoted to garden use. In the small suburban villas a very considerable tax of money and labour is paid in the effort to keep in good order a little pocket handkerchief of lawn and a few shrubs.

— Well, I think that this proves that the Englishman is at heart a great lover of nature, though he is supposed to be such a prosaic and practical person.

(After “The English Landscape and the English Love of It” by F. Fox)

TEXT C. LOOKING AT THE MAP OF RUSSIA

— I'd like you to tell me something about your country.

— I think the best way to get a general idea of a country is to study the map. It's lucky I've got one with me. Here it is.

— Perhaps we had better start with the physical outline of the country.

— Well, Russia can be divided roughly into two main regions — the highlands in the east and the lowlands covering the greater part of the country, with a long mountain range cutting it into two unequal parts.

— You mean the Urals. They form the natural border between Europe and Asia. But the highest mountain chains, as far as I can see are situated in the south and the south-east of the country. What do you call them?

— The Caucasus, between the Caspian and the Black Sea and the Altai in Asia.

— I'd love to go there. My hobby is mountaineering. But our mountains are not so high as yours, as far as I know.

— I believe they are not. We have peaks four and a half miles high. But we also have lowlands several hundred feet below sea level. We have steppes in the south, plains and forests in the midlands, tundra and taiga in the north.

— What are the "steppes"?

— They are treeless plains covered with grass. The soil is fertile there.

— And is the tundra like our heather moors?

— Not in the least. It's a kind of frozen desert in the Arctic region.

— And what is the 'taiga', I wonder?

— It's a thick coniferous forest stretching to the south of the tundra. It's rich in animals, valued for their fur like sable, fox, squirrel.

— I'd like to go hunting there, but I'm afraid I would never be able to stand the cold.

— Our climate is also varied. In the south-west the weather is usually mild and wet; northern Asia is one of the

coldest places on earth, and in the south the heat is unbearable. But in the middle of the country the climate is moderate and continental.

— Well, it has been very interesting for me to hear all those things. Thank you very much for your information.

Memory Work

England! with all thy faults, I love thee still,
I said at Calais, and have not forgot it.
I like the taxes when they're not too many;
I like a sea-coal fire, when not too dear;
I like a beef-steak, too, as well as any;
Have no objection to a pot of beer;
I like the weather when it is not rainy,
That is, I like two months of every year.

George Byron

ESSENTIAL VOCABULARY (II)

Words

border <i>n</i>	level <i>n</i>	resort <i>n</i>
chemicals <i>n</i>	machinery <i>n</i>	rural <i>adj</i>
cotton <i>n</i>	moderate <i>adj</i>	steppe <i>n</i>
desert <i>n</i>	pasture <i>n</i>	stretch <i>v, n</i>
dock <i>n</i>	peak <i>n</i>	taiga <i>n</i>
fence <i>n</i>	picturesque <i>adj</i>	tool <i>n</i>
fertile <i>adj</i>	range <i>n</i>	tundra <i>n</i>
hedge <i>n, v</i>	raw <i>adj</i>	vast <i>adj</i>

Word Combinations

highly developed	shipbuilding yards
coal (iron) fields	trading centre
offshore oil industry	rural district
heavy (light) engineering	rich in (smth.)
densely (thinly) populated	moderate (mild) climate

Proper Names

the Avon	Dublin	the North Sea
Belfast	Eire	the Pennines
Birmingham	Glasgow	Portsmouth
the Bristol Channel	the Grampians	the Severn
the Cambrians	Ireland	Sheffield
the Cheviot Hills	Leeds	Southampton
the Clyde	Manchester	the Strait of Dover
the Cumbrians	the Mersey	the Tyne
	Newcastle	the Thames

EXERCISES

I. Study Texts A and B and a) transcribe the words below:

petrochemicals, commerce, fertile, engineering, iron, industry, equipment, moderate, resort, pharmaceuticals, dairying, rear, rural, area, picturesque, meadow, ploughing, acre.

b) Transcribe the geographical names used in Text A.

II. Pick out from Text A English equivalents of the following:

высокоразвитая промышленная страна, тяжелое машиностроение, каменноугольный бассейн, судостроительные верфи, страна с высокой плотностью населения, земледелие, добыча нефти в открытом море, химические продукты из нефтяного сырья, электронное оборудование, сельскохозяйственный район, плодородные долины, хорошо возделанные поля, живописный пейзаж, мягкий климат, модные курорты.

III. Write questions about Text A, using the words and phrases from Ex. II. Prepare to discuss the text. (Use the map.)

IV. Read Text C and pick-out English equivalents of the following phrases:

получить общее представление о чем-л., иметь при себе что-л., образовывать естественную границу, насколько я понимаю, мое любимое занятие (мой конек), насколько мне известно, ниже уровня моря, ни в коей мере, непереносимый.

V. Retell Text C in indirect Speech. Try and give an additional piece of information on the topic.

VI. Fill in the words *border*, *boundary* or *frontier*. Choose the correct alternative.

Note: The Russian word *граница* has several equivalents in English: **border** — пограничная зона или полоса по обе стороны демаркационной линии, *e. g.* The people living on the border of two adjoining countries usually speak the languages of both.; **boundary** — граница как разграничительная линия, предел, *e. g.* This stream forms a boundary between the two farms.; **frontier** — граница как демаркационная линия, государственная граница, *e. g.* to pass the frontiers, и как пограничная зона или район (в отличие от **border**) только по одну сторону демаркационной линии, *e. g.* to guard the frontiers, frontier station, fortress, incident, dispute.

1. When we went camping, we put up our tents on the ... of the lake. 2. The ... incident was reported by the newspapers in detail. 3. A ... dispute is a quarrel about where a ... is or ought to be. 4. The river formed a ... between these rural districts. 5. The half-ruined tower used to be a ... fortress. 6. The region along the boundary between England and Scotland is called the 7. A hedge is a fence or a row of bushes or low trees, which are planted to form a ... round a garden or field. 8. Great Britain's ..., northern, eastern and southern, are formed by seas and oceans.

VII. Study Text C and use it as a model for a talk between an Englishman and a Russian who is on his first visit to England.

VIII. Fill in the words *north*, *west*, *east*, *south*, or their derivatives:

1. The ... half of our country consists mainly of low plains, while the greater part of the ... half of Russia is covered with mountain chains. 2. In Siberia the biggest rivers are the Ob, the Yenissei and the Lena. They flow ... through a vast area parallel to one another, 3. The climate contrasts are quite striking in Russia. You can find the ... braying frosts that reach 70 degrees below zero Centigrade and at one and the same time the ... basking in the sun on ... sea-shores lined with green palms. 4. The Leningrad region lies to the ... of Moscow. 5. A ... is a person who lives in the ... and a ... is one who lives in the 6. Devon and Cornwall are situated on the ... peninsula of England.

IX. Supply articles where necessary:

There is no other country in ... world whose nature is more varied than that of ... Russia. ... western half of ... country consists mainly of ... low plains. The country is divided into two parts by ... Ural mountains. ... greater part of ... eastern half is covered with vast plateaus and mountain chains. Here, on ... Kamchatka Peninsula ... biggest active volcanoes of ... Old World are located.

In ... south ... plains of ... western half of ... country are bounded by ... huge mountain ranges. Here are ... country's highest peaks.

Many of ... rivers of ... Russia are among ... world's greatest. ... most important rivers of ... western plain are ... Volga, ... Western Dvina, ... Don and ... Northern Dvina.

In ... Far East ... Amur flows into ... Pacific.

In ... lakes, too, our country is extremely rich. Among them are ... world's greatest lake ... Caspian Sea and ... deepest — ... lake Baikal.

X. Discuss the following topics (use the map):

1. English scenery and climate.
2. Agricultural districts of England.
3. The most important industrial regions in England.
4. Physical background of Russia.
5. The surface of Russia.
6. The climate of Russia.

Note: Evaluate these talks according to their information content: amount and quality of information.

XI. Supply prepositions where necessary:

Our motherland is immense. It's ... far the largest and richest country both ... Asia and Europe. Its frontier line is the longest ... the world.

Natural conditions ... Russia vary greatly. If you cross Russia ... the extreme North ... the South you will get a good idea ... the climate contrasts, to say nothing ... the difference ... scenery and vegetation, characteristic ... various geo-

graphical zones. Siberia unlike ... the Urals, the face ... Tatars differs ... that ... the Caucasus. One region is rich ... one thing, another is rich ... another.

Perhaps no country's geographic location has played such an important part ... its history as Russia's. Half... Europe and half... Asia, its history has revolved ... this basic fact.

XII. 1. Describe the scenery, climate and industries of your home town, region or republic. 2. Choose four slides or postcards and give a commentary on them. With the first picture, concentrate on describing what there is in the picture. With the second one try to give the position of things accurately. You can use the third one for talking about how and when the picture was taken. And the last one can be the starting point for a story or joke. (See "Classroom English" Section V.)

XIII. Finish up the sentences according to the model. (Consult a dictionary.):

Englishmen live in England, they speak English.

... in Scotland,

... in Ireland,

... in Sweden,

... in Norway,

... in Denmark,

... in Holland,

... in Spain,

... in the USA,

... in Switzerland,

XIV. Make up dialogues between an English and a Russian student on the topics:

1. Moscow and London — cultural and industrial centres.

2. The main industrial centres (towns, ports, etc.) of Russia and England.

3. Rural areas of both countries.

XV. Translate the following, putting it into your own words:

a) express your opinion;

b) say how far factors like climate, the geography of a country, its history, religion(s), system of government, etc. affect national character. Give examples.

c) write some brief notes about your own national character as you think foreigners see you. Then, in small groups, describe to each other this "foreign" view of your nation and say why you agree or disagree with it.

Британский характер

Национальный характер повсюду живуч. Но ни к какому народу это не относится в большей степени, чем к англичанам, которые судя по всему, имеют нечто вроде патента на живучесть своей натуры. Такова первая и наиболее очевидная черта англичан. Стабильность и постоянство их характера. Они меньше других подвержены веяниям времени, преходящим модам. Важно, однако, подчеркнуть, что при своей стабильности характер этот составлен из весьма противоречивых и даже парадоксальных черт, одни из которых весьма очевидны, другие же трудноуловимы; так что каждое обобщение, касающееся англичан тут же может быть оспорено.

Материалистический народ — кто усомнится в этом? — англичане дали миру щедрую долю мистиков, поэтов, идеалистов. Народ колонистов, они проявляют пылкую приверженность к собственной стране, к своему дому.

Неутомимые мореплаватели и землепроходцы, они одновременно страстные садоводы.

Их любознательность позволила им познакомиться с лучшим из того, чем обладают другие страны, и все-таки они остались верны своей собственной. Восхищаясь французской кухней, англичанин не станет имитировать ее у себя дома. На редкость законопослушный народ, они обожают читать о преступлениях и насилиях. Являя собой воплощение конформизма, они в то же время заядлые индивидуалисты, и среди них полно эксцентриков.

Все эти парадоксы, к которым, пожалуй, следует добавить еще один: при всей своей парадоксальности английский характер редко бывает загадочным и непредсказуемым.

*Генри Стил Комманджер (США),
Британия глазами американцев. 1974*

Я не пытаюсь утверждать, будто англичане никогда не менялись. Перемены происходят всегда. Но эти различия, столь заметные внешне, не проникают вглубь, до корней. К лучшему или к худшему, исконные черты английской натуры по-прежнему остаются неким общим знаменателем, оказывают глубокое влияние на национальный характер и общий стиль жизни.

*Джон Б. Пристли (Англия),
Англичане. 1973*

XVI. Comment on the following proverbs and sayings. (Explain their meaning, give their Russian equivalents.):

East or West, home is best.
There is no place like home.
So many countries, so many customs.
When at Rome, do as the Romans do.
Rome was not built in a day.
To carry coals to Newcastle.

XVII. Read the following passage and a) discuss it in detail; b) give a short summary of the passage; c) comment on the following:

the beauty of Britain as the author sees it;
the variety of geographical features;
a happy compromise between Nature and Man.

We live in one of the most beautiful islands in the world. This is a fact we are always forgetting. When beautiful islands are mentioned we think of Trinidad¹ and Tahiti.² These are fine, romantic places, but they are not really as exquisitely beautiful as our own Britain. Before the mines and factories came, and long before we went from bad to worse with our arterial roads and petrol stations and horrible brick bungalows, this country must have been an enchantment. Even now, after we have been busy for so long flinging mud at this fair pale face, the enchantment still remains. Sometimes I doubt if we deserve to possess it. There can be few parts of the world in which commercial greed and public indifference have combined to do more damage than they have here. The process continues. It is still too often assumed that any enterprising fellow after quick profits has a perfect right to destroy a loveliness that is the heritage of the whole community.

The beauty of our country is as hard to define as it is easy to enjoy. Remembering other and larger countries we see at once that one of its charms is that it is immensely varied within a small compass. We have here no vast mountain ranges, no illimitable plains. But we have superb variety. A great deal of everything is packed into little space. I suspect

¹ **Trinidad:** an island in the Atlantic, to the north-east of South America

² **Tahiti:** an island in the Pacific

that we are always faintly conscious of the fact that this is a smallish island, with the sea always round the corner. We know that everything has to be neatly packed into a small space. Nature, we feel, has carefully adjusted things — mountains, plains, rivers, lakes — to the scale of the island itself. A mountain 12,000 feet high would be a horrible monster here, as wrong as a plain 400 miles long, a river as broad as the Mississippi; Though the geographical features of this island are comparatively small, and there is astonishing variety almost everywhere, that does not mean that our mountains are not mountains, our plains not plains.

Our children and their children after them must live in a beautiful country. It must be a country happily compromising between Nature and Man, blending what was best worth retaining from the past with what best represents the spirit of our own age, a country rich in noble towns as it is in trees, birds, and wild flowers.

(From "The Beauty of Britain" by J. B. Priestley)

XVIII. Role-playing:

Mr. Nice, a lecturer, in his early forties. His topic:
"Don't Spoil Nature".

The audience: Alex, a sceptically-minded young man of 21, a student of Geography;
Miss Dorothy Peach, an ardent lover of nature, age 73;
Mr. Frederick Healey, a journalist working on a popular newspaper, middle-aged.

Rest of class: make offers and suggestions relating to the problem.

Don't Spoil Nature

Both in densely and in thinly populated countries the authorities make regulations and give hints to would-be tourists to protect the countryside from pollution.

Here's what the Tourist Office of Finland advises would-be visitors: While you are enjoying the uniqueness of the Finnish landscape, the forests, the lakes, the rivers, the seas,

the wild life and vegetation, you should obey the unwritten laws of nature. Sheer carelessness and thoughtlessness can cause great damage. As you travel about, please remember you are a guest in the Finnish countryside.

It is forbidden to break off branches of trees and bushes. Picking flowers (except protected species) is allowed. When you travel by car please avoid throwing litter and rubbish about. Put it in plastic bags and take it to the next place where waste is collected. In Lapland, the beauty of the landscape is extremely fragile and easily damaged. Remember that it can take over 200 years for the tracks left by your car to disappear.

Although it may be tempting to drive over moors of Lapland you must always keep to the roads. Because the climate in Lapland is so cold, metal glass and plastic waste remain unchanged for centuries.

Suggested phrases: Right, can we begin, then, do you think? Can you all hear me at the back? Good, that's fine. I'm going to talk about: as you know; anyhow. — I'd just like to run through the main points... The first thing of course, is... And on top of that ... Now has anybody got any points he'd like to raise? Now, that's a good question. The thing here is — er we've thought a lot about this one. I think that's it then. Thanks very much for your attention.

XIX. Film "Mr. Brown's Holiday". Film Segment 7 "How do I Get to...?" (Salisbury). a) Watch and listen. b) Do the exercises from the film.

STUDIES OF WRITTEN ENGLISH

VII

In its broadest sense any meaningful piece of written prose marked for its unity, content and message may be called a composition, that is a unit of written communication involving a writer, a message and a reader.

Between the sentence and the whole composition stands the paragraph. It is a composition in miniature because it

meets the same requirement of unity, content and message (see "Studies of Written English" in Units One, Two, Three).

A group of paragraphs constitutes more complex compositions, such as essays, short stories, accounts, letters, class-compositions as a special exercise in written communication, etc.

Essay is a short prose composition (5—20 pages) on a particular subject. Usually it is of explanatory and argumentative nature (see "Studies" in Unit One). For instance, the passage "Teacher Training in Great Britain" (see Unit Five) as well as "Introducing London" (see Unit Three) is close to a formal essay. "What's Your Line" (see Unit One) and the first letter of Judy describing her college experience (see Unit Five) may be classed with informal essays on teaching.

Unity of essays is built up around the central idea. Any addition of unimportant details or afterthoughts destroy the unity.

Coherence is achieved through skilful arrangement of details according to the following rules: a) present your material from "the general to the particular"; b) try the order of enumeration, that is, arrange several points of view according to their importance, or interest, or order of happening; c) use key-words as connectives and transitions.

The following is a brief list of transitional words and phrases that help to connect paragraphs of an essay: *on the one (other) hand, in the second place, on the contrary, at the same time, in particular, in spite of this, in like manner, in contrast to this, in the meantime, of course, in conclusion to sum up, in addition, moreover, finally, after all, and truly, in other words.*

Emphasis is achieved with the help of concrete details. Avoid generalities and abstractions.

Before writing an essay consider the following:

1. Study the materials about the topic.
2. Think of the main idea you are going to develop in your essay.

3. Write an informal essay "Looking at the Map of Russia."

4. Make a plan (topic plan, sentence plan, paragraph plan).

5. Develop the paragraph plan into an essay according to the rules of unity, coherence and emphasis.

6. Go over the essay for "self-editing" purpose and see if it meets the main requirement of good writing — clarity of communication.

Assignments:

1. Make an outline of the passage "The British Isles" and analyse it from the point of view of its unity, coherence and emphasis.

2. Write a formal essay "Looking at the Map of the British Isles" according to your own plan.

LABORATORY EXERCISES (II)

1. Listen to the texts "Industrial and Agricultural Districts in Great Britain", "The English Landscape", "Looking at the Map of Russia". Mark the stresses and tunes. Repeat the texts following the model.

2. Without looking back at the texts, decide whether the following statements are true or false.

3. Extend the sentences according to the model.

4. Write a spelling-translation test: a) translate the phrases into English; b) check them with the key.

5. Listen to the text "The Lake District" and write it as a dictation. Check it with the key.

6. Listen to the poem "England" by G. G. Byron. Mark the stresses and tunes. Learn it by heart.

7. Listen to the text "The Isle of Man". Make a summary of the main points of the passage.

CURIOSITY QUIZ FOR EAGERS

I. Quiz "Across the Globe".

Answer the following questions. It is accuracy and amount of information that count when choosing the winner:

1. What is the longest river in the world?

2. In what way do the western shores of the British Isles differ from the eastern shores?

3. What are the smallest countries in the world?
4. What language is spoken in Holland?
5. What are the Seven Wonders of the world?
6. What is the capital of Australia?
7. What are the Rockies and where are they found?
8. What is the coldest area in Russia?
9. What is the national emblem of Canada?
10. Where is the city of Honolulu situated?

II. Quiz "Across the British Isles".

Answer the following questions. In this case it is resourcefulness and sense of humour that count when choosing the winner:

1. What is the main difference between the Cumbrians and the Cambrians?
2. Do Englishmen bring coal to Newcastle?
3. Do Englishmen go up or down to get to Edinburgh?
4. What is the difference between Loch Ness and Loch Lomond?
5. What colour is predominant on the map of the British Isles?
(Think twice before answering. There is Greenwich in the South, you may spot Greenock in the North, search the map first.)
6. Which is closer to London, Oxford or Cambridge?
7. What is the difference between Portsmouth and Plymouth?
8. What is Liverpool famous for?

UNIT EIGHT

I

SPEECH PATTERNS

1. We must *prevent him from leaving*.

The cold wet weather prevented the Lowood girls from going for long walks.

His rheumatism often prevented Salvatore from doing anything at all.

You'd better keep yourself from taking extreme measures.

Various reasons kept Bill from joining the expedition.

Eliza tried to keep her little child from crying.

2. You can't act *without feeling*.

Jolyon started for the Club without having made up his mind.

Frank now felt, without knowing why, that the offer was probably good.

Rose sat there for a long time without unfastening her coat.

You can't teach one how to use speech patterns without giving a good supply of various examples.

They can't have good crops without cultivating soil.

3. His clothes made him *hard to recognize*.

Lots of mistakes made his speech difficult to follow.

There was something in Bosinney's appearance that made him easy to recognize.

Her shallow-mindedness makes her dull to speak to.

They found it impossible to supply the factory with raw cotton.

We found it hard to make up our minds about choosing a place for rest.

4. These letters are *hardly worth the paper* they are written on.

The problem is hardly worth the trouble taken.

The picture is of little value, it is hardly worth the money paid.

The experiment is hardly worth the time you've spent on it.

The incident is hardly worth all this excitement.

The soil was hardly worth the toil.

EXERCISES

I. Change the sentences, using the patterns:

P a t t e r n 1: 1. The explorers could not reach the southern boundaries of the desert because of the scorching heat and lack of fresh water. 2. The day was foggy; the fishermen could not see the coast-line. 3. It's wet outdoors. Put on my raincoat, it'll save you for a while. 4. He couldn't take part in the conference because he was ill. 5. She could not make a good speech because of her poor knowledge of English.

P a t t e r n 2: 1. Amy did not say a word and left the room. 2. You can hardly realize what an ocean-going ship is if you haven't been inside. 3. They will not come to see us if they are not invited. 4. He could listen to long verses in Latin, though he did not understand a word. 5. He would mark rhythm with his right foot, though he never realized what he was doing.

P a t t e r n 3: 1. Owing to the smallness of our boat it was easy to navigate in such shallow waters. 2. It was impossible to move on because of the rainy season in the tropics. 3. We could hardly recognize the place after the hurricane. 4. It was easy to change our plans owing to his quick arrival. 5. I could not recognize your sister because of her new hairdo.

P a t t e r n 4: 1. I don't think you are right taking so much trouble over the problem. 2. That sacrifice of his was

almost useless. Just to think of all the efforts made! 3. What's the fare? I'm afraid it is more expensive than your luggage. 4. She had made a long way to come there, but the conference was of little value to her. 5. The manuscript turned out to be a variant of the original. I was sorry I wasted so much time translating it.

II. Complete the following sentences, using the patterns. Make use of the words and phrases in brackets:

Pattern 1: 1. Various reasons ... (to do optional subjects). 2. Her illness ... (to qualify for this post). 3. My neighbour's silly remarks ... (to enjoy the performance). 4. His advice ... (to get into trouble). 5. The windy weather ... (to take us for a drive).

Pattern 2: 1. You can't leave Great Britain ... (to see the Lake District). 2. She will not take any medicine ... (to consult a doctor). 3. You shouldn't leave ... (to have a snack). 4. She can't speak about the news ... (to get excited). 5. You won't be able to pass your exam ... (to work hard).

Pattern 3: 1. Her manners ... (unpleasant to deal with). 2. Lack of rainfalls... (difficult to plough). 3. Likeness of their names ... (easy to remember). 4. I don't find it ... (to bother him). 5. We find it ... (to make use of tape-recording).

Pattern 4: 1. The picture is of little value, it ... (money). 2. The results of the expedition ... (efforts). 3. The trip is ... (trouble). 4. The decorations are ... (time). 5. The victory was ... (sacrifice). 6. The medicine is ... (money).

III. Translate the following sentences into English. Use the patterns:

Pattern 1: 1. Примите лекарство, оно предохранит вас от простуды. 2. Что-то помешало Тому сказать Бекки, что там в пещере он видел индейца Джо. 3. Что помешало вам воспользоваться этой возможностью? 4. Она рассказывала смешные истории, чтобы мальчик не плакал. 5. Фрэнк понимал, что только быстрые действия спасут его от разорения.

Pattern 2: 1. Молли уехала из города, никому не сказав о своих подозрениях. 2. Герт спросил, какое право имеет Лэнни

строить планы, не советуясь с ним. 3. Не глядя на него, Герт сказал: «Можешь идти». 4. Не говоря ни слова, Лэнни вышел.

Pattern 3: 1. Множество специальных терминов делают его доклад трудным для понимания. 2. Заботы и тревоги сделали ее лицо трудноузнаваемым. 3. Яркие метафоры делали его примеры легкими для запоминания. 4. Все находят, что с ним легко иметь дело. 5. Я нахожу, что с вашим старшим братом приятно поговорить.

Pattern 4: 1. Едва ли эта марка стоит денег, которые вы заплатили за нее. 2. Дело не стоит хлопот. 3. Упаковка дороже, чем товар. 4. Едва ли эта поездка стоит потраченного времени. 5. Джеймс Форсайт считал, что свежий воздух не стоит тех денег, которые платят за загородные дома.

IV. Respond to the following statements, using the patterns. (Make use of the conversational formulas given in the Reminder.):

A. 1. Alexander Popov was unable to perfect his invention because of the lack of money. 2. Little David was afraid of the Murdstones, he could not read his lesson well in their presence. 3. Lanny realized that Mabel might get into trouble. He wanted to save his sister. 4. You can't possibly start on a sea voyage if the weather report is unfavourable.

B. 1. You must see the Lake District with your own eyes to be able to appreciate its beauty. 2. My uncle dislikes Mary though he has never seen her. 3. Passengers should not be reminded to pay their fares. 4. I hope, you will translate all these sentences and never consult a dictionary.

C. 1. There was something strange about the Gadfly's manner of speaking. 2. Latin grammar is logical, that's why it is easy to understand. 3. Byron's verses are well-rhymed, you can learn them by heart quite easily. 4. If you know Swedish you'll find little difficulty in understanding Norwegian because these languages are of common origin.

Reminder: *Just so. Quite so. I quite agree here. Naturally. Certainly. Sure. I think so. Looks like that. I disagree with you. You are wrong. You are mistaken. There's something in what you say, but Certainly not. Impossible! It's unfair. It's unjust.*

V. Think of short situations in which you can use these patterns.

TEXT. SEEING PEOPLE OFF

By Max Beerbohm¹

On a cold grey morning of last week I duly turned up at Euston² to see off an old friend who was starting for America.

Overnight, we had given a farewell dinner, in which sadness was well mingled with festivity.

And now, here we were, stiff and self-conscious on the platform; and framed in the window of the railway-carriage, was the face of our friend; but it was as the face of a stranger — a stranger anxious to please, an appealing stranger, an awkward stranger.

"Have you got everything?" asked one of us, breaking the silence.

"Yes, everything," said our friend, with a pleasant nod.

There was a long pause.

One of us, with a nod and a forced smile at the traveller, said:

"Well!"

The nod, the smile, and the unmeaning monosyllable were returned conscientiously.

Another pause was broken by one of us with a fit of coughing. It was an obviously assumed fit, but it served to pass the time. There was no sign of the train's departure.

A middle-aged man was talking earnestly to a young lady at the next window but one to ours. His fine profile was vaguely familiar to me. The young lady was evidently American, and he was evidently English; otherwise I should have guessed from his impressive air that he was her father.

In a flash I remembered. The man was Hubert Le Ros. But how he changed since last I saw him! That was seven or eight years ago, in the Strand. He was then (as usual) out of engagement, and borrowed half-a-crown. It seemed a privi-

¹ Max Beerbohm (1872 — 1956): an English essayist, critic and caricaturist

² Euston: a railway-station in London

lege to lend anything to him. He was always magnetic. And why his magnetism had never made him successful on the London stage was always a mystery to me. He was an excellent actor.

It was strange to see him, after all these years here on the platform of Euston, looking so prosperous and solid. It was not only the flesh he had put on, but also the clothes, that made him hard to recognize. He looked like a banker. Anyone would have been proud to be seen off by him.

"Stand back, please!"

The train was about to start and I waved farewell to my friend. Le Ros did not stand back. He stood clasping in both hands the hands of the young American.

"Stand back, sir, please!"

He obeyed, but quickly darted forward again to whisper some final word. I think there were tears in her eyes. There certainly were tears in his when, at length, having watched the train out of sight, he turned round.

He seemed, nevertheless, delighted to see me. He asked me where I had been hiding all these years: and simultaneously repaid me the half-crown as though it had been borrowed yesterday. He linked his arm in mine, and walked me slowly along the platform, saying with what pleasure he read my dramatic criticism every Saturday. I told him, in return, how much he was missed on the stage.

"Ah, yes," he said, "I never act on the stage nowadays."

He laid some emphasis on the word "stage," and I asked him where, then, he did act.

"On the platform," he answered.

"You mean," said I, "that you recite at concerts?"

He smiled.

"This," he whispered, striking his stick on the ground, "is the platform I mean."

"I suppose," he said presently, giving me a light for the cigar which he had offered me, "you have been seeing a friend off?"

He asked me what I supposed he had been doing. I said that I had watched him doing the same thing.

"No," he said gravely. "That lady was not a friend of mine. I met her for the first time this morning, less than half an hour ago, here," and again he struck the platform with his stick.

I confessed that I was bewildered. He smiled.

"You may," he said, "have heard of the Anglo-American Social Bureau."

I had not. He explained to me that of the thousands of Americans who pass through England there are many hundreds who have no English friends. In the old days they used to bring letters of introduction. But the English are so inhospitable that these letters are hardly worth the paper they are written on.

"Americans are a sociable people, and most of them have plenty of money to spend. The A.A.S.B. supplies them with English friends. Fifty per cent of the fees is paid over to the friend. The other fifty is retained by the A.A.S.B. I am not, alas, a director. If I were, I should be a very rich man indeed. I am only an employee. But even so I do very well. I am one of the seers-off."

I asked for enlightenment.

"Many Americans," he said, "cannot afford to keep friends in England. But they can all afford to be seen off. The fee is only five pounds (twenty-five dollars) for a single traveller; and eight pounds (forty dollars) for a party of two or more. They send that in to the Bureau, giving the date of their departure, and a description by which the seer-off can identify them on the platform. And then — well, then they are seen off."

"But is it worth it?" I exclaimed,

"Of course it is worth it," said Le Ros. "It prevents them from feeling out of it. It earns them the respect of the guard. It saves them from being despised by their fellow-passengers — the people who are going to be on the boat. Besides, it is a great pleasure in itself. You saw me seeing that young lady off. Didn't you think I did it beautifully?"

"Beautifully," I admitted. "I envied you. There was I —"

"Yes, I can imagine. There were you, shuffling from foot to foot, staring blankly at your friend, trying to make conversation, I know. That's how I used to be myself, before I studied, and went into the thing professionally. I don't say I am perfect yet. A railway-station is the most difficult of all places to act in, as you discovered for yourself."

"But," I said, "I wasn't trying to act. I really felt."

"So did I, my boy," said Le Ros. "You can't act without feeling. Didn't you see those tears in my eyes when the train started? I hadn't forced them. I tell you I was moved. So were you, I dare say. But you couldn't have pumped up a tear to prove it. You can't express your feeling. In other words, you can't act. At any rate," he added kindly, "not in a railway-station."

"Teach me!" I cried.

He looked thoughtfully at me.

"Well," he said at length, "the seeing-off season is practically over. Yes, I'll give you a course. I have a good many pupils on hand already; but yes," he said, consulting an ornate note-book, "I could give you an hour on Tuesdays and Fridays."

His terms, I confess, are rather high. But I do not grudge the investment.

VOCABULARY NOTES

1. **serve** *vt/i*. I. *служить*, e. g. No man can serve two masters. He serves as gardener (*no article!*). He served three years in the army (navy). These shoes have served me two years. A wooden box served as a table.

2. *подавать на стол*, e. g. The waiter served the soup. Dinner is served.

3. *обслуживать*, e. g. There was no one in the shop to serve me.

to serve smb. right, e. g. It serves you right for having disobeyed me.

service *n* 1. служба, *e. g.* He was in active service during the war. He has been in the Diplomatic Service for three years.

2. обслуживание, *e. g.* The meals at this restaurant are good but the service is poor. The train service is good here.

3. услуга, одолжение, *e. g.* She no longer needs the services of a doctor. My room is at your service.

servant *n* слуга, прислуга

2. **familiar** *adj* 1. знакомый, привычный, *as* a familiar voice (face, name, scene, handwriting, song, melody, tune, scent, smell, etc.)

to be familiar to smb., to be familiar with smth., *e. g.* You should be familiar with the facts before you start investigation. He is familiar with many languages. Her face seems familiar to me.

2. близкий, интимный, *e. g.* Are you on familiar terms with him? Don't be too familiar with him, he's rather a dishonest man.

3. фамильярный, *e. g.* Don't you think he is a bit too familiar with her?

familiarity *n* близкое знакомство, фамильярность

3. **impress** *vt* запечатлевать в уме, производить впечатление; to impress smb., *e. g.* This book did not impress me at all. I was greatly (deeply) impressed by his acting. What impressed you most in the play?

impression *n* впечатление; to make (produce) an impression on smb., to leave an impression on smb., *e. g.* His speech made a strong impression on the audience. Punishment seemed to make little impression on the child. Tell us about your impressions of England. The group left a good (poor, favourable) impression on the examiner.

impressive *adj* производящий (глубокое) впечатление *as* an impressive ceremony (sight, scene, person, gesture etc.), *e. g.* The scene was quite impressive.

4. **obey** *vt/i* повиноваться, подчиняться, слушаться, *e. g.* Soldiers must obey orders. Children must obey grown-ups. But: слушаться совета — to follow one's advice

Ant. to disobey

obedience *n* послушание, повиновение, покорность, *e. g.* Parents demand obedience from their children.

Ant. disobedience

obedient *adj* послушный, покорный, *e. g.* He is an obedient boy. The children have been obedient today.

Ant. disobedient, naughty (of a child)

5. light *n* свет, освещение, *as* sunlight, daylight, moonlight, gas light, electric light, *e. g.* The sun gives light to the earth. I got up before light. The light began to fail. Lights were burning in every room. Bring a light quickly! We saw the lights of the city. Look at the matter in the right light.

Ant. darkness

by the light of smth. при свете чего-л.

to stand in smb.'s light загромождать кому-л. свет; (*fig*) мешать кому-л., стоять у кого-л. на дороге

to throw (shed) light on smth. проливать свет на что-л. *e. g.* These facts shed (a) new light on the matter.

to put (switch, turn) on (off) the light зажигать (гасить) свет

to give smb. a light дать прикурить, *e. g.* Give me a light, please.

to come to light обнаруживаться, выявляться, *e. g.* New evidence has recently come to light.

Light at the end of the tunnel свет в конце туннеля, *e. g.* As the exams approached, she felt that at last she could see the light at the end of the tunnel.

light *adj* светлый, *as* a light room, a light day; light hair, a light complexion; light brown (blue, green, grey, etc.)

to get light светать, *e. g.* It gets light very early these summer mornings.

light (lit or lighted) *vt/i* 1. зажигать(ся), *as* to light a lamp (a candle, a fire), *e. g.* He lit a lamp. Please light the stove.

to light a cigarette закурить

Ant. turn off (the gas), blow out (a candle), put out (a fire)

2. освещать (*up*), *e. g.* The streets were brightly lit up. The room was lighted by six windows. Our houses are lighted by electricity. The burning building lit up the whole district. The rising sun lit up the mountain tops.

sunlit, starlit (night, sky), moonlit *adj*

6. prevent *vt* предотвращать, предупреждать, мешать;
to prevent smb. from (doing) smth., to prevent smth.,
e. g. Rain prevented the game. I'll meet you at six if nothing prevents. Illness prevented him from doing the work. How can you prevent it from happening? Something prevented him from coming (prevented his coming).

prevention *n* предотвращение; *Proverb:* Prevention is better than cure.

7. earn *vt* 1. зарабатывать, *e. g.* He earns a good wage because he works for a fair employer.

to earn one's living зарабатывать себе на жизнь, *e. g.* She earned her living by sewing.

2. заслуживать, *e. g.* His first book earned him the fame of a novelist. The teacher told her pupils that they had earned a holiday. Her good work earned her the respect of her colleagues.

earnings *n pl* заработок, *e. g.* He has spent all his earnings.

8. do (did, done) *vt/i* 1. делать, выполнять, заниматься чем-л., *as to do one's work, duty, shopping, morning exercises*

e. g. You did well (wrong) to refuse. Having nothing better to do I went for a walk. There's nothing to be done now. No sooner said than done. Well begun is half done.

to do a sum решать арифметическую задачу

to do one's best делать все возможное, *e. g.* I must do my best to help him.

2. причинять: **to do good, to do harm**, *e. g.* This medicine won't do you any good. His holiday has done him a world (a lot, a great deal) of good. It will do you more harm than good.

3. приводить в порядок, *as to do one's hair (room, bed, etc.), e. g.* I like the way she does her hair. Will you do the beds while I do the window?

4. осматривать достопримечательности, *e. g.* Did you do the British Museum when you were in London? We often see foreigners in Moscow doing the sights.

5. **ПОДХОДИТЬ, ГОДИТЬСЯ: that will (won't) do, e. g.** It won't do to play all day. The room will do us quite well. It won't do to sit up so late. This sort of work won't do for him. Will this sheet of paper do?

6. **ПРОЦВЕТАТЬ, ПРЕУСПЕВАТЬ, e. g.** Le Ros did well in the Bureau. Everything in the garden is doing splendidly. She is doing very well at school.

to do away with smth., e. g. Smoking should be done away with.

to have to do with smb. (smth.), e. g. He has to do with all sorts of people. We have to do with facts, not theories.

to have smth. (nothing, not much, little, etc.) to do with smb. (smth.), e. g. I advise you to have nothing to do with him. What have I to do with it?

NOTES ON STYLE

1. There are two main characters in this story: Le Ros and the narrator, i. e. the person telling the story (also called "the I of the story"). The narrator is an assumed personality and should by no means be confused with the author of the story. It would be as naïve to associate the narrator of this story with Max Beerbohm as to associate the boy on whose behalf "How We Kept Mother's Day" is told with Stephen Leacock. The character of the narrator is frequently introduced in fiction. It is a stylistic device, especially favoured by short-story authors (see "A Day's Wait" by Hemingway or "A Friend in Need" by W. S. Maugham), which helps the reader to look at the described events as if "from within".

2. **I n v e r s i o n** (change of the usual order of words) may be used for stylistic purposes either to focus the reader's attention on a certain part of the sentence or to achieve an emotional effect, e. g. ... and framed in the window of the railway-carriage, was the face of our friend...

3. **R e p e t i t i o n** is another stylistic device used for the purposes of emphasis. It may consist in repeating only one word, so that with each repetition the emotional tension increases, e. g. ... but it was as the face of a stranger — a

stranger anxious to please, an appealing stranger, an awkward stranger.

The repetition of the same syntactical pattern twice or several times is called **syntactical parallelism**, e. g. It prevents them from feeling out of it. It earns them the respect of the guard. It saves them from being despised by their fellow-passengers.

ESSENTIAL VOCABULARY (I)

Words

banker <i>n</i>	final <i>adj</i>	obedience <i>n</i>
bureau <i>n</i>	guess <i>v</i>	obedient <i>adj</i>
departure <i>n</i>	impress <i>v</i>	obey <i>v</i>
disobedient <i>adj</i>	impressive <i>adj</i>	platform <i>n</i>
earn <i>v</i>	light <i>v</i>	prevent <i>v</i>
envy <i>v</i>	move <i>v</i>	serve <i>v</i>
familiar <i>adj</i>	mystery <i>n</i>	service <i>n</i>
fellow-passenger <i>n</i>		sociable <i>adj</i>

Word Combinations

to see smb. off	to wave farewell to smb.
to break the silence	to shuffle from foot to foot
to pass the time	to make (leave, produce)
to be familiar with smth. (to smb.)	an impression on smb.
in the old days (in the olden days)	the to put out the light
a letter of introduction	to serve smb. right for...
to earn one's living	

EXERCISES

1. Read the text and explain the following points (A. Grammar, B. Word usage, C. Style):

A. 1. Explain the use of tenses in: a) the second sentence of the text; b) the following sentence: "A middle-aged man was talking earnestly to a young lady..."

2. Point out sentences in which oblique moods are used and explain the meaning conveyed by the form of the verb in each case.

3. Comment on the use of the auxiliary *did* in "he did act".

4. Why is the indefinite article used before the word director in "I am not, alas, a director"?

B. 1. Explain the meaning of "the next window but one". (Make up sentences of your own with the pattern "the next ... but one".)

2. Find a pair of antonyms in the passage beginning with "In a flash" and explain their meanings. Use them in sentences of your own.

3. What is the meaning of the word *platform* in the following fragment: ... "On the platform," he answered. "You mean," said I, "that you recite at concerts?"

4. Comment on the meaning of *keep* in "Many Americans ... cannot afford to keep friends in England" (*cf.*: *to keep dogs, horses, to keep a cat, a canary*, etc.). What is the effect achieved by the unusual word combination *to keep friends* and by the whole sentence ("Many Americans cannot afford to keep friends in England", i. e. some of them can and probably do)?

5. How do you understand the words *feeling out of it* in "It prevents them from feeling out of it"?

C. 1. a) What is the author's purpose in using inversion in: "framed in the window ... was the face of our friend"? b) Why is the word *stranger* repeated four times in the second part of the same sentence? What is the effect achieved by the repetition?

2. What is the effect achieved by the syntactical parallelism in the passage beginning with "Of course it is worth it"? ("It prevents them...", "It earns them...", "It saves them...")

3. Point out passages bearing touches of humour. Does the author present the character of Le Ros seriously or humorously? (ironically? satirically? mockingly?) Illustrate your answer by sentences from the story.

II. a) Write the transcribed words in traditional spelling. Explain the rules for reading. Think of some other words spelled in the same way:

1. klə'sp, pə's, lə'st; 2. 'prɒspərəs, ,kɒnʃi'enʃəs, 'kɒnʃəs, 'ɒbviəs, 'æŋkʃəs; 3. saɪt, laɪt, dɪ'laɪt; 4. ʒ:n, 'ʒ:nɪŋz, 'ʒ:nɪstlɪ; ges, 'veɪglɪ.

b) Mark the stresses and explain the reading rules. Translate the words into Russian:

hospitable — hospitality; prosperous — prosperity; festive — festivity; final — finality.

III. a) Write out from the story the sentences with the following words:

stiff — awkward; obviously — evidently; earnestly — gravely; to recognize — to identify; prosperous — rich; to force — to pump up.

b) Explain the difference between the synonyms within each pair. (See Notes on p. 18.) When in doubt, consult dictionaries.

IV. Answer the questions. Argue your answers:

1. Where is the scene laid in the story? 2. How did the seers-off feel and why? What were they doing to pass the time? 3. What made the narrator of the story think that the man who was seeing off a young lady was not her father? 4. Who was the man? Under what circumstances had the narrator met him before? What made him hard to recognize? 5. What made the narrator ask Le Ros where he acted? 6. Why did the answer make him think that Le Ros recited at concerts? 7. Why was he bewildered when Le Ros said he had first met the young lady he was seeing off less than half an hour before? 8. What can you say about the activities of the Anglo-American Social Bureau? 9. How can you explain Le Ros's success as an employee of the Bureau? 10. How did, in Le Ros's opinion, the seeing-off ceremony help Americans? Do you think it was a good idea? 11. What is the implication of the word *afford* applied to friends? Can friends really be *afforded* or *not afforded*? 12. Did Le Ros take seriously his job and himself in the role of a professional seer-off? How does it characterize him? 13. What is the author's

(not the narrator's!) attitude to Le Ros? What is the author's irony directed against?

V. Study Vocabulary Notes, translate the illustrative examples and a) give synonyms of:

naughty *adj*, good *adj* (*about a child*), put an end to;

b) give antonyms of:

familiar *adj*, obey *v*, departure *n*, light *n*, light *v*;

c) give derivatives of:

press, serve, prevent, earn, obey, familiar.

VI. Fill in appropriate words (consult Essential Vocabulary (II) list):

1. He advised Frank, "You'll do better if you stay at school until seventeen. It can't do you any" 2. At the age of thirteen Frank Cowperwood was able ... a little money now and then. 3. The auctioneer noticed Frank and was ... by the solidity of the boy's expression. 4. After his lonely dinner Soames ... his cigar and walked out again. 5. Jim ... the captain's order to ride for Doctor Livesey at once. 6. No one could ... Captain Flint's orders. 7. They could not marry till Salvatore had done his military 8. I knew that his heart was ... by the beauty and the vastness and the stillness. 9. I shall choose the job I am most ... with. 10. The miller was counting over his money by the ... of a candle. 11. "I'm at your ..." means "I'm ready to ... your commands". 12. He was peering into the darkness ... by a single candle. 13. "Why don't you go into the country?" repeated June. "It would ... you a lot!" 14. They were at their little table in the room, where Carrie occasionally ... a meal. 15. When the boy was with us he was friendly and

VII. Express in one word (see Text Eight and Vocabulary Notes):

a payment made in return for one's work, coming last at the end of smth., to do what one is told, the effect produced on the mind or feelings, a side view of the human face, pale in colour, to bring food and put it on the table, something strange or secret, fond of society.

VIII. The following statements are not true to fact. Correct them, using the conversational formulas given in the Reminder:

Example: The author turned up at Euston to meet a friend of his.

— Oh, no, he didn't. He turned up at Euston to see his friend off.

1. The seers-off felt quite at ease on the platform. 2. No one tried to break the silence on the platform. 3. The fit of coughing helped the situation. 4. There was every sign of the train's immediate departure when they came to the platform. 5. The face of Le Ros didn't seem familiar to the narrator. 6. Le Ros was very sorry to see the narrator. 7. Le Ros said he worked on the stage. 8. Le Ros said he was a director of the Anglo-American Social Bureau. 9. The narrator fully understood why Le Ros had been unsuccessful on the stage. 10. Le Ros explained that all the fees were paid over to the employees. 11. Le Ros looked like a beggar when the narrator saw him on the platform. 12. The narrator didn't envy Le Ros. 13. Le Ros said that one can act without feeling. 14. There were no signs of Le Ros being moved when he saw the young American off. 15. The narrator was not moved when seeing his friend off. 16. The narrator wanted Le Ros to teach him to conceal his feelings.

Reminder: I'm afraid I don't agree. I think you're mistaken (there). I don't think you are right. I see what you mean, but ... I'm not so sure. On the contrary! You can't be serious! I doubt it. I disagree with you. I shouldn't say so. I object to it. Far from it. Surely not. Nothing of the sort! Just the other way round!

IX. Insert prepositions where necessary:

1. I saw the mysterious stranger ... the morning. 2. I met her ... the first time ... a warm sunny morning ... last spring. 3. I recognized her face ... the window. 4. I saw no sign ... envy ... her eyes. 5. Did you confess ... anything ... return? 6. Wait ... me ... platform No. 3 ... the St. Petersburg railway-station ... half past ten. 7. What have you got ... your hand? 8. I never acted ... the stage. 9. She smiled ... her fellow-pas-

sengers. 10. I heard him recite ... a concert ... last week. 11. Talk ... her ... the fee. 12. He struck the table ... his hand. 13. Did they supply you ... everything? 14. I recognized her ... your description. 15. Just a minute. I shall consult ... the timetable. 16. What prevented you ... confessing ... everything? 17. The situation is very awkward, but I think I can help ... it. 18. ... other words you haven't obeyed ... my instructions. 19. They ran ... carriage ... carriage ... the platform. 20. He said it ... a fit ... anger. 21. She nodded ... me ... a grave air. 22. It's a mystery ... me. 23. I wasn't satisfied ... her vague answer. 24. I can't tell you how we all miss ... you. 25. I can't do ... this text-book. 26. I can hardly see anything ... this light. 27. Do you think I can do my lessons when you are standing ... the light? 28. Has he many pupils ... hand?

X. Translate these sentences into Russian:

1. Sitting at her bureau she gazed at the familiar objects around her. 2. You've done me a great service. How shall I ever be able to repay you for your kindness? 3. It will never do to obey your every impulse. 4. In this town you'll never find a nursery-maid for love or money. People here have lost taste for domestic service. 5. In his handsomeness and assurance Charles Ivory was dramatically impressive. 6. It was only two weeks later that Frank took his departure from Waterman and Company. 7. By this time Silver had adopted quite a friendly and familiar tone. 8. That was how he always remembered her afterwards: a slender girl waving farewell to him from the sunlit porch.

XI. Try your hand at teaching.

Say what you would do in the teacher's position:

Mary was an excellent pupil from the first day she entered school. She was known to all the teachers as "the exceptionally bright girl." She was the envy of many children who openly admitted that they would like to be like her. At home, she was placed on a pedestal; nothing was ever denied to her. The children expected and accepted that Mary's work was always perfect. One can imagine the shock everyone experienced when one day Mary flew into a rage when

she missed three words in a spelling test, and her results were worse than some others'. First Mary tore up her paper, then she proceeded to tear up her spelling book. She screamed that the others cheated, that she was always the best and always will be.

XII. a) Retell the text: 1) in the third person; 2) as if you were the narrator's friend who was leaving for America; 3) as if you were the young American lady; 4) as if you were Le Ros.

b) Give a summary of the story.

XIII. Translate these sentences into English:

1. Что-то помешало мне пойти на прощальный ужин. 2. Лицо моего спутника показалось мне знакомым, я, должно быть, где-то видел его раньше. 3. Его критические статьи приносят молодым авторам большую пользу. 4. Рекомендательное письмо не произвело на директора никакого впечатления. 5. Он сам зарабатывает себе на жизнь с 16 лет. 6. Я сделал все возможное, чтобы помешать его отъезду. 7. Не читай при свете свечи, это очень вредно для глаз. 8. Справочное (information) бюро находится через два дома отсюда. 9. Он очень общительный человек. 10. За то, что ты не слушался, ты не получишь сегодня мороженого на сладкое. 11. Не загораживай свет, я не могу разобрать, что здесь написано. 12. В былые времена московские улицы освещались газом. 13. Не завидуйте его заработку: если вы будете работать столько же, сколько работает он, вы будете зарабатывать не меньше. 14. Мы все были расстроены его прощальной речью.

XIV. Act out the scene:

"Where are you for?" the train conductor asked an old lady.

"You're very impertinent," snapped the old lady. "What business is it of yours where I am going? But if you must know, I am bound for Boston."

The conductor obligingly picked up her three bags, found her a seat in the Boston train and put the bags on the rack. As he left the carriage, the old lady leaned out of the window and cackled at him. "I guess I fooled you, you impertinent young man. I'm really going to Buffalo."

XV. Go over the text of Unit 8 again to discuss the following in class. Let someone agree or disagree and express their own opinion (see the Prompts suggested):

1. What kind of man is described in the character of Le Ros? Do you consider the character true to life or is it exaggerated? Which method of characterization does the author use, direct or indirect? (Prove your point.) 2. Is the story just an amusing anecdote or does it contain elements of social satire? (Prove your point.) 3. Which lines and passages bear touches of humour? What type of humour prevails in the story? Compare the story with "How We Kept Mother's Day." Which of the two do you consider more amusing and why? Which is more true to life? Which raises more important problems? 4. What can you say about the language of the story? (Touch on: a) selection of words, b) syntax.)

Prompts: *true enough; absolutely/exactly/quite; I couldn't agree more; yes, but surely you don't think; yes, but on the other hand; as I see it; in my view (opinion); personally I believe (I feel); I'd just like to say; the way I see it; if you ask me: it's like this; oh, surely not; I'd rather not say anything about.*

LABORATORY EXERCISES (I)

1. Listen to the text "Seeing People Off", mark the stresses and tunes. Repeat it following the model.

2. Respond to the given questions according to the model.

3. Extend the statements. Express your disbelief, surprise or doubt in response to the given sentences. Follow the models.

4. Write a spelling-translation test: a) translate the phrases into English; b) check them with the key.

5. Listen to the text "Climbing" and write it as a reproduction.

6. Listen to the poem "Adieu, adieu..." by G. G. Byron. Mark the stresses and tunes, repeat it following the model and learn it by heart.

TOPIC: TRAVELLING

TEXT A. DIFFERENT MEANS OF TRAVEL

Alex: Personally I hate seeing people off. I prefer being seen off myself. I'm extremely fond of travelling and feel terribly envious of any friend who is going anywhere. I can't help feeling I should so much like to be in his place.

Bert: But what method of travelling do you prefer?

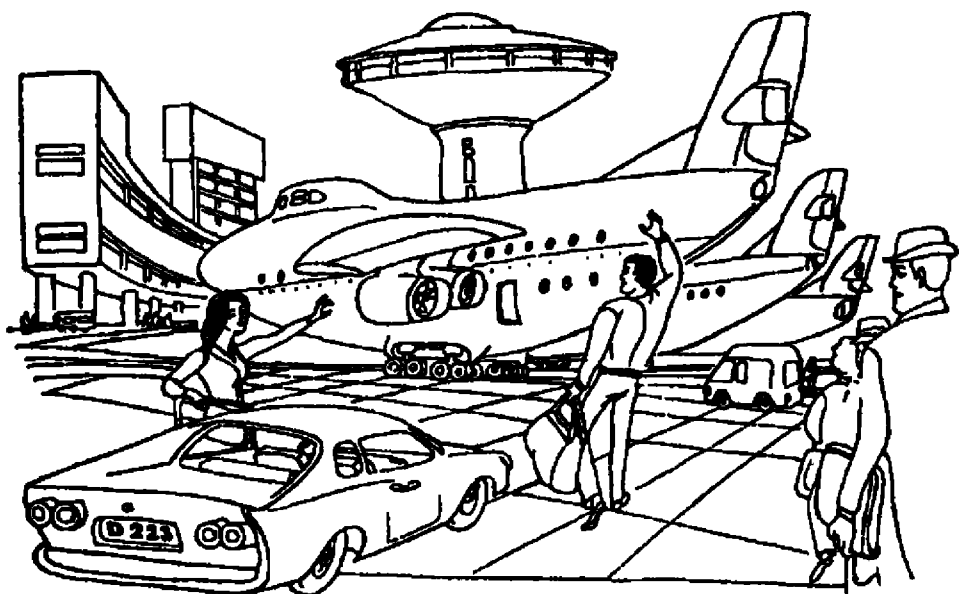
A.: For me there is nothing like travel by air; it is more comfortable, more convenient and of course far quicker than any other method. There is none of the dust and dirt of a railway or car journey, none of the trouble of changing from train to steamer and then to another train. Besides, flying is a thrilling thing. Don't you agree?

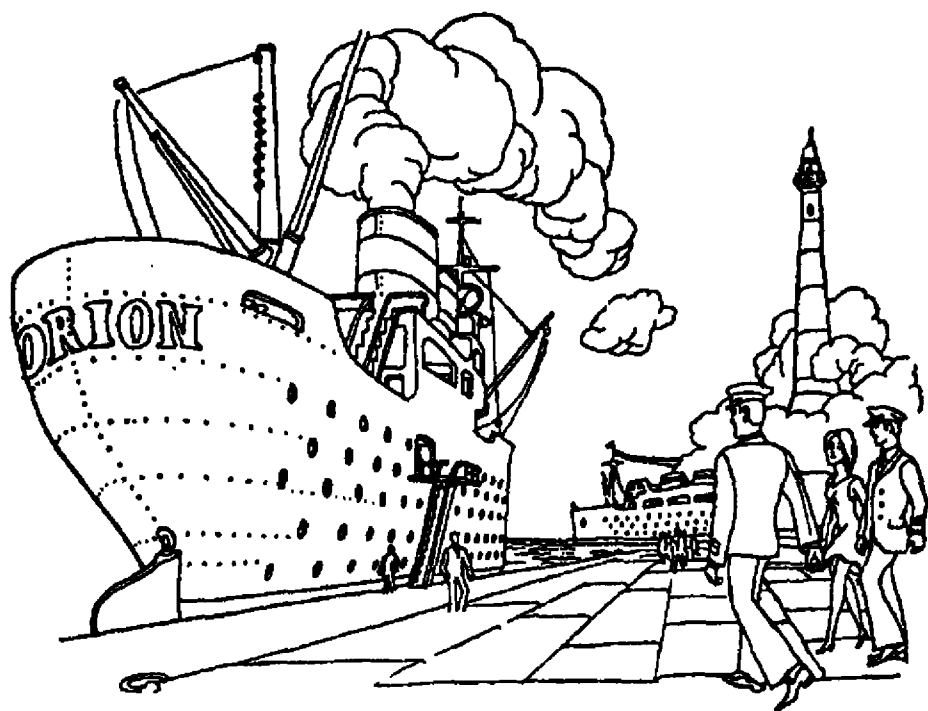
B.: I think I should like to say a word or two for trains. With a train you have speed, comfort and pleasure combined. From the comfortable corner seat of a railway carriage you have a splendid view of the whole countryside. If you are hungry, you can have a meal in the dining-car; and if the journey is a long one you can have a wonderful bed in a sleeper. Besides, do you know any place that's more interesting than a big railway-station? There is the movement, the excitement, the gaiety of people going away or waiting to meet friends. There are the shouts of the porters as they pull luggage along the platforms to the waiting trains, the crowd at the booking-office getting tickets, the hungry and thirsty ones hurrying to the refreshment rooms before the train starts. No, really! Do you know a more exciting place than a big railway-station?

Cecil: I do.

A.: And that is?

C.: A big sea port. For me there is no travel so fine as by boat. I love to feel the deck of the boat under my feet, to see the rise and fall of the waves, to feel the fresh sea wind blowing in my face and hear the cry of the sea-gulls. And





what excitement, too, there is in coming into the harbour and seeing round us all the ships, steamers, cargo-ships, sailing ships, rowing boats.

A.: Well, I suppose that's all right for those that like it, but not for me. I'm always seasick, especially when the sea is a little bit rough.

B.: I've heard that a good cure for seasickness is a small piece of dry bread.

A.: Maybe; but I think a better cure is a large piece of dry land.

David: Well, you may say what you like about aeroplane flights, sea voyages, railway journeys or tours by car, but give me a walking tour any time. What does the motorist see of the country? But the walker leaves the dull broad highway and goes along little winding lanes where cars can't go. He takes mountain paths through the heather, he wanders by the side of quiet lakes and through the shade of woods. He sees the real country, the wild flowers, the young birds in their nests, the deer in the forest; he feels the

quietness and calm of nature.

And besides, you are saving your railway fare travelling on foot. No one can deny that walking is the cheapest method of travelling.

So I say: a walking tour for me.

(From "Essential English for Foreign Students"
by C. E. Eckersley, Book 4, Lnd., 1955)

TEXT B. AT THE STATION

F.: Well, here we are at last! When I get into the boat-train,¹ I feel that holidays have already begun. Have you got the tickets, Jan?

J.: Yes, here they are. I booked seats for you and me; trains are usually crowded at this time. We have numbers A 26 and A 30; two corner-seats in a non-smoker, one seat facing the engine, one back to the engine. Is that all right?

F.: That's very good, Jan. I don't like going a long journey in a smoker. May I sit facing the engine?

J.: Of course! You can take whichever seat you like. As a matter of fact, I really prefer sitting with my back to the engine. Here's our carriage, A, and here's our compartment. You can get into the train now.

F.: Lucy, won't you come into the carriage with me? You will be warmer inside.

L: Thanks, I will.

J.: I'll go and see that our luggage has been put into the guard's van, and I'll book two seats in the restaurant car for lunch. I'll get some newspapers at the bookstall and some chocolate on my way back. (*He goes away.*)

L.: Jan is a good fellow for getting things done, isn't he?

F.: He is. I don't know anyone better. I'm very glad he is coming with me. I know that I shall have a very comfortable journey. Jan will see to everything — find the seats on the

¹ boat-train: the train that takes passengers to a ship

train, see that my luggage is all right, and get it through the customs. I shan't have to do anything at all except sit back and enjoy the journey.

(From "Essential English for Foreign Students"
by C. E. Eckersley, Book 2. Lnd., 1977)

TEXT C. A VOYAGE ROUND EUROPE

L.: Hello, Anne. Are you back from your holidays already? Ooo, you're lovely and brown! Where have you been?

A.: Oh, I've had a fantastic time! I've just been on a cruise round Europe with my Dad.

L.: Oh, you lucky thing! You must have seen so many interesting places. Where did you sail from?

A.: Well, we left from Odessa...

L.: Did you call at any European ports?

A.: Yes. Quite a lot. We went ashore at each one and went on some really interesting trips sightseeing.

L.: Did you go by train or did you hire a car?

A.: No, we went by coach.¹ Now I can say I've seen Rome, London, Paris and Athens.

L.: Ooo, I'm so envious. Were you ever seasick?

A.: Only a little. I was fine, until two days after Gibraltar. The sea suddenly became very rough, and I had to stay in my cabin.

L.: What a shame. But was your father all right?

A.: Yes, he was fine all the time. He's never seasick.

L.: Did you go ashore when you reached Spain?

A.: No, we only saw the coast-line from the deck. It didn't really look very inviting, a bit bare and monotonous, in fact.

L.: And did you go for a swim in the Mediterranean?

A.: Yes, and in the Atlantic Ocean too. There are some beautiful beaches on the west coast of France. It's so nice to have a swim there.

L.: Well, I'm glad you've had such a lovely time!

¹ **coach**: a long-distance bus

Memory Work

From a Railway Carriage

Faster than fairies, faster than witches,
Bridges and houses, hedges and ditches;
And charging along like troops in a battle,
All through the meadows, the horses and cattle;

All of the sights of the hill and the plain
Fly as thick as driving rain;
And ever again, in the wink of an eye,
Painted stations whistle by.

Here is a child who clambers and scrambles,
All by himself and gathering brambles;
Here is a tramp who stands and gazes;
And there's the green for stringing the daisies!

Here is a cart run away in the road,
Lumping along with man and load;
And here is a mill and there's a river;
Each a glimpse and gone for ever!

Robert L. Stevenson

NOTES ON SYNONYMS

The act of travelling can be described by a number of synonyms which differ by various implications (see Notes on Synonyms, p. 18). They all describe the act of going from one place to another (that is why they are synonyms), but differ by the length of time taken by that act, by its purpose, destination or by the method of travelling.

travel *n*: the act of travelling, esp. a long one in distant or foreign places, either for the purpose of discovering something new or in search of pleasure and adventure. (*Freq. in the plural.*); e. g. He is writing a book about his travels in Africa.

journey *n*: the act of going from one place to another, usually taking a rather long time; e. g. It's a three days' journey by train. You'll have to make the journey alone. Going on a journey is always exciting.

voyage *n*: a rather long journey, esp. by water or air; e. g. I'd love to go on a voyage, would you? The idea of an Atlantic voyage terrified her: she was sure to be seasick all the time.

trip *n*: a journey, an excursion, freq. a brief one, made by land or water; e. g. Did you enjoy your week-end trip to the seaside?

tour *n*: a journey in which a short stay is made at a number of places (usu. with the view of sightseeing), the traveller finally returning to the place from which he had started; e. g. On our Southern-England tour we visited Windsor, Oxford, Cambridge, Stratford-on-Avon and then came back to London.

cruise *n* [kruz]: a sea voyage from port to port, esp. a pleasure trip; e. g. The Mediterranean cruise promised many interesting impressions.

hitch-hiking *n*: travelling by getting free rides in passing automobiles and walking between rides; e. g. Hitch-hiking is a comparatively new way of travelling which gives one a chance to see much without spending anything.

ESSENTIAL VOCABULARY (II)

Words

booking-office <i>n</i>	journey <i>n</i>	smoker
cabin <i>n</i>	hitch-hiking <i>n</i>	(smoking-car) <i>n</i>
cargo-ship <i>n</i>	luggage <i>n</i>	speed <i>n</i>
cruise <i>n</i>	luggage-van <i>n</i>	steamer <i>n</i>
deck <i>n</i>	porter <i>n</i>	tour <i>n</i>
dining-car <i>n</i>	rough <i>adj</i>	travel <i>n</i>
engine <i>n</i>	sail <i>v</i>	trip <i>n</i>
fare <i>n</i>	sea-gull <i>n</i>	voyage <i>n</i>
flight <i>n</i>	seasickness <i>n</i>	walker <i>n</i>
guide <i>n</i>	sleeper (sleeping-car) <i>n</i>	wave <i>n</i>

Word Combinations

to go on a journey, trip, voyage, a package tour	to travel second/standard class
to travel by air (train, boat, cruiser, liner, etc.)	to call at a port
to change from train to boat, (cruiser, liner)	to go ashore
(But: to change for a boat. Also: Where do I change for Paris?)	bad (good) sailor
to be seasick, to be travelsick (in any kind of transport)	to make a trip, journey
single ticket	on deck
return ticket (return berth)	on shore
to travel/go first class	to look inviting
	to be due at (a place)
	direct/through train
	you can't beat the train
	a home lover/stay-at-home/ a home-stay type

EXERCISES

I. Answer the questions. Be careful to argue your case well:

1. What means of travel do you know? 2. Why are many people fond of travelling? 3. Why do some people like travelling by train? 4. Do you like travelling by train? What makes you like/dislike it? 5. What are the advantages of a sea-voyage? 6. What are the advantages of hitch-hiking? 7. What kind of people usually object to travelling by sea? 8. What are the advantages and disadvantages of travelling by air? Have you ever travelled by air? How do you like it? 9. What do you think about walking tours? 10. What is, in your opinion, the most enjoyable means of travel? 11. What way of travelling affords most comfort for elderly people? (Give your reasons.) 12. Do you think travel helps a person to become wiser?

II. Fill in appropriate words (consult the list of synonyms on pp. 291—292):.

1. I'd be delighted to go on a sea ..., but my wife has never been a good sailor, so we can't join you. 2. Last week we made a wonderful ... to the mountains. It took us four hours

by coach. 3. The Italian ... was really exciting. We visited a number of wonderful towns and then returned to Rome. The ... back to Moscow by railway took us about three days. 4. It is delightful to come ashore after a long ... and to feel solid ground under one's foot. 5. Many times on his long ... in the depths of Africa, in the jungle of the Amazon he faced danger, starvation and death. 6. At the beginning of the last century going from Petersburg to Moscow was described as "...". Now it is but a night's ... by night train, a six hours' ... by daytrain or an air... of an hour and a half. 7. I'm just reading a very amusing book about a pleasure party making a Caribbean ... in somebody's yacht. 8. Young people are naturally fond of ... as a way of visiting new places and seeing things: it is cheap and gives one a feeling of freedom and infinite horizons. 9. I'm told you're going on a ... to the Far East. 10. They're planning a ... of some Baltic resorts. They've a new car, you know. 11. You're looking pale. A ... to the seaside will do you good.

III. Learn Text B and act out the scene.

IV. Try your hand at teaching.

A. Preparation. Write ten questions based on Text C to provoke answers containing the following phrases: *go on a voyage (journey), sail from, call at a port (ports), go ashore, make a trip (trips), by coach, it was rough, to keep to one's cabin, a good sailor, swimming is delightful there.*

B. Work in Class. Ask your questions and let the students answer them. Correct their mistakes if any. (See "Classroom English", Sections VIII, IX, X.)

V. Retell Text C in your own words.

VI. Fill in prepositions or adverbs where necessary:

Nina: Hello, Alex. I remember somebody told me that you had gone ... an interesting trip ... Siberia.

Alex: I really made a wonderful journey ... the very heart of Siberia. We went ... Krasnoyarsk ... plane and then sailed ... the Yenissei ... a cargo-ship.

Nina: And where did you go ... ashore?

Alex: Oh, ... some spot you are not likely to find ... any map. Well, when we found ourselves ... the bank we immediately started ... the place where our expedition was working.

Nina: Did you go ... car?

Alex: Oh, no! No car could have driven ... those paths. We travelled partly ... foot, and ... some places went ... small rivers and streams ... rowing-boats. We were ... spots where no man's foot had stepped ... us.

Nina: How exciting! So you enjoyed ... the journey, didn't you?

Alex: Every minute ... it, though it was not an easy one.

Nina: Did you return ... air?

Alex: No, ... train. The fact is, I had hardly enough money ... the railway fare, not to say anything ... the plane.

VII. Role-playing.

Work in groups of four or five:

You are a family deciding on the type of holiday you will go on next summer. Then report to the other families on your final decision, explaining the reasons for your choice. Point out advantages and disadvantages, giving warning based on personal experience.

VIII. Translate the following into English:

1. В какие порты будет заходить «Победа»? Зайдет ли она в Дувр? 2. Я не очень люблю морские путешествия. Я плохо переношу море и всегда страдаю морской болезнью. 3. Сегодня вечером наш пароход зайдет в Неаполь. Там мы пересядем в поезд и завтра будем в Риме. 4. Он не мог позволить себе ехать на поезде. Плата за проезд была слишком высока. Домой он добирался пешком и на попутных машинах. 5. В прошлом месяце группа наших студентов совершила интересную поездку по Англии. 6. Море было бурное, и несколько дней пассажиры не выходили из кают. Некоторые из них накануне хвастали, что не знают, что такое морская болезнь. Но и они не показывались на палубе. 7. Свое первое путешествие он совершил на борту старого грузового судна, направлявшегося в Европу. 8. В поезде был всего лишь один спальный вагон, в котором не было ни одного свободного места. Вагона-ресторана не было совсем. Начало поездки нельзя было считать удачным. 9. У

вас есть билет на поезд прямого сообщения? Терпеть не могу пересадок, особенно если много багажа.

IX. Make up dialogues.

Suggested situations:

A. Two friends are discussing different ways of spending their holidays. They both want to travel, but one of them is an enthusiast ready for anything and the other is a cautious and a sceptical person. (Use the following: *there is nothing like travel by air/by sea, etc., it is more convenient to ...; there is none of the ...; speed, comfort and pleasure combined; there is no travel so fine as by ...; the rise and fall of the waves; coming in to the harbour; that's all right for those that like it; when the sea is rough; hitch-hiking; it's risky, isn't it? I prefer to be on the safe side; I'd rather stay at home.*)

B. A person who has just returned from a foreign cruise is answering the questions of an eager listener. (Use the following: *a most exciting experience; I really envy you; do tell me all about it; where did you sail from? what were your ports of call? go ashore; go sightseeing; what was the place that impressed you most? I didn't think much of ...; the journey was tiring; but you did enjoy it, didn't you?*)

C. An old lady is talking to a porter at the railway platform. She keeps forgetting the name of the place she is going to and does not quite know how many pieces of luggage she has. (Use the following: *will you see to my luggage? where for, madam? it just slipped my memory; it's a sort of resort place; would you like me to have these trunks put in the luggage-van? where on earth is that suitcase? it will never go on the luggage-rack; I must have a seat facing the engine; dear me, I'm sure to miss the train; is it a through train? I hate to change; when are we due to arrive?*)

X. a) Translate the following fragment into Russian in written form:

When your ship leaves Honolulu they hang 'leis' round your neck, garlands of sweet-smelling flowers. The wharf is crowded and the band plays a melting Hawaiian tune. The people on board throw coloured streamers to those standing

below, and the side of the ship is gay with the thin lines of paper, red and green and yellow and blue. When the ship moves slowly away the streamers break softly, and it is like the breaking of human ties. Men and women are joined together for a moment, by a gaily coloured strip of paper, red and blue and green and yellow, and then life separates them and the paper is sundered, so easily, with a little sharp snap. For an hour the fragments trail down the hull and then they blow away. The flowers of your garlands fade and their scent is oppressive. You throw them overboard.

(From "The Trembling of a Leaf"
by W. S. Maugham)

b) Compare the seeing-off ceremony described in the fragment with the one you read about in the story "Seeing People Off".

c) Comment on the second part of the fragment beginning with the words "...it is like the breaking of human ties". What does the description symbolize? Comment on the stylistic aspect of the fragment.

XI. a) Read the text below and translate it into Russian orally:

A Sea Trip

"No", said Harris, "if you want rest and change, you can't beat a sea trip."

I objected to the sea trip strongly. A sea trip does you good when you are going to have a couple of months of it, but, for a week, it is wicked.

You start on Monday with the idea that you are going to enjoy yourself. You wave an airy adieu to the boys on shore, light your biggest pipe and swagger about the deck as if you were Captain Cook, Sir Francis Drake, and Christopher Columbus all rolled into one. On Tuesday you wish you hadn't come. On Wednesday, Thursday and Friday, you wish you were dead. On Saturday you are able to swallow a little beef tea, and to sit up on deck, and answer with a wan, sweet smile when kind-hearted people ask you how you feel now. On Sunday, you begin to walk about again, and take solid food. And on Monday morning, as, with your bag and umbrella in your hand, you stand by the gangway, waiting to step ashore, you begin to thoroughly like it.

I remember my brother-in-law going for a short sea trip once for the benefit of his health. He took a return berth from London to Liverpool; and when he got to Liverpool, the only thing he was anxious about was to sell that return ticket.

It was offered round the town at a tremendous reduction; so I am told; and was eventually sold for eighteen pence to a youth who had just been advised by his medical man to go to the seaside, and take exercise.

"Seaside!" said my brother-in-law, pressing the ticket affectionately into his hand; "why, you'll get enough to last you a lifetime; and as for exercise! why, you'll get more exercise, sitting down on that ship, than you would turning somersaults on dry land."

He himself — my brother-in-law — came back by train. He said the North-Western Railway was healthy enough for him.

*(From "Three Men in a Boat"
by Jerome K. Jerome. Adapted)*

b) Answer the following questions:

1. What made the narrator object to the sea trip? 2. Why did his brother-in-law sell his return ticket? 3. How did he describe the advantages of a sea trip to the youth who bought his ticket?

c) Point out the lines and passages that you consider humorous. Is it humour of situation or humour of words? (Analyse each case separately.)

XII. Speak individually or arrange a discussion on the following:

1. What attracts people in the idea of travelling?
2. Is the romantic aspect of travelling still alive in our time?
3. The celebrated travellers of the past.
4. Where and how would you like to travel?

XIII. Try your hand at teaching.

1. Arrange and run a conversation on the following text:

The Only Way to Travel Is on Foot

When anthropologists turn their attention to the twentieth century, they will surely choose the label "Legless Man" Histories of the time will go something like this: "In the

twentieth century people forgot how to use their legs. Men and women moved about in cars, buses and trains from a very early age. The surprising thing is that they didn't use their legs even when they went on holiday. They built cable railways, ski-lifts and roads to the top of every huge mountain."

The future history books might also record that we did not use our eyes. In our hurry to get from one place to another, we failed to see anything on the way. Air travel gives you a bird's-eye view of the world. Car drivers in particular, never want to stop. The typical twentieth-century traveller is the man who always says 'I've been there' — meaning, "I drove through it at 100 miles an hour on the way to somewhere else."

When you travel at high speeds the present means nothing: you live mainly in the future, because you spend most of your time looking forward to arriving at some other place. But actual arrival when it is achieved, is meaningless. You want to move on again. The traveller on foot, on the other hand, lives constantly in the present. He experiences to present moment with his eyes, his ears and the whole of his body. At the end of his journey he feels a delicious physical weariness. He knows that sound satisfying sleep will be his: the just reward of all true travellers.

Arguments:

For:

1. Even on holiday: cable railways, ski-lifts, roads to tops of mountains.
2. When travelling at high speeds present means nothing: life in future.
3. Traveller on foot: lives constantly in present.
4. Typical twentieth-century traveller: "I've been there." Italy, Delhi, Irkutsk; through at 100 miles an hour.

Against:

1. Foolish to climb a mountain when there's a railway or road up it.
2. Travelling at high speeds is a pleasure in itself.
3. Travelling on foot: exhausting: you get nowhere fast.
4. It's now possible to see many countries, meet people of all nationalities.

2. Think of some other arguments and counter-arguments to carry on the discussion. (See "Classroom English", Section IX.)

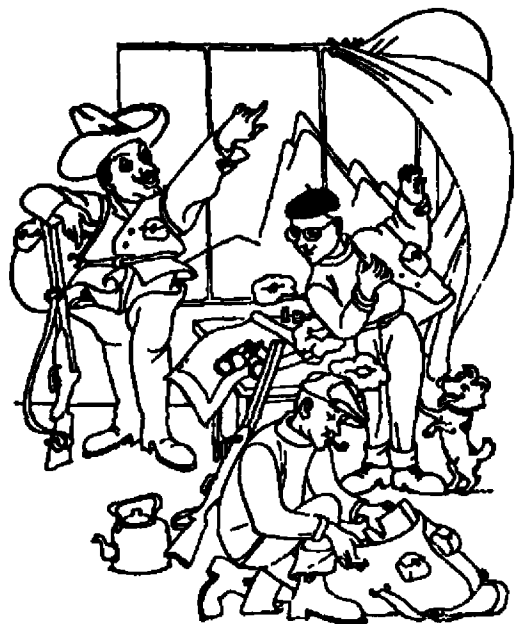
XIV. A. Do you know how to act sensibly when out in the wilds? If not, the text below might help you:

If you are setting off on a walking tour, take a compass, a map and first-aid equipment with you. Even the most experienced can lose their way in the vast uninhabited areas. If you get lost don't lose your head. Instead be sensible, try to give some indication of where you are and keep yourself warm. And remember: never go off alone, and inform someone at your point of departure where you intend to go, and what route you intend to take.

B. Describe the pictures. Use the suggested phrases.

C. See if the travellers have acted sensibly. Support your idea.

a) give me a walking tour every time; you can't beat (hitch-) hiking; need you take so much luggage? b) to get to wild, uninhabited places; to be hardly able to go on; to be nearly drowned in a swamp; unimaginable hardships; to overcome the obstacles; c) there was a turn in the weather, it was pouring; flashes of lightning, rolls of thunder; I wish I were in a railway carriage now!; d) to climb the steepest rocks; to face the danger of ...; to get to places where no man's foot has ever stepped; e) to reach the top in safety; to be hardly able to believe one's eyes; you could knock me down with a feather.







STUDIES OF WRITTEN ENGLISH

VIII

Different patterns of writing (see "Studies" in Unit One) seldom occur alone, more often they blend into one another, especially in letter writing.

Letter is a specific kind of written composition involving a concrete writer, message and a concrete reader. In many ways it is a free composition. A letter is in a sense, a theme, governed by the same rules of writing that govern every other kind of composition. It must be clear, well organized, coherent. And it should be interesting.

But a letter is also governed by certain other laws, or conventions of usage, which the letter writer cannot ignore.

These are the parts of a letter: the heading, the inside address, the greeting, the body of the letter, the complimentary close, the signature.

For each of these parts usage has prescribed certain set forms depending on different types of letters — personal or business letters, informal or formal social notes.

The heading. The parts of a heading, written in the following order, are the street, address, the name of a city or town (the name of the state in the U.S.A.), the date, *e. g.*

Vine Cottage
Oxford Road
Abingdon-on-Thames
13 May 19...

Note: In Great Britain very often the house is not numbered but has a "proper" name, like "Vine Cottage",

The inside address. In a business letter the inside address is the address of the person written to. In personal letter the inside address is usually omitted.

In a business letter it is always correct to use a personal title with the name of the person addressed. A business title should not precede the name. Correct personal titles are: Mr., Mrs., Miss, Dr., Professor, Messrs., *e. g.*

Dr. T. C. Howard
Superintendent of Schools

The Greeting. The following forms are correct for business and professional letters:

Gentlemen:	Ladies:
Dear Sir:	Dear Madam:
My dear Sir:	My dear Madam:
Dear Mr. Warren:	Dear Miss Howard:

In personal letters either a colon or a comma may be used after the greeting. A comma is considered less formal. In personal letters the range of greetings is unlimited and informal, like "My own Lovey-Dovey" of Judy's "Dear Daddy Long-Legs".

The Body of the Letter. A good letter should be clear, direct, coherent, dignified and courteous.

The Complimentary Close. Correct forms for business letters are:

Yours truly,
Yours very truly,
Very truly yours,
Respectfully yours,
Faithfully yours.
Sincerely yours,
Yours sincerely,
Cordially yours.

The Signature. Some of the conventions should be observed: a) neither professional titles, nor academic degrees should be used with a signature; b) an unmarried woman should sign herself as Miss Laura Blank, but she may place Miss in parentheses before her name if she feels that it is necessary for proper identification; c) a married woman or a widow signs her own name, not her married name. For example, Diana Holiday Brown is her own name; Mrs. George Brown is her married name,

Here is an example of a business letter:

Dear Miss Carnaby,

Allow me to enclose a contribution to your very deserving Fund before it is finally wound up.

Yours very truly,
Hercule Poirot.

Assignments:

1. Go over the letters (see Unit Five) and copy down the samples of the complimentary close.
2. Write a reply to Judy's letter as if you were the person she wrote her letter to.
3. Write a letter to a friend sharing the memories of your holiday trip and your feelings at the station on the day of departure.
4. Write a letter to your dean in which you request permission to stay at your parents' several days more. Give your reason clearly and convincingly.

XV. Film "Mr. Brown's Holiday". Film Segment 8 "Caught in the Rain" (On the Way to Yeovil). a) Watch and listen, b) Do the exercises from the guide to the film.

LABORATORY EXERCISES (II)

1. Listen to the text "Different Means of Travel", mark the stresses and tunes. Repeat it following the model.
2. Listen to the conversation "At the Station", mark the stresses and tunes; repeat after the tape. Learn the text by heart.
3. Listen to the dialogue "A Voyage Round Europe", mark the stresses and tunes. Repeat the text following the model and record your variant. Compare your variant with the model and correct your pronunciation mistakes.
4. Write a spelling-translation test: a) translate the phrases into English; b) check them with the key.
5. Listen to the text "A Tragedy in the Air". Pick out from the text and write down the phrases that sound unfamiliar to you. Write their Russian translation, using a dictionary (oral and written work).
6. Listen to the anecdotes. Put down the word combinations you find useful. Act them out in class (oral and written work).
7. Listen to the poem "From a Railway Carriage". Mark the stresses and tunes. Repeat after the tape. Learn it by heart.

CURIOSITY QUIZ FOR EAGERS

- What do you know about
1. Christopher Columbus and the history of his discovery? Why wasn't America named in his honour? After whom was it named and why?
 2. Captain Cook, Sir Francis Drake, Roald Amundsen, Mickloukha-Macklay, the Papanin expedition?
 3. The Mystery of the Atlantis, the Mystery of the Bermudian Triangle, the Mystery of the Easter Isle, the Loch Ness Monster?

UNIT NINE

I

SPEECH PATTERNS

1. They were about Mrs. Burlow's age, *so were the attendants.*

"I tell you I was moved. So were you, I dare say."

"I wasn't trying to act. I really felt." "So did I, my boy," said Le Ros.

My friend guessed what mystery they were talking about So did I.

She was greatly impressed by Laurence Olivier's acting So were they.

2. *Rose thought him quite funny.*

Christine thought this cheque for twenty guineas rather strange.

They always found Le Ros magnetic.

The Trasker girls considered Fabermacher very romantic

For the first time in a long while Erik thought himself wonderfully free.

3. *She saw his face peering through that mask.*

Lanny saw Gret Villier sitting at the table motionless and impersonal.

When passing a coffee stall Lanny noticed two white men staring at him.

Jim and his mother heard the blind man approaching the door.

It was easy to imagine Ida performing as the keeper of a second-rate club.

Dave frowned as he saw Dan leaving.

4. Rose wanted him *to stop clowning* for them.

When Erik finished reading the letter, he couldn't take his eyes off the paper.

Presently Tom picked up a straw and began trying to balance it on his nose.

The sailor began rowing towards the harbour's mouth.

Meanwhile she went on talking in her earnest, convincing voice.

EXERCISES

I. Change the sentences, using the patterns:

P a t t e r n 2: 1. The Murdstones thought that David was disobedient. 2. Everybody found that there was something mysterious about Lady Alroy. 3. We thought that the last scene was quite impressive. 4. I found that the stranger's voice was vaguely familiar to me. 5. Huck Finn couldn't bear his new life at the widow's, in his opinion it was extremely dull.

P a t t e r n 3: 1. Sabina came into the hall, she saw that he was sitting at the telephone. 2. We watched how the seers-off were shuffling from foot to foot. 3. Outside he found that Joe was standing on the platform. 4. She watched how he was waving farewell to his friends. 5. I saw that Bob was playing centre forward.

P a t t e r n 4: 1. Erik started to read the letter again. 2. Soon the porters began to pull luggage along the platform. 3. At last Jack finished to write numerous letters of introduction. 4. Lev Yashin began to play football when he was a teen-ager. 5. Burton's namesake started to play poker and went broke. 6. The Gadfly pulled a chrysanthemum from the vase and began to pluck off one white petal after another.

II. Think of a situation. Suggest a beginning matching up the end. Use the proper pattern:

P a t t e r n 1: 1. ...; so were all the passengers. 2. ...; so did we. 3. ...; so am I. 4. ...; so can we. 5. ...; so have I. 6. ...;

so have you. 7. ...; so was our coach. 8. ...; so did the goalkeeper. 9. ...; so did the opponent. 10. ...; so were our neighbours. 11. ...; so was our luggage. 12. ...; so is she.

Pattern 2: 1. ... vaguely familiar. 2. ... quite sociable. 3. ... rather impressive. 4. ... obedient. 5. ... quite different. 6. ... valuable.

Pattern 3: 1. ... serving another meal. 2. ... making a pause in his story. 3. ... rubbing his hands with delight. 4. ... shrugging her shoulders. 5. ... passing the bread-plate to the man next to him. 6. ... curling her lip and showing her disgust for the scene.

Pattern 4: 1. ... stopped breathing. 2. ... started filling in the application form. 3. ... stopped shivering with cold. 4. ... began trembling with fear. 5. ... stopped making notes. 6. ... finished reading aloud.

III. Translate the following into English. Use the patterns:

Pattern 1: 1. Они только что проводили своих родственников на станцию. — Мы тоже. 2. В воскресенье мы обедали в гостях. — Мы тоже. 3. Я люблю бифштекс немного недожаренным. — Мой брат тоже. 4. Им до смерти наскучил его рассказ. — Нам тоже. 5. Леня непростительна и невежество тоже. 6. Ее сын непослушный. — И мой тоже. 7. Это мое окончательное решение; надеюсь, и ваше тоже. 8. Наши попутчики оказались общительными и милыми людьми. — Наши тоже.

Pattern 2: 1. Рикардо встречал Овода раньше и считал его довольно странным (odd). 2. Джуди считала себя совершенно невежественной во многих вопросах. 3. Когда Джек впервые увидел леди Гвендолен (Gwendolen), он нашел ее совершенно очаровательной. 4. Герствуд (Hurstwood) не считал, что Кэрри достаточно талантлива для сцены, но думал, что сама идея зарабатывать таким образом на жизнь вполне разумна (sensible). 5. Розмэри считала свой поступок благородным и довольно смелым (daring). 6. Росс считал, что американцы общительны, англичан он находил негостеприимными. 7. Он искренне думал, что его работа очень полезна.

Pattern 3: 1. С другого конца стола Эндрю наблюдал, как оперирует Чарльз Айвори. 2. Том и Бекки увидели, что через маленькое отверстие в пещере мерцает (to glimmer) свет. 3. Все кто стоял на палубе, наблюдали, как садится солнце. 4. Я не

могу себе представить, что он занимается спортом. 5. Мы видели, как вы здоровались с ним за руку. 6. Бедняга был страшно удивлен, когда он услышал, что Бертон предлагает ему работу.

Pattern 4: 1. Джемма никогда не переставала думать, что она виновата в смерти Артура. 2. Вскоре люди начали приходить группами. 3. Он так и не смог бросить курить и загубил свое здоровье. 4. Капитан внезапно прекратил разговор и начал изучать карту. 5. Перестаньте обращаться с ним как с маленьким непослушным мальчиком.

IV. Respond to the following statements and questions, using the patterns:

Pattern 1: 1. Le Ros was delighted to see his old acquaintance. 2. Some people feel rather stiff on the platform. What about you? 3. My friends liked the film "Quiet Flows the Don." What about yours? 4. Celia loved Lanny. What about Sarie? 5. Stephen Leacock is a famous humorous writer. What about Mark Twain? 6. Some people like things made to order. What about your friend? 7. I'd rather read something by Chekhov, would you? 8. St. Paul's Cathedral is a fine specimen of architecture. Unfortunately I didn't see Westminster Abbey. 9. Martin Eden lived under very hard conditions when he was young. What about Jack London himself? 10. I find this exercise extremely easy.

Pattern 2: 1. What do you think about Shakespeare's plays? 2. How do you find the screen version of "War and Peace"? 3. In my opinion Ch. Dickens' language is rather difficult. 4. What would you say to a day or two in the mountains? 5. What is your impression of the Tower of London? 6. What do you think of hitch-hiking as a means of travel? 7. How did you find the last film you saw? 8. What do you think of Le Ros's occupation? 9. Some people like travelling by air. 10. What is your opinion about the English language?

Pattern 3: 1. Have you ever watched the sunrise? 2. Did you have a chance to hear how your friend was reciting at concerts? 3. Can you imagine that you are teaching a class of small children? 4. Do you hear any noise? It's coming from above, isn't it? 5. What kind of people can you see on the platform and what are they doing there?

Pattern 4: 1. When did you start to learn English? 2. Which of your friends have started to learn a second foreign language? 3. When do they finish to serve meals in your canteen? 4. We shall begin to write the test when everybody comes.

V. Write 12 questions suggesting answers with these patterns. (The questions in Ex. IV may serve as a model.)

T E X T. ROSE AT THE MUSIC-HALL

From "They Walk in the City" by J. B. Priestley

Priestley, John Binton (1894 – 1984) is the author of numerous novels, plays and literary essays well-known all over the world. Of his pre-war novels the most famous are "The Good Companions", "Angel Pavement", "They Walk in the City", and "Wonder Hero". His war novels "Blackout in Greatley", "Daylight on Saturday" and "Three Men in New Suits", were very popular with the readers during and after the Second World War. The daring and unusual composition of some of his plays (such as "Dangerous Corner", "Time and the Conways") is a device for revealing people's real selves hidden under conventional masks.

Priestley loves people. His favourite character is a little man, an unimportant shy person, lost in the jungle of the big city, helpless in the face of forces which he cannot combat. In the description of an elderly comic actor in the given extract you will find something of the sad tenderness and compassion characteristic of Priestley's attitude towards "little men".

When they arrived at the music-hall,¹ the doors for the second house were just opening,² and they walked straight into the stalls, which were very cheap. The audience made a great deal of noise, especially in the balcony. Mrs. Burlow led the way to the front and found two very good seats for

¹ **music-hall:** a hall or theatre used for variety entertainment: songs, dancing, acrobatic performances, juggling. (N o t e: "music-hall" must not be confused with "concert-hall".)

² **the doors for the second house were just opening:** the second performance was about to begin. In music-halls and in circuses two or more performances with the same programme are given every day.

The same term is used with reference to cinemas: the first (second, third) house первый (второй, третий) сеанс.

them. Rose bought a programme for twopence, gave it to Mrs. Burlow, then looked about her brightly.

It was a nice friendly little place, this music-hall, warmer and cosier and altogether more human than the picture theatres³ she usually attended. One thing she noticed. There were very few young people there. They were nearly all about Mrs. Burlow's age. So were the attendants. So were the members of the orchestra, who soon crept into their pit, wiping their mouths. Very few of the turns⁴ were young; they themselves, their creased and fading scenery, their worn properties, their jokes and many of their songs were getting on in years. And the loudest applause always came when a performer said he would imitate "our dear old favourite" So-and-so, and named a music-hall star that Rose had never heard of, or when a singer would tell them that the new songs were all very well in their way but that the old songs were best and he or she would "endeavour to render" one of their old favourite ditties. The result of this was that though the whole place was so cosy and friendly, it was also rather sad. Youth had fled from it. There was no bloom on anything here. Joints were stiff, eyes anxious behind the mask of paint.

One turn was an eccentric fellow with a grotesque make-up, a deadwhite face and a very red nose, and his costume was that of a ragged tramp. He made little jokes, fell over himself, and then climbed on to the back of a chair, made more little jokes and played the accordion. Rose thought him quite funny at first, but very soon changed her mind about him. She was sitting near enough to see his real face, peering anxiously through that mask. It was old, weary, desolate. And from where she sat, she could see into the wings and standing there, never taking her eyes off the performer,

³ picture theatre (*colloq.*): a cinema

⁴ turns: (*here*) actors taking part in the programme. Turn — a short performance on the stage of a music-hall or a variety theatre (номер программы). The programme of a variety performance usually consists of various turns.

was an elderly woman, holding a dressing gown in one hand and a small medicine glass in the other. And then Rose wanted him to stop clowning for them, wanted the curtain to come down, so that he could put on that dressing gown, drink his medicine or whatever it is, and go away with the elderly woman, and rest and not worry any more.

But she said nothing to Mrs. Burlow, who was enjoying herself, and laughing and clapping as hard as anyone there, perhaps because she too was no longer young and was being entertained by people of her own age.

VOCABULARY NOTES

1. way *n* 1. путь, дорога, *e. g.* The way we took lay through the forest. *Syn.* road, path, track.

2. направление, *e. g.* Can you show me the way to Trafalgar Square? (Как пройти...?)

Note: way is but seldom used to denote a specially built means of communication between two places, the usual word for which is road; way is more often used to denote direction, *e. g.* I can show you the way to the nearest village (*i. e.* I can tell you what direction you should take in order to get to the village). But: I can show you a very good road to the village.; path denotes a track made by the feet of people who pass along (тропа, тропинка) as a path through the woods. Of the three synonyms abstract usages are most typical of way, *e. g.* way to knowledge, way to happiness, etc., path is also sometimes used in such combinations, as "The Path of Thunder", dangerous path, etc.

to make one's way идти вперед, проходить, *e. g.* They made their way through the silent streets of the sleeping city.

to lead the way вести за собой, идти во главе, *e. g.* The guide led the way through the forest till we reached a narrow path. This way, please. Пожалуйста, пройдите сюда.

on the way по дороге, *e. g.* Let's discuss it on the way home.

to lose one's way заблудиться, *e. g.* The children lost their way in the forest.

by the way кстати, между прочим, *e. g.* By the way, what was it she told you?

to be (stand) in smb.'s way мешать, стоять поперек дороги, *e. g.* Let me pass, don't stand in my way. They couldn't even talk in private: there was always someone in the way. What was it that stood in the way of her happiness?

to be (get) out of smb.'s way не мешать, не препятствовать, уйти с дороги, *e. g.* Get out of my way! I shall get her out of the way for ten minutes, so that you can have an opportunity to settle the matter.

in one's (own) way в своем роде, *e. g.* The music was unusual but quite beautiful in its own way.

to have (get) one's own way настоять на своем, добиться своего, *e. g.* She likes to have her own way in everything. Have it your own way.

way out выход из положения, *e. g.* That seems to me a very good way out. *Proverb:* Where there's a will there's a way.

2. attend vt/i 1. посещать, присутствовать, *e. g.* All children over seven attend school in our country.

2. прислуживать, обслуживать, *e. g.* She was tired of attending on (upon) rich old ladies who never knew exactly what they wanted.

attendant *n* служитель (в театре — билетер, капелдинер), *e. g.* The attendant will show you to your seats.

attendance *n* 1. присутствие, посещаемость, *e. g.* Attendance at schools is compulsory. The attendance has fallen off. Your attendance is requested.; 2. обслуживание; уход; услуги, *e. g.* Now that the patient is out of danger the doctor is no longer in attendance.

3. wear (wore, worn) vt/i 1. носить (одежду), быть одетым во что-л., *e. g.* At the party she wore her wedding dress and he said she looked like a lily-of-the-valley. You should always wear blue: it matches your eyes.

Syn. to have smth. on

to wear make-up (paint, rouge) употреблять косметику, краситься

to wear scent душиться

2. изнашивать, протирать, *e. g.* I have worn my shoes into holes. The carpet was worn by the many feet that had trodden on it.

3. **носиться** (о платье, обуви и т. д.), *e. g.* This cloth wears well (badly).

wear *n, e. g.* This style of dress is in general wear now. Сейчас все носят платья этого фасона. Clothes for everyday wear. Одежда на каждый день. Shoes for street wear. Туфли для улицы.

footwear обувь

underwear белье

4. **anxious** *adj* 1. озабоченный, тревожный, беспокойный, *e. g.* I am anxious about his health. Her face was calm, but the anxious eyes betrayed something of what she felt.

Syn. worried, troubled, *e. g.* She always gets worried about little things.

2. сильно желающий чего-л., *e. g.* He works hard because he is anxious to succeed. The actor was anxious to please the audience.

Syn. eager, *e. g.* Isn't he eager to learn?

anxiety *n* 1. беспокойство, тревога, опасение, забота, *e. g.* We waited with anxiety for the doctor to come. All these anxieties made him look pale and tired.

Syn. worry

2. страстное стремление к чему-л., *e. g.* That anxiety for truth made Philip rather unpopular with some of his school-mates.

anxiously *adv* с беспокойством, с волнением, *e. g.* We anxiously waited for his arrival.

Not e: Cf. the synonyms to be anxious, to worry, to trouble, to bother. The range of meaning of worry is wide: it can denote emotional states of different intensity whereas its synonyms are narrower in meaning. In the sentence "His long absence worried his mother very much" worry expresses a strong feeling of anxiety. It is also possible to say: "It made her very anxious." The intensity of feeling is slightly weaker here; trouble denotes a still weaker emotion; bother describes rather a state of irritation and dissatisfaction than of anxiety. Sometimes either of the synonyms can be used in one and the same sentence. The difference lies in the intensity of the emotion expressed by each verb, *e. g.* Don't let that bother you (= don't think about it; it is unimportant). Don't let that trouble you (nearly the same, but also: Don't get nervous about it). Don't be anxious about it. (The feeling of fear and anxiety is stronger here than in the previous example). Don't let that worry you (= don't let that spoil your mood; don't fear that smth. bad will happen).

5. make (made, made) vt/i 1. делать, производить; готовить, *e. g.* What is the box made of?

2. становиться, оказываться, *e. g.* I'm sure she'll make an excellent teacher.

3. заставлять, *e. g.* We'll have to make him take the medicine.

Note: In this meaning **make** is followed by a complex object. (Observe the absence of **to** with the infinitive!)

to make a mistake делать ошибку, ошибаться

to make a report делать доклад

to make (a) noise шуметь

to make a (the) bed стелить постель

to make friends with smb. подружиться с кем-л., *e. g.* Soon she made friends with her fellow-passengers. She easily makes friends.

to make oneself at home чувствовать себя как дома, *e. g.* Come in and make yourself at home.

to make a joke (jokes) шутить, острить, *e. g.* Why do you always make jokes? Can't you be serious?

Note: **Make** is also used with numerous adjectives giving emotional characteristics, as **to make smb. happy** (angry, sad, etc.).

to make up 1. составлять (рецепт, список и т. д.), *e. g.* Before packing make up a list of things you are going to take.; 2. выдумывать, *e. g.* You are a fool to listen to his story. He has made it all up. Make up your own sentences using the new words.; 3. гримировать(-ся), краситься, *e. g.* How long will it take the actors to make up? She was so much made up that I didn't recognize her at first.; 4. мириться, *as* I am sorry for what I said. Let's make it up. You'd better make it up with Ann.; 5. возмещать, компенсировать, *e. g.* We must make up for lost time. Won't you let me try to make up for all I've failed to do in the past?

to make up one's mind = to decide

make-up *n* грим, косметика, *e. g.* Why should you spoil your pretty face with all this make-up? The woman uses too much make-up (...слишком сильно красится).

6. hold (held, held) vt/i 1. держать, *e. g.* She was holding a red rose in her hand.

to hold on to smth. держаться за что-л., *e. g.* Holding on to a branch, he climbed a little higher. Hold on to the railing, it's slippery here.

to hold a meeting проводить собрание, *e. g.* A students' meeting was held in our department yesterday.

2. вмещать, содержать в себе, *e. g.* How many people will this lecture-hall hold?

3. держаться (*о noroge*), *e. g.* Will this weather hold?

hold *n*

to catch (get) hold of smth. ухватиться за что-л., схватить что-л., завладеть чем-л., *e. g.* He nearly fell down, but managed to catch hold of his companion's arm. The child got hold of a bright flower.

to keep hold of smth. удерживать, не выпускать, *e. g.* With every minute it became harder and harder to keep hold of the slippery ropes.

to lose hold of smth. выпустить (*из рук*), *e. g.* It wasn't her nature to lose hold of anything she had got hold of.

7. entertain *vt/i* 1. принимать гостей (*rather formal*), *e. g.* We are entertaining a lot.; 2. развлекать, занимать, *e. g.* We were all entertained by his tricks.

entertaining *adj* развлекательный, занимательный, *e. g.* The conversation was far from entertaining. In fact, it was horribly dull.

Syn. amusing

entertainment *n* развлечение, зрелище, представление, *e. g.* There are many places of entertainment in any big city.

ESSENTIAL VOCABULARY (I)

Words

anxiety <i>n</i>	attendant <i>n</i>	imitate <i>v</i>
anxious <i>adj</i>	audience <i>n</i>	make <i>v</i>
anxiously <i>adv</i>	entertain <i>v</i>	make-up <i>n</i>
attend <i>v</i>	entertainment <i>n</i>	wear <i>v</i>
attendance <i>n</i>	hold <i>v, n</i>	wings <i>n, pl</i>
		wipe <i>v</i>

Word Combinations

to make (a) noise	a long way from
to lead the way (to)	to lose one's (the) way
to look about oneself	to be (get) out of the way
about (of) smb.'s age	to have one's (own) way
members of the orchestra	to catch hold of smth.
anxious (worried) about smth.	to keep hold of smth.
to make jokes	to lose hold of smth.
to make oneself at home	to hold a meeting
to make up smth.	to hold on to smth.
to make one's way	

EXERCISES

I. Read the text and explain the following points (A. Grammar, B. Word usage, C. Style):

A. 1. Explain the use of tenses in: a) "...a performer said he would imitate 'our dear old favourite' So-and-so, and named a music-hall star that Rose had never heard of"; b) "Youth had fled from it"; c) "She was sitting near enough..."

2. Explain the use of all the articles in the fragment beginning with "One turn was an eccentric fellow", and ending with "played the accordion."

B. 1. How do you understand the word *human* in "...altogether more human than the picture theatres..."?

2. a) Explain the meaning of the italicized words in the following: "Very few of the turns were young; they themselves, their *creased* and *fading* scenery, their *worn* property were *getting on in years*"; b) What kind of atmosphere is created by this description? Which characteristic feature of the place is specially emphasized?

3. What is the meaning of the word *bloom* in "There was no bloom on anything here"? What kind of image is created by the sentence?

4. Explain the meaning of the words *anxious* in "eyes anxious behind the mask of pain" and *anxiously* in "his real face peering anxiously through that mask." (*Anxious* implies

fear. Why is the emotion of fear emphasized in these two sentences?)

C. 1. Explain the effect achieved by inversion in: a) "One thing she noticed"; b) "...Standing there, never taking her eyes off the performer, was an elderly woman..." (See Notes on Style, p. 277).

2. a) What is the effect achieved by the syntactical parallelism in: "...So were the attendants. So were the members of the orchestra"? b) Find another case of syntactical parallelism in the last passage but one and comment on it.

II. Transcribe the following words and translate them into Russian:

anxiety, arrival, attendance, imitate, altogether, twopence, properties, creased, wearing, weary, audience, straight, desolate, joint, anxious, grotesque, ragged, perhaps, endeavour.

III. a) Find in the text sentences with:

a great deal of, very few, very few of, many of
and write your own sentences with the same word-combinations.

b) Find in the text sentences with:

altogether, nearly, usually, then, at first, soon, whatever it is, any more, no longer

and write your own sentences with the same words and phrases.

IV. Answer the questions:

1. When did Rose and Mrs. Burlow arrive at the music-hall? 2. Where were their seats? 3. Were the stalls expensive? 4. In what way did the audience behave? 5. What kind of place was the music-hall? What was its most characteristic feature? 6. Were the attendants and the members of the orchestra young or elderly people? 7. What did the scenery and the properties look like? 8. When did the loudest applause come? Why? 9. Why does the author say that the music-hall was rather sad though it was cosy and friendly? 10. Why were the actor's eyes anxious behind the mask of paint? 11. What did the man in the costume of a tramp do

on the stage? 12. Did Rose like his acting? 13. What did she see in the wings? 14. Why did she say nothing to Mrs. Bur-
low? 15. How does this episode characterize Rose? 16. What
does the author want to tell us by this episode?

V. Search the text for adjectives and classify them into two groups according to "positive" and "negative" qualities as suggested by the context (e. g. 1) great, good, nice... and 2) cheap, creased...). When the list is ready, describe some place and its atmosphere using the adjectives of each group.

VI. Tell the story of Rose as your own experience in the past.

VII. Study Vocabulary Notes and a) translate the examples; b) give synonyms of:

road *n*, eager *a*, amusing *a*, wear *v*;

c) give antonyms of:

to find one's way, to lose hold of;

d) give derivatives of:

attend, entertain, wear.

VIII. Fill in with:

a) *be anxious, worry, trouble, bother.*

1. She always ... when she doesn't get my letters for a long time. 2. The letter that informed us of her unexpected departure greatly ... me. 3. I knew that he would willingly help me, but I didn't like to ... him. 4. Don't ...! Dinner will be ready on time. 5. The child is very weak, and I can very well understand that it ... you. 6. Don't ... about the taxi. I'll get you home in my car. 7. I felt that he didn't pay any attention to what I was saying. I decided that he ... about something. 8. I shouldn't like to ... you with my tiresome affairs. 9. The climate is very bad there, and I ... about her health. 10. I'm sorry to ... you, but I need his address badly.

b) *anxious* and its derivatives:

1. What are you so ... about? 2. Her ... face was pale. 3. We were full of ... and worry. 4. Michael was ... to find a job. 5. I was ... waiting for his answer. 6. His ... for success made him many enemies. 7. ... makes people older.

c) *attend* and its derivatives:

1. From the age of seven till seventeen I ... school. 2. The ... at lectures has fallen off. 3. In this hotel you will be well ... on. 4. Your ... is requested.

d) *entertain* and its derivatives:

1. Who(m) are you ... at dinner tonight? 2. His jokes didn't ... us much. 3. The play was not very ... 4. Do you know any places of ... in this town? 5. Do they often ...?

IX. Translate these sentences into Russian:

1. What makes you think he knows the truth? — Everything. His look. The way he talked at dinner. 2. She smiled in that charming way of hers. 3. He spoke on one note. It gave Kitty the impression that he was speaking from a long way off. 4. He had particularly congratulated us on the way we had done the difficult job. 5. I didn't know which way to look. 6. I really can't get used to the new ways. 7. Is that the way you feel towards us? 8. She threw my slippers into my face. She behaved in the most outrageous way. 9. Isabel didn't want to stand in Larry's way. 10. Sophie pushed her way through the dancers and we lost sight of her in the crowd. 11. I made way for him to go up the stairs. 12. Suzanne's mother could hardly live on her pension with prices the way they were. 13. They had been to Chartres and were on their way back to Paris. 14. I saw the waiter threading his way through the tables. 15. The room had a narrow iron bed and by way of furniture only the barest necessities.

X. Translate these sentences into English, using the word *way*:

1. Детям не разрешали ходить одним на озеро. Но они однажды сделали по-своему и все-таки пошли туда, не сказав никому ни слова. По дороге домой они чуть не заблудились. К счастью, они встретили старого лесничего (forester), который помог им добраться домой. 2. Она рассказала об этом весело, в своей обычной очаровательной манере. 3. Не сказав ни слова, он направился к двери. 4. Я не знаю этих мест, не могли бы вы повести нас туда? 5. Какой же выход из положения вы предлагаете? 6. Боюсь, что стол здесь будет вам мешать.

XI. Make up dialogues:

- a) between Rose and Mrs. Burlow (after the performance);
- b) between the old clown and his wife (before he went on to the stage);
- c) between two readers (about the episode described in the passage and the author of the story).

XII. Insert prepositions or adverbs where necessary:

1. Don't worry your pretty little head ... the mysterious visitor. 2. By arranging good marriages for her daughters she expected to make ... all the disappointments of her own career. 3. He sat quite still and stared with those wide immobile eyes of his ... the picture. 4. He has a bath ... cold water every morning. — Oh! He is made ... iron, that man. 5. Are we ... the way? — No, you couldn't have come more fortunately. 6. I suppose it was natural ... you to be anxious ... the garden party. But that's all ... now. There's nothing more to worry ... 7. He arrived ... the Lomond Hotel, very hot and sweaty and exhausted and had an obscure feeling that they would take one look ... him and then ask him to go ...

XIII. Make up a story, using the words and phrases from Essential Vocabulary I.

XIV. Translate the following sentences into English:

1. Войдя в холл, она посмотрела вокруг и направилась к зеркалу. 2. Она ухватила за мою руку, чтобы не упасть. 3. Мы спускались к реке, держась за ветки деревьев. 4. Целый вечер мальчуган не выпускал из рук игрушку. 5. Больной был настолько слаб, что выпустил из рук чашку, она упала и разбилась вдребезги. 6. Дети в соседней комнате подняли страшный шум, и он никак не мог сосредоточиться на письме. Конечно, он мог заставить их пойти в сад, но ему не хотелось показывать жене, что дети мешают ему. 7. Сильно взволнованный, он искал выхода из неприятного положения, но не мог прийти ни к какому решению. 8. Мама очень беспокоится о твоём здоровье. И я тоже. 9. Она была сильно накрашена, и то, как она говорила и смеялась, привлекало общее внимание. 10. «Я всегда знал несколько способов разбогатеть. Но для меня, между прочим, всегда было проблемой удержать деньги в руках». Пожилой пассажир говорил еще много, все в том же духе, и к удовольствию всех находившихся в вагоне. 11. Мистер

Вебб носил высокие каблуки, чтобы компенсировать свой маленький рост. 12. Нельзя, чтобы всегда все было по-твоему. Если ты будешь так себя вести, ты только наживешь врагов.

XV. Test on synonymy. Consult Notes on pp. 18 and 291.

1. Prove that the following words are (or are not) synonyms:

way — road — path — track — highway — street;
to be anxious — to be sorry — to worry — to trouble —
to bother — to be upset;
to want — to be eager — to be anxious.

2. Point out the synonymic dominant of each group.

3. Explain how synonyms of each group differ one from another according to differentiations suggested in Notes on Synonyms.

4. Synonyms within the following pairs differ by style. Point out which of them are bookish, colloquial or neutral.

(Consult the context in which they are used in the text.)

picture-house — cinema
to get on in years — to age
to endeavour — to try
to sing (perform) — to render
desolate — sad
to clap — to applaud

XVI. Go over the text again and try to discuss the following:

1. How does the author describe the music-hall? Point out the contrasting characteristics. What kind of atmosphere is created by the author in the fragment? By what devices is the effect achieved?

2. How does the author make the reader understand that Rosa is a kind-hearted girl, capable of understanding and compassion? Which method of characterization does the author use?

3. Comment on the selection of words in the fragment.

4. Comment on the syntax of the fragment and its stylistic value.

XVII. a) Translate the text into Russian:

It was time to go. Francis Woburn put on his enormous hat, started talking about himself again, and they walked down to the Coliseum. He was much taller than she had

supposed him to be — though perhaps it was the absurd hat — and she felt a little dumpy thing, though a nice sensible little dumpy thing, as she trotted along by his side, pretending to listen, but busy all the time telling herself that here she was, Rose Salter, going to the Russian Ballet at the Coliseum, with a tall, superfine, very Londonish young man. It was all very strange indeed.

They climbed to one of the balconies of the gigantic theatre, which seemed to Rose the most splendid and exciting place she had ever seen. Dozens of players down below were tuning up. All round them, superfine persons, not unlike Francis Woburn, were studying their programmes. Then the lights died away, except those that illuminated the curtain so beautifully. The music began, and Francis Woburn stopped talking. Rose instantly forgot his very existence. The music was very strange, not like any she had heard before, and not at all comfortable and friendly and sweet. Rose did not know whether she liked it or not; she could not keep it at a distance to decide about it; she was simply carried away and half drowned by the colossal waves of sound; she was overwhelmed by its insistent beat and clang. The curtain was magically swept away, and the stage blazed at her. She was staring at a new country, a new world. It was as if the last great wave of music had taken her and flung her over the boundaries of this world. The little people¹ in these new countries lived their lives only in movement. Sometimes they were dull. Sometimes they were silly. But at other times they were so beautiful in their energy and grace, so obviously the creatures of another and better world than this, a world all of music and colour, that Rose choked and ached at the sight of them.

People clapped. Francis Woburn clapped. But Rose did not clap. Just putting her hands together, making a silly noise, was not good enough for them. She gave them her heart.

(From "They Walk in the City"
by J. B. Priestley)

¹ little people: (here) fairies, elves, and gnomes of folklore

b) Comment on the following aspects of the fragment:

1. How does the author describe the music? What does he mean by saying that the music was "not at all comfortable and friendly and sweet"? How do you understand the words "She could not keep it at a distance to decide about it"? Does music ever affect you in the same way? What kind of music does? 2. Explain the words: "The stage blazed at her." "The little people in these new countries lived their lives only in movement." "...the creatures of another and better world than this, a world all of music and colour."

c) Comment on the literary merit and style of the fragment. Do you think that the author has managed to create a vivid and emotionally charged picture of a ballet performance? (Give reasons for whatever you say.) Which lines do you consider especially expressive? Why? What stylistic devices can you point out in the extract?

XVIII. Write an essay describing a person's first visit to a ballet (opera, drama) performance or to a symphony concert. Try to imitate the style and manner of the fragment above (you may borrow some phrases from it).

LABORATORY EXERCISES (I)

1. Listen to the text "Rose at the Music-Hall", mark the stresses and tunes. Repeat the text following the model.

2. Re-word the given sentences, making all the necessary changes.

3. Extend the following sentences according to the model.

4. Write a spelling-translation test: a) translate the phrases into English; b) check them with the key.

5. Listen to the text and write it down putting a preposition where you hear the word dash. Check it with the key.

6. Listen to the text "Chaplin". Pick out the main points from each paragraph, write a summary of the text in not more than 10 sentences. Discuss the text in class (oral and written work).

TOPIC: THEATRE

TEXT A. DRAMA, MUSIC AND BALLET IN BRITAIN

The centre of theatrical activity in Britain is London. There are about 50 principal theatres in professional use¹ in or near the West End and some 20 in the suburbs.

Most of these are let to producing managements on a commercial basis² but some of them are permanently occupied by subsidised companies, such as the National Theatre which stages classical and modern plays in its complex of three theatres on the South Bank of the River Thames. The former Old Vic Company, which was Britain's major theatrical touring company, has now taken up residence in the National Theatre, changing its name to the National Theatre Company. In addition the Royal Shakespeare Company presents Shakespearean plays at Stratford-upon-Avon and a mixed repertoire in London.

Outside London there are many non-repertory theatres which present all kinds of drama and also put on variety shows and other entertainments. Recently there has been a growth in the activity of repertory companies which receive financial support from the Arts Council and the local authorities. These companies employ leading producers, designers and actors, and the standard of productions is generally high. Some companies have their own theatres, while others rent from the local authorities.

Music of all kinds — "pop" music, folk music, jazz, light music and brass bands — is an important part of British cultural life. The large audiences at orchestral concerts and at

¹ i. e. buildings meant for the performance of plays by professional companies.

² In England (including London) only a few theatres have their own permanent company (they are called repertory theatres). Theatrical companies are usually formed for a season, sometimes staging only one play for either a long or a short run, their managements having previously rented a theatre for them to perform in (the so-called non-repertory theatres).

performances of opera, ballet and chamber music reflect the widespread interest in classical music.

The Royal Opera House, Covent Garden, London, which receives financial assistance from the Arts Council, gives regular seasons of opera and ballet. It has its own orchestra which plays for the Royal Opera and the Royal Ballet. Both companies have a high international reputation. The English National Opera which performs in the London Coliseum gives seasons of opera and operetta in English. It also tours the provinces.

There are several thousand amateur dramatic societies in Britain. Most universities have thriving amateur drama clubs and societies. Every year an International Festival of University Theatre is held.

(From Britain 1983. Lnd., 1984)

TEXT B. AT THE BOX-OFFICE

- I want four seats for Sunday, please.
- Matinée or evening performance?
- Evening, please.
- Well, you can have very good seats in the stalls. Row F.
- Oh, no! It's near the orchestra-pit. My wife can't stand loud music.
- Then I could find you some seats in the pit.
- I'm afraid that won't do either. My father-in-law is terribly short-sighted. He wouldn't see much from the pit, would he?
- Hm... Perhaps, you'd care to take a box?
- Certainly not! It's too expensive. I can't afford it.
- Dress-circle then?
- I don't like to sit in the dress-circle.
- I'm afraid the only thing that remains is the gallery.
- How can you suggest such a thing! My mother-in-law is a stout woman with a weak heart. We couldn't dream of letting her walk up four flights of stairs, could we?

— I find, sir, that there isn't a single seat in the house¹ that would suit you.

— There isn't, is there? Well, I think we'd much better go to the movies. As for me, I don't care much for this theatre-going business. Good day!

TEXT C. PANTOMIMES

Sally: Tony, there's an advertisement in the local paper saying that the theatre in the High Street is putting on² "Cinderella". I haven't seen a pantomime for years and years. Do you fancy going?

Tony: Yeh, that sounds good. I don't think I've seen one since I was about fourteen — except for one on ice when I was crazy about skating, and that's not quite the same thing, is it?

Sally: No. Ice shows don't have all the wonderful traditional scenery and that gorgeous theatre atmosphere.

¹ The part of the theatre which has a stage and seats for the audience is called auditorium or house (*also*: theatre-house).

The long rows of chairs situated on the ground floor of the auditorium in front of the stage are called the stalls (front rows) and the pit (back rows).

The stalls and the pit are surrounded by boxes. There are also some balconies encircling the auditorium on three sides. The lowest of them (coming immediately above the boxes) is called the dress-circle and the highest (somewhere near the ceiling of the house) is known as the gallery.

In most theatres the seats for the audience are separated from the stage by the orchestra-pit. In some theatres, however, there is no orchestra-pit, and the musicians are placed behind the scenes (back-stage). The sides of the stage and the scenery placed there are called wings.

² It takes quite a number of people to put on a play. The treatment of a play, the style of the production, the training of the performers depend on the director (also called by some people producer in Great Britain). The stage-manager is the person in charge of the technical part of the production of a play. There are also make-up artists, people who make the costumes, those who design the props and scenery, and finally, stage hands.

The actors taking part in the play are called the cast (*cf.* the Russian «состав исполнителей»).

T o n y: Pantomimes are awfully old, if you think about it, aren't they? I mean with a girl playing the part of the principal boy, all dressed up in tights and tunic ...

S a l l y: Mm, and the dame parts taken by men. I've never seen "Cinderella". I suppose the stepmother and the ugly sisters are the men's parts in that.

T o n y: Aladdin used to be my favourite, when a comedian played the Widow Twankey. And when Aladdin rubbed the magic lamp an enormous genie appeared ...

S a l l y: And the audience booing the wicked uncle, and joining in the singing of the popular songs they always manage to get into the play somehow.

T o n y: Yes! I wonder how on earth they manage to fit to-day's pop songs into pantomime stories?

S a l l y: Well, why don't we get tickets and find out?

T o n y: Yes, OK. Come on, then.

ESSENTIAL VOCABULARY (II)

Words

act <i>v</i>	gallery <i>n</i>	properties
acting <i>n</i>	interval <i>n</i>	(props) <i>n</i>
balcony <i>n</i>	lighting <i>n</i>	repertoire <i>n</i>
box <i>n</i>	matinée <i>n</i>	row <i>n</i>
cast <i>n</i>	orchestra-pit <i>n</i>	stage-manager <i>n</i>
company <i>n</i>	pit <i>n</i>	stalls <i>n</i>
costumes <i>n</i>	produce <i>v</i>	(theatre-) house <i>n</i>
director <i>n</i>	producer <i>n</i>	treatment <i>n</i>
dress-circle <i>n</i>	production <i>n</i>	

Word Combinations

professional theatre	the setting of a scene
repertory company	light and sound effects
amateur theatre	to produce a play
dramatic society	

EXERCISES

I. Answer the following questions:

A. 1. What is the centre of theatrical activity in Great Britain? 2. Which theatrical companies receive financial support from Arts Council? 3. What is meant by a repertory theatre? 4. What do you know about the Royal Shakespeare Company? 5. What kind of performances are staged in the Royal Opera House? 6. Are there many theatres in or near the West (East) End of London? 7. What kind of music is popular in England? 8. Are there any amateur theatres in Great Britain? 9. What leading actors of the British theatre do you know?

B. 1. How is the Russian theatre organized? 2. What Russian theatres are best known in Russia and abroad? 3. Is attendance at our theatres high? 4. How many times a month (a year) do you go to the theatre? 5. Are there any amateur theatres in Russia?

II. Try your hand at teaching:

A. Preparation. a) Find picture representing a theatre-house. b) Study the footnotes on p. 327 describing a theatre-house and its parts. c) Write questions to provoke answers containing all the new words.

B. Work in class. Ask your questions, listen to the answers and correct the student's mistakes.

III. Learn Text B by heart. Act out this dialogue.

IV. Retell Text C in your own words.

Speak on your favourite genre (opera, drama, ballet, comedy, musical, etc.). Why do you like it?

V. Translate the following into English:

Когда мы пришли, зал был уже полон. Через несколько минут занавес поднялся, и все взгляды устремились на сцену. Декорации были очень простые, выдержанные в черных, белых и серых тонах. На этом фоне яркие костюмы действующих лиц выглядели очень эффектно.

Состав исполнителей был неплохой, а игра актера, исполнявшего главную роль, была просто великолепна. Когда он был на сцене, внимание всего зрительного зала было сосредоточено на нем и его игре. Во время знаменитой сцены из третьего акта в зале стояла мертвая тишина. Зрители были потрясены. Многие плакали. К тому же, эта сцена была удачно освещена. Режиссер удачно использовал освещение, чтобы усилить впечатление от игры актера.

Когда после заключительной сцены занавес опустился, наступила долгая пауза, а потом поднялась настоящая буря аплодисментов.

VI. Read the following and either agree or disagree with the statements. (See the Reminder.):

1. The house is the part of the theatre where the members of the orchestra usually sit. 2. An auditorium is a building or a part of a building in which the audience sit. 3. The audience include both spectators and actors. 4. When the audience is pleased it keeps silent. 5. We say "the house is full" when not all the seats in the auditorium are occupied. 6. The pit is nearer to the stage than the stalls. 7. You prefer seats in the gallery, don't you? 8. Wings are the sides of a stage with the scenery. 9. You wouldn't like to go behind the stage, I believe. 10. The cheapest seats are in the boxes. 11. The most expensive seats are in the orchestra stalls. 12. Students always buy seats in the orchestra stalls. 13. By the cast of the play we mean all the actors belonging to the theatrical company. 14. The role of the producer is not very important. 15. You don't know who Stanislavsky was, I believe. 16. It doesn't take many people to produce a play. 17. I believe you clap to show your appreciation of the acting or the play as a whole.

Reminder. Beyond all doubt. I should think so. I won't deny it. Most likely. I disagree with you. On the contrary. You are wrong. Just the other way round. Not me! By no means.

VII. a) Describe your impressions of a play (opera, ballet) you have seen. Follow the plan below:

1. Going to the theatre. (How did you get the tickets? Where were your seats? Was the house full?)

2. The play. (Was it interesting? What was interesting? What didn't you like about it?)

3. The acting. (Was the cast good? Whose acting impressed the audience? In what scenes?)

4. The production. (Did the production help the audience to catch the main idea of the play? In what points of the production did you feel the work of the producer? Did the general spirit of the production satisfy the demand of the play?)

5. Designing. (Did you like the scenery? How were the light and sound effects used?)

6. The audience. (What kind of people did it consist of? How did they receive the performance?)

R e m i n d e r: it is surprising to meet a play about ordinary people caught up in ordinary events, the author shows a remarkable talent for writing dialogue which is entertaining and witty; the characters are pleasant (humorous, ordinary); one brief scene forms the climax of the play; the characters act out a fantasy; the audience is made to think; until almost the final curtain; splendid direction; it was one of the finest renderings of this part I've ever heard; I hear the scenery was planned and designed by ...; his musical talent is quite exceptional, his playing sometimes reminds me of ...; the highlight of the evening was ...

b) Make up dialogues discussing the points above.

VIII. a) Supply articles where necessary:

Chekhov's play "... Sea-gull" was first staged in ... Alexandrinsky Theatre in ... Petersburg. It was ... complete failure. ... play was ruined by ... dull and ... clumsy production. It was staged in ... "good old traditions" whereas ... Chekhov's plays were quite unlike any other plays written before and demanded ... new forms and devices. ... Petersburg audience did not understand "... Sea-gull." There was ... laughter in most poetical scenes and many of ... audience left long before ... end of ... play. It was ... cruel blow to Chekhov. However, in ... Moscow Art Theatre, which was not ... year old then (it was in 1898), ... same play directed by K. S. Stanislavsky was ... tremendous success. ... Stanislavsky's production of "...

Sea-gull" opened ... new epoch in ... history of ... theatre and symbolized ... triumph of ... new and ... progressive forms over ... old ones.

In ... memory of that event ... white sea-gull spreads its wings on ... curtain of ... Moscow Art Theatre.

b) Answer the following questions:

1. When and where was Chekhov's "Sea-gull" first staged?
2. Why did it fail?
3. Why was it that the same play was a tremendous success in the Art Theatre?
4. Why did the Art Theatre choose the sea-gull for its emblem?

IX. a) Give a free translation of the following passage. Make use of the English phrases given at the end:

Обстоятельства, при которых ставилась «Чайка», были сложны и тяжелы. Дело в том, что Антон Павлович Чехов серьезно заболел. У него произошло осложнение туберкулезного процесса. При этом душевное состояние его было таково, что он не перенес бы вторичного провала «Чайки», подобного тому, какой произошел при первой ее постановке в Петербурге. Неудача спектакля могла оказаться губительной для самого писателя. Об этом нас предупреждала его до слез взволнованная сестра Мария Павловна, умолявшая нас об отмене спектакля. Между тем, он был нам до смерти необходим, так как материальные дела театра шли плохо и для поднятия сборов требовалась новая постановка. Предоставляю читателю судить о том состоянии, с которым мы, артисты, выходили играть пьесу на премьере, собравшей далеко не полный зал. Стоя на сцене, мы прислушивались к внутреннему голосу, который шептал нам: «Играйте хорошо, великолепно, добейтесь успеха, триумфа. А если вы его не добьетесь, то знайте, что по получении телеграммы любимый вами писатель умрет, казненный вашими руками. Вы станете его палачами».

Как мы играли — не помню. Первый акт кончился при гробовом молчании зрительного зала. Одна из артисток упала в обморок, я сам едва держался на ногах от отчаяния. Но вдруг, после долгой паузы, в публике поднялся рёв, треск, бешеные аплодисменты. Занавес пошел ... раздвинулся ... опять задвинулся, а мы стояли, как обалделые. Потом снова рев ... и снова занавес ... Мы все стояли неподвижно, не соображая, что нам надо раскланиваться. Наконец, мы почувствовали успех и, неимоверно взволнованные, стали обнимать друг друга. М. А. Лилиной, которая играла

Машу и своими заключительными словами пробила лед в сердцах зрителей, мы устроили овацию. Успех рос с каждым актом и окончился триумфом. Чехову была послана подробная телеграмма.

(Станиславский К. С. Моя жизнь в искусстве)

Use the following:

the circumstances ... were complicated and painful, his deep depression, he might have not survived another failure, implored us to cancel the performance, we badly needed it, to raise the box office returns, the inner voice, murdered by your own hands, the first act concluded amid death-like silence, to faint, I was on my last legs, there was an uproar, a crash, a storm of applause, the curtain went up ... then down again, we were standing stunned, we were supposed to take the curtain-calls, melted the ice, to cheer, each act heightened the success.

b) What can you say about the significance of the event described above for the history of Russian and world theatre?

X. a) Read Sir Laurence Olivier's answers given by him in a newspaper interview:

Q u e s t i o n: How has television affected the theatre?

A n s w e r: Well, its popularity means that millions of people take drama for granted. With hours and hours every week, the viewer can have a bellyful of drama. If you're going to attract a man and his wife away from their TV set on a winter's night, and hold them to a play in a theatre, you've got to grip them and keep them gripped.

Now, you do have certain advantages in the theatre. The telly is perfect for the things that have been specially built for it. But the TV screen cannot give you the peculiar condition of the theatre, where we are allowed to get back to life-size people in relation.

Q.: Is there any particular hobby-horse that you ride in your work as actor and director?

A.: I rely greatly on rhythm. I think that is one thing I understand — the exploitation of rhythm, change of speed of speech, change of time, change of expression, change of pace in crossing the stage. Keep the audience surprised, shout

when they're not expecting it, keep them on their toes — change from minute to minute.

What is the main problem of the actor? It is to keep the audience awake.

Q.: How true is it that an actor should identify with a role?

A.: I don't know. I can only speak for myself. And in my case it's not 'should', it's 'must'. I just do. I can't help it. In my case I feel I am who I am playing. And I think, though I speak only from my own experience, that the actor must identify to some extent with his part.

In "Othello" the passage from the handkerchief scene through to flinging the money in Emilia's face is, pound by pound, the heaviest burden I know that has been laid upon me yet by a dramatist.

And Macbeth. Do you know what is the first thing to learn about playing Macbeth? To get through the performance without losing your voice.

(From Moscow News, 1969, No 10, *Fragments*)

b) Try your hand at teaching:

A. Preparation. Think of interesting questions on Sir Laurence Olivier's interview.

B. Work in class. Make your friends answer your questions.

XI. Role-playing.

At a Theatre Festival

St. A.: a famous producer

St. B.: a celebrated actor

St. C.: a talented young actress, who made an immediate hit with her sensitive and moving performance

Rest of class: a journalist, a critic, a playwright and theatre-goers

All are invited to the studio.

XII. a) Translate the following fragments into Russian (in writing):

A. There are many people whom the theatre fills with an excitement which no familiarity can stale. It is to them a world

of mystery and delight; it gives them entry into a realm of the imagination which increases their joy in life, and its illusion colours the ordinariness of their daily round with the golden shimmer of romance.

W. S. Maugham

B. In the Theatre we are proud to serve, ideas merely play like summer lightning over a deep lake of feeling; the intellect may be quickened there, but what is more important is that the imagination of the spectator begins to be haunted, so that long after he has left the play-house the actors are still with him, still telling him of their despair and their hope.

J. B. Priestley

b) Comment on the fragments above.

XIII. Speak individually or arrange a discussion on the following:

1. Why is it that people go to the theatre? What do they look for there?

2. What is your favourite theatre and why?

3. The fragment above (Ex. XII B) describes the case when "the imagination of the spectator begins to be haunted so that long after he has left the play-house the actors are still with him..." Is the experience familiar to you? After what play did you have it last time?

4. What is the romantic side of the theatre?

5. What is the educational role of the theatre? Do you agree with Priestley (see the fragment in Ex. XII B) that the theatrical art appeals rather to the spectator's imagination and feelings than to his intellect? Give your reasons.

XIV. Try your hand at teaching.

1. Say what you would do in the teacher's position:

Michael, a bright, young, soon-to-be fifth-former, confessed to his teacher that in his view school was no fun, the teachers were no good, summer should last forever and dogs were lucky because they didn't have to go to school. The teacher protested that school was important. But Michael, who didn't share the teacher's opinion, answered with a one-word question "Why?".

2. Respond to the following modestly. Here are a few possible ways of beginning answers:

Oh, it was nothing. The real credit should go to I had very little to do with it. It wasn't difficult at all, really. Thank you, but it's not really all that good. Oh, you're exaggerating, I played only a small part in the whole thing. It was very much a team effort. You're very kind, but really anyone else could do it.

Scenario

A.: I've never seen such an attractive and talented class of children. I think you, as their teacher, deserve the highest praise.

You: ...

A.: I'm sure they are splendid, but I don't agree that you don't deserve any credit. I know you planned the lovely decorations in their classroom, for a start.

You: ...

A.: I'm sorry, I just can't believe it had nothing to do with you. And even if they had the original idea, I'm sure you guided them in their work.

You: ...

A.: Oh, come on, it can't have been easy and I don't agree that anyone could have done it.

*(From Making Polite Noises by Hargreaves
and M. Fletcher. Lnd" 1979)*

3. Classroom English. (Revision):

a) It's the last period on Saturday. The lesson is coming to an end. You are pleased with the work you and the pupils have done. You find that you just have about 3—4 minutes to have the exercise books collected and the board cleaned. You inform the class that they will have to finish the exercise off at home, tell them you are pleased with their progress, set the homework and state briefly what you are planning for the next lesson. After that you ask your pupils to tidy up the room and to be quiet when they go outside. You wish them a nice weekend and say good-bye.

b) It's a routine English lesson in the middle of the term. The lesson isn't going too well. You are trying to keep your

pupils interested in the exercises you are checking. You get them to read the sentences in turn and correct their mistakes, but the pupils are tired and find it difficult to concentrate on the work. Some of them start chatting and fidgeting. You try not to show your annoyance and proceed checking the exercise.

c) You've got a lot of work to get through in this lesson. You ask the pupils to do an exercise from the textbook silently. You check that they all have the right place. When your pupils have looked through the exercise you want everybody to read three sentences each. You comment on their work. In the remaining five minutes, you have a quick vocabulary test on the blackboard. You make sure that the board is properly prepared, and ask 2 or 3 pupils to write the test. You keep the rest of the class involved and comment on the work.

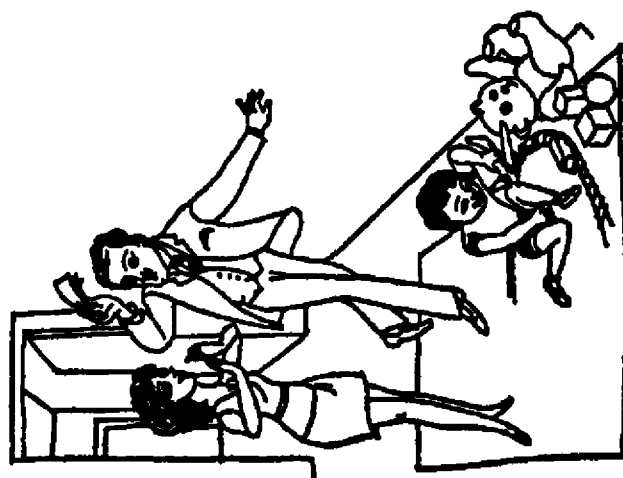
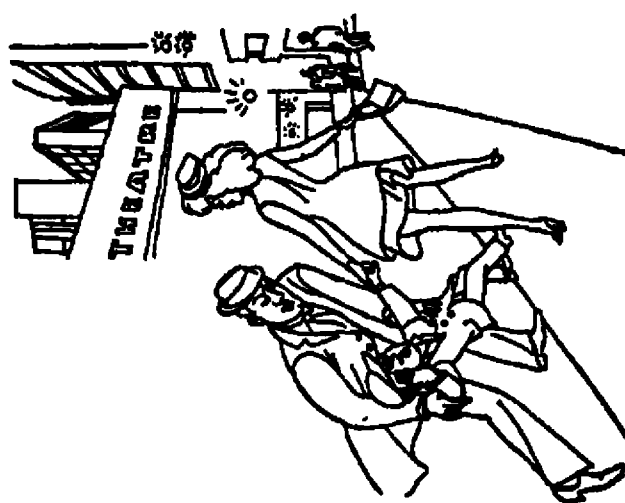
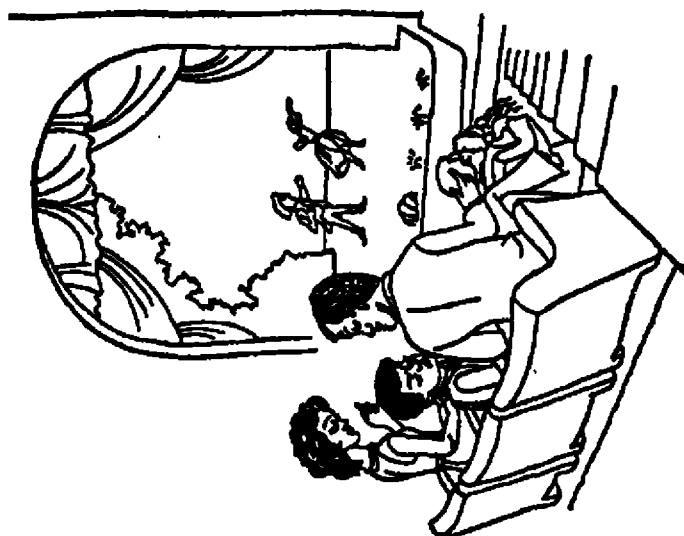
d) It's a revision lesson. You've brought to the classroom a map of Britain, some slides and/or pictures of London and a slide projector. You ask one of the pupils to help you fix the map and pictures on the board and get the slide projector ready. The pupils point out on the map the most important towns, rivers, mountain chains or anything you find necessary to mention. After that they speak briefly about London sights making use of the pictures and slides. You keep making notes while they speak and comment on their work at the end of the revision lesson.

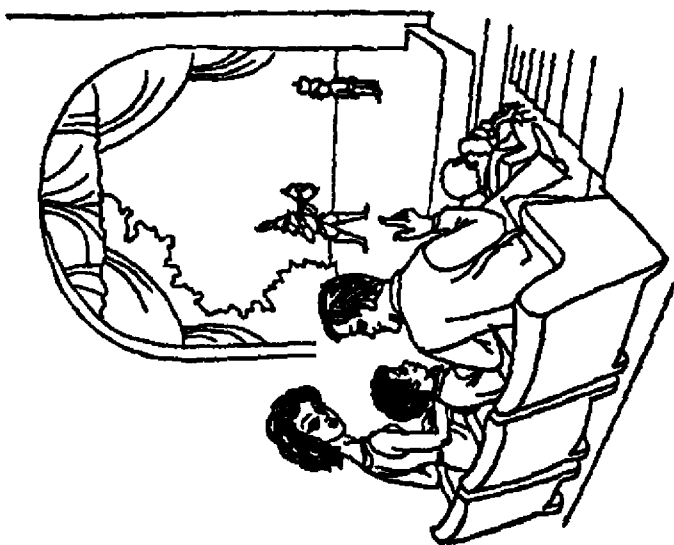
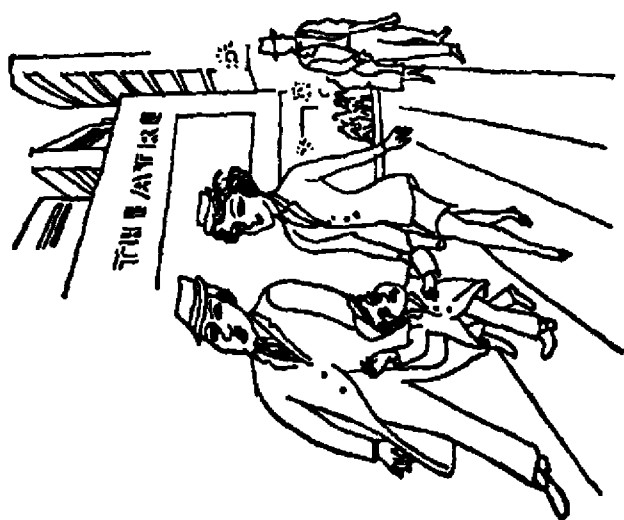
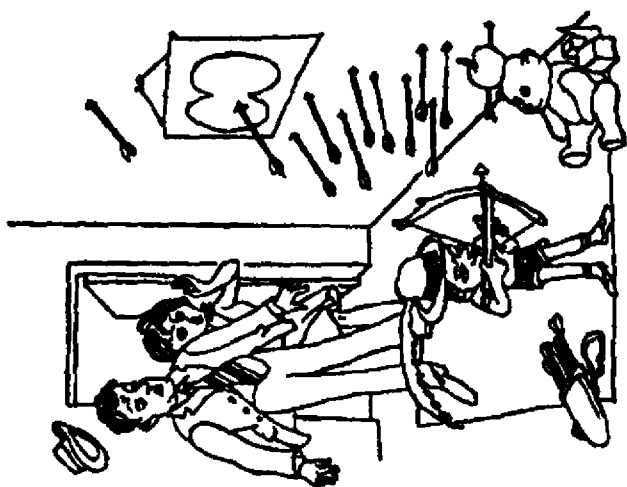
e) At the end of the term you find it necessary to have a brief revision of the book your pupils are reading. Your idea is to ask the pupils a number of questions to encourage a discussion. You think the questions over very thoroughly beforehand and ask your class to answer them. You are interested in everyone's point of view and react to comments appropriately, trying to keep the conversation going.

XV. Describe these pictures:

Use the following:

a) to come home greatly excited, to wave some slips of paper in the air, to be delighted, to have great fun playing





with one's toys; b) to drag smb. along the street, to howl at the top of one's voice; c) to have excellent seats, "Wilhelm Tell" was on, the music was so loud you couldn't hear a word, to be bored; d) that was much better, to catch smb.'s interest, a bow [bʊ] and arrows, to shoot off an apple from...; e) in very high spirits, to chatter about one's impressions, to be pleased; f) to be shocked, the child's imagination was certainly haunted by the opera or, rather, by one particular scene, the poor teddy-bear, to look extremely uncomfortable.

XVI. Film "Mr. Brown's Holiday". Film segments 9 "One More Substitute" (Yeovil) and 10 "Back at Home" (London), a) Watch and listen, b) Do the exercises from the guide to the film.

STUDIES OF WRITTEN ENGLISH

IX

One of the most effective exercises in good writing is a free composition.

Free composition is a piece of independent writing (3–5 pages in length). You are free to select the subject, to decide on the pattern of writing (narrative, descriptive, argumentative, expository), and to choose writing technique (keywords, topic sentences, connectives and transitions).

In the process of free composition there are three main points to consider: what to say — selection of a subject and the theme, how to arrange the material in the best order and how to express your thoughts in the best possible language.

The theme and subject should be selected with care so that you know exactly what you mean to write about and what is the purpose of writing — is it describing, entertaining, persuading or instructing?

"The British Isles" is, for instance, of descriptive nature. "How We Kept Mother's Day" is both entertaining and instructing, Judy's letters are sincerely persuading.

Composition must be unified and complete. It must have a beginning, middle, and end. It must be coherent; that is, systematic in its presentation, with reference to time, to point of view, and to situation. It must reveal your attitude or judgement towards material and characters or towards your reader, or both.

The beginning, or introduction expresses the occasion, the problem, and the purpose. A good beginning attracts the reader's attention, his interest and sometimes his emotions (see the beginning of "How We Kept Mother's Day" or of "A Friend in Need").

The middle or body of the composition in its turn makes the problem clear through narration, description, argument or exposition (compare different passages from this textbook). Usually the middle includes the details. It may have the turning point or climax describing the moment of greatest emotions.

The end or conclusion is the result of that clarification. The author provides an answer to the main question. It is usually marked by a summary statement emphasizing the message (compare the final sentences in "A Day's Wait", "How We Kept Mother's Day", "Rose at the Music-hall").

Assignments:

1. Write a composition explaining the message of the passage "Rose at the Music-hall".

2. Write a composition following the events described in the pictures on pp. 338-339.

3. Write a composition describing your visit to a theatre and your impressions of the prevailing atmosphere.

4. If you have become proficient at writing compositions as an exercise you may turn to learning how to write compositions as art. Try your hand at writing a composition about the best way to comfort your mother (father, child, sister or brother, friend).

Evaluate your composition according to the main principles of good writing: unity, coherence, and emphasis.

LABORATORY EXERCISES (II)

1. Listen to the text "Drama, Music and Ballet in Britain", mark the stresses and tunes. Repeat the text following the model.

2. Record the dialogue "At the Box-Office" in pairs. Listen to the records and discuss them in class.

3. Listen to the dialogue "Pantomimes", mark the stresses and tunes. Repeat it following the model.

4. Write a spelling-translation test:

a) translate the phrases into English;

b) check them with the key.

5. Respond to the following questions or statements and correct them if necessary.

6. Listen to the story. Write ten questions about the text. Suggest a title for the text and give reasons for your choice. Find evidence in the text to support the following statements.

CURIOSITY QUIZ FOR EAGERS

1. What do you know about K. S. Stanislavsky, his role in the history of the Moscow Art Theatre and his influence on world theatre?

2. Where do the following quotations come from? Who says the lines? Under what circumstances?

a) The time is out of joint. Oh, cursed plight.
That ever I was born to set it right.

b) Beware, my lord, of the jealousy;
It is the green-eyed monster, that doth mock
The meat it feeds on.

c) How sharper than a serpent's tooth it is
To have a thankless child.

3. What do you know about the problem of Shakespeare's authorship?

4. What do you know about the Sovremennik Theatre? about the Lenkom Theatre? about the Tovstonogov Theatre in St. Petersburg?

5. What do you know about Sir Laurence Olivier? What other famous English actors do you know?

SUPPLEMENT

A. CLASSROOM ENGLISH

I. Pupil Language

This section contains a list of phrases that pupils might be expected to use during an English lesson.

1. Following the Lesson

I'm sorry, I didn't understand.
You're speaking too quickly.
I didn't get that down. Could you say it again?
Could you repeat the last bit?
I missed the beginning of what you said.
Could you explain again, please?
Shall we do the exercise in our work books?
Are we supposed to finish this off at home?
What do we have to do next?
Could you write it up on the board, please?
Is it my turn? (Am I next? Shall I start?)

2. Correctness of Answers

Why can't you say ...? Is this a mistake?
What's wrong with (saying)...?
Why did you mark this wrong?
Why did you put a line under this word?
Isn't there a mistake in sentence 3?
Shouldn't there be an article?
I think you've made a mistake on the board.

3. Language Questions

How do you spell ...? Are there two 'l's or only one?
How do you pronounce the next word?
I'm not sure how to say the next word.

Could you use the future (passive) here?
Can we leave this out (miss this out)?
Is there a shorter (better) way of saying this?

4. Politeness

I'm sorry I'm late; I've been to ...
I'm afraid I've left my book at home.
Could I leave ten minutes earlier (at twenty to ...)?
Could I have another copy?
Have you got an extra sheet?
Shall I turn the lights out?

II. Beginning of Lesson

Let me introduce myself, I'll be teaching you English this year.

It's time to start now. / We can get down to (some) work.

I'll just mark the register. Who is missing (away, not here today)?

Try not to be late next time.

I'm waiting to start.

III. End of Lesson

There's the buzzer (bell). / We'll have to stop here.

Right. You can put your things away and go.

How are we doing for time?

There are still three minutes to go.

We still have a couple of minutes left.

Hang on a moment/just hold on a minute.

One more thing before you go.

Revise what you did today and then try exercise 5.

Do the rest of the exercise as your homework for tomorrow.

There will be a test on this next Tuesday (in the near future).

IV. Blackboard Activity

Come out to the board, please (when the teacher is at the front of the class).

Go to the board (when the teacher is standing at the back of the class).

Move out of the way (step aside) so that everyone can see.

Is there anything to correct (that needs correcting)?

What letter is missing? There's a 'k' missing ('k' is missing).

Cross the 't's and dot the 'i's.

Write it with a capital 'j' (it begins with a 'j').

Write it as one word (two words).

These two letters are the wrong way round.

Put a comma (question mark, exclamation mark, colon, semi-colon, full stop) after the word (sentence), please.

Enclose the words in quotation marks (inverted commas), please.

Let's all read the sentences from the board.

Use the duster (sponge).

Put (take, get, write, copy) that down in your notebooks.

Make notes on what I say in your exercise books.

Write it in block (big) letters (in block capitals).

Write (rewrite) it neatly.

Do the exercise in writing.

Will you, please, go to your seat. (Don't say 'Sit down' if a pupil is not standing at his seat.)

Hand in your papers as you leave (go out) and make sure your names are on them.

V. Slides, Pictures, Films

I'll finish the class by showing you a film (some slides).

Put the screen up (pull down the screen).

Draw the curtains (close the blinds).

Lights out, please. Switch on the projector.

Who would like to work (operate) the projector today?

Turn the lights on again (put the lights back on).

Next picture, please/change the picture.

It's a bit out of focus.

I'm afraid this one is upside down.

What is happening in this picture?

What can you see in the foreground (background, centre, right-hand corner, the top left-hand corner, at the bottom) of the picture?

I'll let this photograph go round. Have a look and then pass it on.

Pass this picture round.

Come out and point to London on the map.

VI. Textbook Activity

Collect in the papers (sheets, texts, word lists, handouts, tests), please.

Fetch the dictionaries from the teacher's room (staff-room).

You will have to share (your book) with Nick.

Take out your books and open them at page 27 (Unit 2).

You'll find the exercise on page 38.

Let's move on to the next page.

Refer back to the grammar notes on page 25.

All books closed, please (shut your books).

The picture at the top (bottom) of the page (at the very top).

(The) tenth line from the top (bottom) = (down/up).

(The) last but one line (word) in paragraph two.

If there are any words you don't know, please ask.

Read one sentence each.

Ann, you read the part of Mrs. White this time.

Now let's act out this dialogue.

Try and act like a teacher (a dentist, etc.).

The rest of you are the audience.

Give a synonym for 'rushed'. (What is a synonym for 'huge'?)

Try to put it in other words.

(That was almost right) — just one little slip.
There was a small (slight) mistake (error) in what you said.

VII. Class Control

Could I have your attention, please?
Look this way. / Look up for a moment.
Be quiet! Everyone listen.
Don't all shout. / Don't talk at once.
Get on with your work quietly.
Stop fidgeting. / Don't keep turning round.
Sit up (straight).
Work in twos (pairs).
I want you to form groups. Three pupils in each group.
I want you to do some play reading in groups.
Work on your own. / Work by yourselves.
Look! I've just about had enough from you.
Don't you talk, you two girls.
Don't sit there day-dreaming, Maria.

VIII. Right/Wrong

Good. Right. Fine. Right you are. Quite right.
That's the way. That's right. That's it. That's correct.
Yes, you've got it. You've got the idea.
What you said was perfectly all right.
You didn't make a single mistake.
That's exactly the point.
That's just what I was looking for.
No, that's wrong. Not really. Unfortunately not.
You can't use that word here.
You missed the verb out.
You forgot the preposition. Mind the preposition.
You used the wrong tense.
You misunderstood the instructions.
Once again, but remember the word order.
Try not to mix these two words up.
They're spelt the same, but pronounced differently.

Perhaps you had better say ...

It wasn't pronounced correctly. The word is accented on the second syllable.

Be careful with the 'sh'-sound.

Notice how my tongue touches my teeth. See how my mouth hardly moves.

Again please, but watch your pronunciation.

Listen to the way my voice goes up.

You must let your voice fall at the end of the sentence.

Let's see if you've spelt it right / correctly.

You need an extra letter here.

Rub out the wrong word. Wipe out / off the last letter.

Always check the punctuation.

Don't translate word for word.

Think about the meaning of the whole sentence.

You find it difficult to read aloud.

You'll have to spend more time practising this.

Speak more clearly. Not so quickly, I can't follow.

There was a mistake in that sentence. Go back and see if you can find/spot it.

Don't whisper the answer. Don't help him. Don't keep prompting.

I'm sure she can manage on her own.

IX. Assessment

Very good. Well done. That's nice. You made a very good job of that.

That's much (a lot) better. You've improved a little.

You can't say that, I'm afraid.

You still have some trouble with your spelling (sounds, etc.).

You need some more practice with ...

I wasn't very satisfied with that. You can do better than that.

That was rather disappointing.

Try harder. A bit more effort. I hope you do better next time.

The following comments are often used on written work:

Excellent work. Very well done. Good stuff. Keep it up. Adequate.

Much better. Shows some improvement. Great improvement.

Satisfactory. Could do better. Too many careless slips. Careless.

Needs to show more effort. Not up to your usual standard.

Disappointing. See me about this.

X. Conversation

These phrases help to keep the conversation moving:

Why? (In what way? Why do you think so?)

Don't you think, though, that ...

I'm not sure what you mean.

Have you got anything to add (to what Nick said)?

Does anybody share Nick's opinion (views)?

Could someone sum up what has been said?

Let's just run through the arguments for and against.

B. CONVERSATIONAL PHRASES

1. Handling a Dialogue

I say ...

Honestly ...

If you ask me ...

You know what I think ...

The point is ...

Don't you agree that ...?

Tell you what...

Have you heard about ...?

Do you happen to know that ...?

Have you got any idea ...?

Someone has told me that ...

I hear that...
That's what I heard.
I'm afraid I don't know much about ...
Not that I know of ...
I wonder if you remember ...
Have I got it right?
Am I right to believe ...?
But why should (shouldn't) I?
Well I don't (didn't) think ...
But how could I?
If I were you ...
I wish I could but ...
I really couldn't imagine ...
What a silly way to talk!
I wish you would ...
I'm really sorry but ...
I really feel bad about it.
What do you think I should have done?

2. Reacting to News

Oh, really!
Never thought about it.
You don't say so!
Just (only) fancy!
Indeed?
Why! Is that so?
Dear me! Who'd have thought of it!
Does it strike you as unusual?
I'm surprised.
I'm shocked.
It's amazing!
It's incredible!
Looks like that.
I have no idea.
Goodness knows.

3. Discussion. Opinions

I would like to begin the discussion on the subject by ...
From the point of view of ...

Additionally ...
It has been pointed out that ...
I'd just like to say ...
I think (suppose, guess, believe, dare say) ...
Personally I believe (I feel) ...
In my opinion (view) ...
As I see it ...
The way I see it ...
Well, my opinion is that ...
My view is that ...
This is my way of looking at it.
I don't think it would ...
There's one more thing to be noted.
Moreover ...
What's more ...
I might as well add that ...
In addition ...
On top of that ...
Something else I'd like to say is ...
Talking of...
You may be right, but all the same ...
If you ask me ...
I wouldn't say that ...
Yes, but on the other hand ...
There's nothing like ...
I don't quite see what people find in ...
I don't know anything more exciting than ...
Absolutely marvellous. I like it immensely.
All things considered I must say that ...
I'd rather not say anything about it.
Generally speaking ...
It depends.

4. Agreeing. Disagreeing

Just so.
Quite so.
I quite agree here.
Naturally. Certainly. Sure. Exactly. Definitely. Quite.
Most likely. Absolutely.

True enough.
I couldn't agree more.
I should think so.
Beyond all doubt.
I won't deny it.
Looks like that.
Happy to hear it.
I'm not sure I quite agree.
Why do you think that ...?
I'm afraid I don't agree.
I think you're mistaken (there).
I don't think you are right.
I can't agree with you there.
I see what you mean, but ...
I'm not so sure.
I see nothing exciting in ...
I doubt it.
I (you) shouldn't say so.
There's something in what you say, but ...
I disagree with you.
You're wrong. You're mistaken.
Not me!
How can you say such a thing!
On the contrary!
You can't be serious.
I object to it.
Surely not.
Nothing of the kind (sort).
Just the other way round.
Certainly not.
Impossible.
It's unfair.
It's unjust.

5. Giving Advice

Might it be an idea to ...?
Have you ever thought of
You could always ...
If I were you, I'd ...
Why don't you ...?
You'd better ...

EXERCISES IN INTONATION

SECTION ONE

Review of Fundamental Intonation Patterns and Their Use¹

PATTERN I: (LOW PRE-HEAD+) LOW FALL
(+TAIL)

Models: \Yes.
I'm a \doctor.

PATTERN II: (LOW PRE-HEAD +) DESCENDING
HEAD + LOW FALL (+ TAIL)

Model: It \isn't 'quite 'what I \want.

PATTERN III: (LOW PRE-HEAD +) LOW RISE (+TAIL)

Models: ,Yes.
,Is it?
Go ,on.

PATTERN IV: (LOW PRE-HEAD +) DESCENDING
HEAD + LOW RISE (+ TAIL)

Model: \Haven't 'we 'met 'somewhere ,before?

PATTERN V: (LOW PRE-HEAD+) (HIGH HEAD+) MID-LEVEL

Model: \Sometimes { I >hate it.

¹ For explanation and drills see "Practical Course of English" (First Year).
Ed. by Prof. V. D. Arakin. M., 1998.

PATTERN VI: (LOW PRE-HEAD+) FALL-RISE (+TAIL)

Models: \checkmark Yes.
 \checkmark I ,do.
 \checkmark Once I ,could.

PATTERN VII: (LOW PRE-HEAD+) FALLING HEAD +
+ FALL-RISE (+TAIL)

Model: It's \checkmark bitterly \checkmark cold.

PATTERN VIII: (LOW PRE-HEAD+) LOW HEAD +
+ LOW RISE (+TAIL)

Model: It's „very ,nice of you.

EXERCISES

The exercises below are meant to revise the intonation patterns you already know.

1. Read the following conversational situations. Define the communicative type of the replies. Say what attitudes are conveyed in them. Give your own replies to the same conversational contexts:

What is your favourite
subject?

English.

He is at the institute.

Where, do you think?

I'll do it myself.

Don't.

Here's a note for you.

Thanks.

What do you think of the
picture?

It's a true masterpiece.

May I have your book?

What do you want it for?

I shan't speak to him any
more.

Don't be silly.

Come and look out here.

What a wonderful view!

Have you seen him?

I have.

I'm twenty-two.

How old are you?

(Teacher to class)

So you think he's not coming.

I'm waiting for Mary.

We are having a party tonight.

See you tomorrow.

He's coming on Saturday.

May I leave you for a moment?

I'll leave on Friday. No, on Saturday.

What's that dress made of?

Which bus shall we take?

I can't do it so quickly.

You've done a lot for him.

I'm so sorry for her. She seems to be terribly ill.

I don't think much of this book. I'm not taking it.

Thanks awfully.

I'm afraid I can't help you.

Go on.

Exactly.

When is she coming?

Don't stay too long there.

Good-bye for the present.

On Monday, I think.

Be quick, then.

Well, make up your mind.

It's pure wool.

Which one do you prefer?

Tell me how I can help you.

Not in the least.

You've no reason to worry.

She'll be well very soon.

Which do you prefer, then?

Don't mention it.

Very well.

2. Read the following dialogues. Express the suggested attitudes:

- What troubles you? (*sympathetically interested*)
 - I'm quite unwell. I feel giddy and I can hardly stand on my legs. (*serious*)
 - Any pain? (*sympathetically interested*)
 - Yes, I've a sore throat. (*conveying personal concern*)
-
- Shall I have to stay in bed long? (*genuinely interested*)
 - No, not more than a week, I hope. (*uncertain*)
 - And shall I take any medicine? (*genuinely interested*)
 - Yes, certainly. Here is a prescription for you. (*weighty, categorical*)

-
- What is your temperature? (*sympathetically interested*)
 - It's thirty-eight point seven.
 - Please strip to the waist. I shall examine you. How long have you felt this way? (*sympathetically interested*)
 - Several days already. I've been taking pills, but I don't feel any better.
-

A.: Hello, Pete, what's happened to you? Why is your arm in a sling? (*sympathetically interested*)

P.: I had a bad fall and broke my arm.

A.: How awful! Have you any pain now? (*interested*)

P.: It still hurts, but not so much as before. (*reserving judgement*)

D.: What's troubling you? (*interested*)

A.: One of my front teeth is working loose.

D.: You have to have this one out. It's a pity you didn't have it looked at before. (*grumbling*)

A.: I wish I had. (*conveying personal concern*)

— I have an abscess on my finger, it hurts me awfully. (*serious*)

— Did you run a splinter into your finger? (*interested*)

— No, I happened to pick it with a wire.

— What did you do for it? (*searching*)

— I did nothing, I thought it would heal by itself.

— That was not very clever of you. (*reprimand*)

— Your voice is hoarse and your face is flushed. You must have a cold. I'm sure. Where did you manage to get it? (*sympathy*)

— I don't know myself. I must have caught cold last night when I took my coat off.

— How thoughtless of you, the evening was cold and windy (*reproachful*) Now you'll have to stay in.

3. a) Listen to the dialogue. Mark the stresses and tunes. Find sense-groups and sentences pronounced with intonation Patterns I, II, III, IV, V, VI, VII, VIII. Say what kind of sentences they are used in. Define the attitudes expressed in them:

- Let's have tea in the garden, shall we?
- That's a good idea. Shall I take the table out?
- Yes, please. And the chairs too.
- Right. Where shall I put them?
- Oh, anywhere. I'll bring the tea.
- Good. We'll have the table here and the chairs here.
- Why have you put the table there?
- Well, you said anywhere.
- Yes, but you must be sensible. It'll be too hot there.
- Where shall I put it then?
- Bring it under the tree here. That's better.
- Now perhaps we can have some tea.
- Oh, dear. I'm sorry I've forgotten the sugar. Would you mind getting it for me?
- Not at all.
- Now where did I put the milk? Ah, here it is.
- Here's the sugar.
- Thank you. That's your cup.
- Thank you. This is very pleasant.
- It is, isn't it? But I'm a bit cold here. Do you think you could move the table again? I'm sorry to be a nuisance.
- All right. I'll put it back where it was. Is that better?
- Much. Where are you going?
- I'm going indoors. For a bit of peace and quiet.

b) Record your reading of the dialogue. Play the recording back for the teacher and your fellow-students to detect the possible errors. Practise the dialogue for test reading. Memorize and dramatize it.

c) Make up conversational situations, using the following phrases:

- | | |
|----------------------|---------------------|
| Let's ..., shall we? | It'll be too |
| That's a good idea. | That's better. |
| Yes, please. | Now, perhaps, |

Right.

Oh, dear, I'm so sorry.

Oh, ...

Not at all.

Well, you said ...

Do you think you could ... ?

d) Use the same phrases in a conversation.

4. This exercise is meant to develop your ability to hear and reproduce intonation in different speech situations.

a) Listen to the story "Helen's eyes were not very good..."¹ carefully, sentence by sentence. Mark the stresses and tunes. (The teacher will help you to correct your variant.) Practise reading your corrected variant.

b) Listen carefully to the narration of the story. Observe the peculiarities in intonation-group division, pitch, stress and tempo. Note the use of temporizers. Reproduce the model narration of the story.

5. This exercise is meant to test your ability to read and reproduce a story with correct intonation.

Read the jokes silently to make sure you understand each sentence. Find the sentence expressing the essence of the joke. Split up each sentence into intonation-groups if necessary. Mark the stresses and tunes. Underline the communicative centre and the nuclear word of each intonation-group. It is not expected that each student will intone the text in the same way. The teacher will help you to correct your variant.

Practise reading the joke several times.

Reproduce the model narration of the joke:

Young Peter came in one day bursting with excitement. Walking down the main street he had suddenly discovered he was side-by-side with movie actor Clark Gable.

— Did you talk to him? we asked.

— Well, it was like this, he said slowly. I knew who he was and he knew who he was — and it just didn't make sense us discussing it.

Some people were gathered on the verandah after dinner.

A young lady asked: "Can you name five days of the week without mentioning Monday, Tuesday, Wednesday, Thursday,

¹ The texts of the stories and dialogues recorded on the tape see on p. 426.

Friday, Saturday or Sunday?" Nobody could guess. At last the young lady said: "It is very easy. Here are the five days: today, yesterday, the day before yesterday, tomorrow, and the day after tomorrow".

SECTION TWO

Intonation Pattern IX

High fall

(LOW PRE-HEAD+) HIGH FALL (+ TAIL)

Model: Why didn't you buy the picture?

— Much too expensive.



Stress-and-tone marks in the text: High Fall. | ' |

The High Fall in the nucleus starts very high and usually reaches the lowest pitch. The syllables of the tail are pronounced on the low level.

The High Fall provides a greater degree of prominence for the word, making it more emphatic. The degree of prominence depends on the height of the fall.

This intonation pattern is used:

1. In statements, conveying personal concern or involvement, sounding lively, interested, airy; very common in conversation.

e. g. Do you know the man? — 'No. (I 'don't.) 'Yes. |
(I 'do.) Where's my copy? — 'Peter ,took it ,for you.

2. In questions:

a) In special questions, sounding lively, interested.

e. g. I shall be late, I'm afraid. — 'How ,late?

b) In general questions, conveying mildly surprised acceptance of the listener's premises.

e. g. I like it here. 'Do you? (I thought you'd hate it.)

3. In imperatives, sounding warm.

e. g. What's the matter? — 'Look. (It's raining.)

4. In exclamations, very emotional.

e. g. It's eight o'clock. — 'Heavens! (I'm late.)

EXERCISES

1. Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Drill

Statements

*(conveying personal
concern or involvement,
sounding interested,
lively, airy)*

Now what have you done
to Mary?

Who's been eating my
grapes?

Which will you take, Henry?
How many of his books
have you read?

When did you see him?

Would you like to join us?
Come on. Let's get going.
It was all your fault.

Nothing.

No one. No one has. No one's
been eating your wretched
grapes.

This one. That one.
All of them. None of them.

On Thursday. (I thought you
knew.)

I'd love to.
We can't. It's raining.
But it wasn't. And I can
prove it.

Special questions

(lively, interested)

I shall have to give it to him.
I'm going to Switzerland.

Why?
When?

You'll never guess who's
here.
You can win easily.
He's coming to stay with us.
I mustn't take them.

Sorry to be so late.
I ought to write to him.
(Hullo, Dennis.)
I said no such thing.
Today's out of the question,
too.

I like it here.
She is thirty-five.
They won't help us.
I can't bear cats.
I must be home by six.
I ought to go to the lecture.

Do you think this hat will
fit me?
He'll be terribly angry.
A letter won't reach Ann
in time.
He doesn't want to play.
I'm awfully sorry.
He can't afford to pay.

He's over seventy.
Alice is coming as well.

Who?

How? How so?
When, may I ask?
Why mustn't you take
them?
What's happened?
Why bother?
How are you?
What did you say, then?
When can you come, may
I ask?

General questions
*(conveying mildly
surprised acceptance of
the listener's premises)*

Do you?
Is she?
Won't they?
Can't you?
Must you?
But will you go, do you
think?

Imperatives
(expressing warmth)

Try it.
Let him.
Phone her, then.
Then make him.
Forget it.
Well, give it to him, then.

Exclamations
(very emotional)

Well!
Really! Splendid!

Will you have a drink?
(That you Mr. Archar?)

I'll give it to you.
I'm most grateful to you.

She says you're to blame.
Isn't it a lovely view!

Thank you!
Good morning! Good morning
to you.
How lovely!
Don't mention it, my dear
chap.
What nonsense!
Enchanting!

2. Listen to the replies and repeat them in the intervals. Start the fall high enough.

3. Listen to the Verbal Context and reply to it in the intervals.

4. In order to fix Intonation Pattern IX in your mind, ear and speech habits, pronounce each reply several times until it sounds perfectly natural to you.

5. Listen to a fellow-student reading the replies and point out his (her) errors in pronunciation.

6. Listen to the Verbal Context said by a fellow-student. Make your replies sound lovely, warm, airy. Use the proper intonation patterns. Continue the exercise until everyone has participated:

Verbal Context

Isn't it too far away from
here?
Where is my book?
Have you been there before?
May I leave you for a mo-
ment?
You ought to let him know.
What is she doing here?
I'd love to stay up for the
play.
She's twenty.
It'll take much time.
Give them one of these books.
I must go there.
I'll find him.
You can't go there.

Drill

Awfully far.
Mary took it for you.
Of course, I have.
Why, yes.
I have.
She's waiting for some-
body.
You can't. It's too late.
Eighteen, I think, she said.
How much?
Which one, do you think?
But when?
But how can you find him?
But why not?

She wouldn't listen to me.
Everybody agrees with you.
Nobody can do it.
Lock the door.
I'll phone her.
May I help you?
What has she done?
Thank you very much.
Would you like to stay up
for the television?
I've been helping Tom,
Mummy.
How are you getting on?
Hello, Mary!
Do you play chess?

Wouldn't she?
Oh, do they?
Can I have a try?
Wait a minute.
Don't.
Yes, do.
Look.
Thank you.
Indeed I would.

That's a good girl.

Wonderfully.
Oh, there you are, Tom.
Surely, I do!

7. Give your own replies to the Verbal Context above. Use Intonation Pattern IX in them.

8. Use Intonation Pattern I in the Drills. Observe the difference in attitudes.

9. This exercise is meant to revise the intonation patterns you already know. Work in pairs.

The teacher or one of the students will suggest a Verbal Context. You in turn reply to it using:

- a) statements, sounding lively, interested, airy; conveying personal concern or involvement;**
- b) special questions, sounding lively, interested;**
- c) general questions, conveying mildly surprised acceptance of the listener's premises;**
- d) imperatives, sounding warm;**
- e) exclamations, very emotional.**

10. Practise the following dialogues. Use the High Fall in them. Observe the attitudes you convey:

- Oh, dear! Oh!**
- I'm so sorry! I do hope I haven't hurt you!**
- Oh, no. I was just a little startled, that's all. It's quite all right.**

-
- Do you like this flat?**
 - Oh, yes, I do, definitely.**

-
- I'm afraid I couldn't possibly do that.
 - Why not?
-

- You'll have to clean the window.
- Not me!
- Why not?
- I did it last time.
- Whose turn is it then?
- Helen's, I think.

11. Listen to the Verbal Context suggested by the teacher. Reply by using one of the drill sentences below. Pronounce it with Intonation Pattern IX. Say what attitude you mean to render:

<i>Verbal Context</i>	<i>Drill</i>
I'll ring you up on Sunday.	Right! Good! Fine! Certainly! Naturally! Surely! Oh, no! That won't do!
It all depends on the weather.	Right you are! Exactly so! Naturally! Undoubtedly! Sure enough! By no means! You are wrong! Far from it! Certainly not!
I shall take you to the Opera House.	Fine! Good! Certainty not this week! Agreed! Settled! Oh, no!
Will you be ready by six?	Certainly! Decidedly! I think so! Undoubtedly! Surely not!
I believe he's finished his job.	Hardly ever! I think so! Sure enough!

12. Make up a dialogue of your own, using some of the phrases from Ex. 10.

13. This exercise is meant to develop your ability to hear and reproduce intonation in conversation.

a) Listen to the dialogue "A Visit to the Doctor" carefully, sentence by sentence. Write it down. Mark the stresses and tunes. Your teacher will help you to correct your variant. Practise reading each sentence of your corrected variant after the cassette-recorder.

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

c) Make up conversational situations with the following phrases:

Well, what's the matter with ...?

You'd better ask me what is not the matter with me, ...

To make things still worse ...

In fact ...

d) Make up a talk about illnesses and their treatment, using phrases from the dialogue above. Work in pairs.

e) Imagine you are consulting a doctor — tell him what troubles you.

Imagine you are a doctor. You diagnose the case as quinsy. Tell your patient what he should do to get well.

14. This exercise is meant to develop your ability to hear and reproduce intonation in reading.

a) Listen to the text carefully, sentence by sentence. Write down the text. Mark the stresses and tunes. The teacher will help you to correct your variant. Practise reading each sentence of your corrected variant after the cassette-recorder.

b) Record your reading. Play the recording back immediately for the teacher and your fellow-students to detect your errors.

Practise the text for test reading.

15. Mark stresses and tunes in the following text. Listen to the model. Mark the stresses and tunes. Compare your intonation with that of the model. Practise the text according to the model:

Doctor, Dentist and Chemist

If you have toothache, you should go to your dentist. He'll examine your teeth, and if the aching tooth is not too far gone, he'll stop it. If it is too bad, he'll take it out.

If you don't feel well, you should consult a doctor. If you feel too ill to go to the doctor's, you'll have to send for him. He'll ask you to describe to him the symptoms of your illness. Then he'll feel your pulse, look at your tongue and examine you thoroughly. Finally he'll prescribe the treatment and write out a prescription.

Doctors' prescriptions are made up by a chemist. At chemists' shops in the USA you can also get patent medicines of all kinds, lotions, tonics, cough-mixtures, baby-foods, aspirin, pills, ointment, bandages, adhesive plaster and so on. You can buy razors and razor-blades, vacuum-flasks, hot water bottles, sponges, tooth-brushes and tooth-pastes, powder-puffs, lipsticks, shaving-soap and shaving-brushes and a hundred and one other things.

If you are interested in photography, you can also get cameras and films at most chemists'. They'll develop and print your films for you, too. Some chemists are also qualified opticians, and if your eyesight's faulty they'll test your eyes and prescribe glasses for you.

16. This exercise is meant to develop your ability to hear intonation and reproduce it in different speech situations.

a) Listen to the joke "One day Mrs. Jones went shopping...", sentence by sentence. Write it down. Mark the stresses and tunes. Practise the joke for test reading.

b) Listen to the narration of the joke. Observe the peculiarities in intonation-group division, pitch, stress and tempo. Note the use of tempo-rizers. Reproduce the model narration you have listened to.

17. This exercise is meant to test your ability to analyze and reproduce material for reading and retelling.

a) Read the jokes silently to make sure you understand each sentence. Find the sentence expressing the essence of the joke. Split up each phrase into intonation-groups if necessary. Locate the communicative centre of each sentence. Mark the stresses and tunes. Practise reading the jokes.

b) Tell the jokes in your own words:

The Doctor's Advice

Once an old gentleman went to see a doctor. The doctor examined him and said: "Medicine won't help you. You must have a complete rest. Go to a quiet country place for a month, go to bed early, drink milk, walk a lot, and smoke just one cigar a day."

"Thank you very much," said the gentleman, "I shall do everything you say."

“Oh, doctor,” said the gentleman a month later, “I feel quite well now. I had a good rest. I went to bed early, I drank a lot of milk, I walked a lot. Your advice certainly helped me. But you told me to smoke one cigar a day, and that one cigar a day almost killed me at first. It’s no joke to start smoking at my age.”

Doctor’s Orders

Servant: Sir, wake up, wake up!

Master: What is the matter?

Servant: It’s time to take your sleeping tablets.

Mrs. Brown: Don’t you think, doctor, you’ve rather overcharged for attending Jimmy when he had the measles?

Doctor: You must remember, Mrs. Brown, that includes twenty-two visits.

Mrs. Brown: Yes, but you forget he infected the whole school!

SECTION THREE

Intonation Pattern X

(LOW PRE-HEAD+) RISING HEAD+HIGH FALL (+ TAIL)

Model: I wonder when Alice’s train is due.

— / Look it ‘up in the ‘time-table.



The syllables of the Rising Head preceding the High Fall gradually carry the pitch up.

Stress-and-tone mark in the text:

The first stressed syllable: | / |

This intonation pattern is used:

1. In statements, conveying personal concern, involvement, disgruntled protest.

e. g. Haven't you brought the carp? — You *ˈ*didn't
ask me *ˌ*to.

2. In questions:

a) In special questions sounding unpleasantly surprised or displeased, protesting.

e. g. Send them at once. — *ˈ*Where *ˈ*to?

b) In general questions, protesting, sometimes impatient.

e. g. Thursday's a hopeless day for me. — *ˈ*Can't
we *ˈ*make it a *ˈ*Friday, *ˌ*then?

3. In imperatives, lively, with a note of critical surprise.

e. g. What shall I do? — *ˈ*Try it a *ˈ*gain.

4. In exclamations, conveying affronted surprise, protesting.

e. g. John's coming. — What an ex*ˈ*traordinary
thing.

EXERCISES

1. Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Drill

Statements

(conveying personal concern
or involvement, disgruntled
protest)

I must see Mr. Roberts.

I'm afraid you can't. He's just
gone out.

What did you think of the house?

He says he knows nothing about it.

Haven't you finished that book yet?

I'm afraid I failed my exam.

You ought to have informed me at once.

What's that you say?
I can't find the file anywhere.

You can't easily mend it.
I gave it to her personally.
Which one shall I have?
I shall write to him again.

I was too late. They'd sold out.

I'm terribly hard up!
It's always possible.
I'm quite booked up next week.

I was rather taken with it.
It seems quite nice.

I just can't understand it.

I distinctly remember telling him.

I've only just begun it.

I'm not at all surprised. You must try working a bit harder.

I didn't realize, it was so important.

Special questions
(*sounding displeased,
unpleasantly surprised,
protesting*)

Why don't you listen?
What have you done with it?

What do you mean, easily?
But when did you see her?
Which would you prefer?
Whatever do you hope to gain by that?

Whyever didn't you buy it when you had the chance?

General questions
(*protesting, impatient*)

Aren't we all?
But do you think it's likely?
Will the week after suit you better?

In my view he's a culprit.
I can't meet you this Tuesday.
I can't say I do like this coat.

Could you be mistaken?
Shall we leave it till next week?
Would you have preferred the plum coloured one?

Imperatives
(lively, with a note of critical surprise)

What on earth shall I do?

Try it again. You've no alternative.

What should I tell him?

Tell him exactly what you think.

How many sandwiches shall I make?

Make as many as you think we'll eat.

I don't want to go alone.
I've lost my invitation.

Come along with us, then.
We'll write and ask them to send you another one.

Exclamations
(conveying affronted surprise, protesting)

I told him what I thought of him.

Good for you!

She says she's twenty-nine.
But I can't take you out tonight. I'm working late.

Absolute nonsense!
What a pity you didn't say so sooner.

Look. It works.
You're a bit grumpy today.

So it does. How very odd!
Not in the least!

2. Listen to the replies and repeat them in the intervals. Pronounce the first stressed syllable as low as possible; the following stressed syllables of the head gradually rise to the high level. Start the fall on the nucleus high enough.

3. Listen to the Verbal Context and reply in the intervals.

4. In order to fix Intonation Pattern X in your mind, ear and speech habits, pronounce each reply several times until it sounds perfectly natural to you.

5. Listen to your fellow-student reading the replies, tell him (her) what his (her) errors in intonation are.

6. Listen to the Verbal Context suggested by the teacher. Reply by using one of the sentences below. Pronounce it with Intonation Pattern X. Say what attitude you mean to render:

Verbal Context

Drill

Why don't you stay longer?

I've no time. I'm so busy now.

When do we go there?

I've just told you. At seven.

Do you really want to see her?

I haven't seen her for ages.

What made you go there?

I went there because I wanted to.

Why didn't you come there in time?

You know how far it is.

What do you think of this picture?

It's nothing less than a masterpiece.

I've no time now. I'm leaving.

Where to?

You must look through it again.

What's wrong about it?

He'll be here by six.

What makes you so sure?

You must phone her at once.

Why not you?

I missed some words.

Why don't you listen?

You'd better take a taxi.

What for?

Monday is a very busy day for me.

Can't we meet on Friday then?

You are not a good swimmer, are you?

Have I ever pretended to be?

Mary's not here yet.

Go alone, then.

It's too late to walk.

Take a bus, then.

I doubt if I can do it better.
He's given up this idea.
He's won.

Try again.
Sensible chap!
Would you believe it!

7. Give your own replies to the Verbal Context of Ex. 1 and 6. Use Intonation Pattern X.

8. The teacher or one of the students suggests a Verbal Context. The students reply to it in turn using:

- a) statements conveying personal concern, involvement or protest;
 - b) special questions sounding unpleasantly surprised, displeased or protesting;
 - c) general questions sounding impatient, protesting;
 - d) imperatives sounding lively, with a note of critical surprise;
 - e) exclamations conveying affronted surprise, protesting.
- Continue the exercise until everyone has participated. Work in pairs.

9. Read the following extracts. Observe the position of the logical stress:

"Tell her that you intend to marry her, but after you return from this outing, not before." (*Th. Dreiser. "An American Tragedy"*)

"You don't live here?" — "No," I said, "I don't. You wouldn't if I did." (*J. K. Jerome. "Three Men in a Boat"*)

"She was so pretty and cute. Yet she was a working girl, as he remembered now, too — a factory girl, as Gilbert would say, and he was her superior. But she was so pretty and cute." (*Th. Dreiser. "An American Tragedy"*)

"In the taxi, returning at last to Chesborough Terrace he proclaimed happily: "First rate chaps these, Chris! Has been a wonderful evening, hasn't it?" She answered in a thin steady voice: "It's been a hateful evening!" (*Cronin. "The Citadel"*)

10. Look for similar situations in the books you are reading at the moment.

11. This exercise is meant to practise the intonation patterns you already know.

a) Listen to the dialogue "Guessing Game", sentence by sentence. Write it down. Define the intonation pattern of each sentence and the attitude expressed by it.

b) Record your reading. Play the recording back for your teacher and fellow-students to detect the possible errors:

A.: And the next object is vegetable.

B.: Does one eat it?

A.: Yes.

B.: Do you eat it?

A.: Yes.

B.: Do you eat it at breakfast?

A.: No.

B.: Do you eat it at dinner time?

A.: No.

B.: Well then at tea time.

A.: Yes.

B.: Is it a raw vegetable?

A.: Yes.

B.: Is it nice?

A.: Very nice.

B.: Did we have some for tea today?

A.: Yes.

Practise the dialogue for test reading. Memorize and dramatize it.

12. This exercise is meant to develop your ability to hear and reproduce intonation in different speech situations.

a) Listen to the dialogue "Sightseeing" carefully, sentence by sentence. Write it down. Mark the stresses and tunes. The teacher will help you to correct your variant. Practise reading each sentence of your corrected variant after the cassette-recorder.

b) Record your reading of the text. Play the recording back immediately for the teacher and your fellow-students to detect your errors. Practise the dialogue for test reading. Memorize and play it.

c) Make up conversational situations with the following phrases:

Is it possible ...?

That's not a bad idea.

What do you think ...?

I suppose it is.

Rather.

What about...?

Well, you might

Let me see

Is it much of a walk?

Do you think I shall have
time for ...?

d) Make up a talk about your recent trip. Use the phrases from the dialogue above. Work in pairs.

e) Imagine you are telling the class about your recent trip to London.

13. This exercise is meant to revise Intonation Pattern IX. Read the following dialogue. Use the High Fall to express personal concern, involvement:

- What are you going to do this week?
- Well, we don't really know.
- Why not visit Kew Gardens?
- Well, we've been there.
- You've seen much, haven't you?
- Yes, we've seen all the usual things. The Tower of London, and the Zoo, and the Houses of Parliament.
- Have you visited Westminster Abbey?
- Yes, we went there a fortnight ago. But I haven't seen St. Paul's Cathedral since I was here in 1991.
- I have! I've been there two or three times.
- But I really ought to think about the business side of my visit.
- Yes. You must visit a motor-car factory. After all, that is your main interest.
- That's true. I haven't been to one yet. I expect things have changed since 1991.
- I'm sure they have. Yes, there have been some very big developments since you were here last.

14. This exercise is meant to develop your ability to hear intonation and reproduce it in different speech situations.

a) Listen to the joke "A pretty well-dressed young lady..." sentence by sentence. Write it down. Mark the stresses and tunes. Practise the joke for test reading.

b) Listen to the narration of the joke. Observe the peculiarities in intonation-group division, pitch, stress and tempo. Note the use of temporizers. Reproduce the model narration you have listened to. Tell the joke in your own words.

15. This exercise is meant to test your ability to analyze material for reading.

a) Read the joke silently to make sure you understand each sentence. Find the sentence expressing the essence of the joke. Split up each phrase into intonation-groups if necessary. Locate the communicative centre of each sentence. Mark the stresses and tunes, concentrating your attention

on the attitude expressed. It is not expected that each student will mark the story in exactly the same way. Discuss your variants in class. Your teacher will help you to choose the best variant. Practise your corrected variant for test reading.

b) Tell the joke in your own words.

Wrong Pronunciation

A Frenchman who had learned English at school, but had half forgotten it, was staying in London on business. It was in the month of November, and the weather was most unpleasant, disagreeable, damp and foggy.

The Parisian, not being accustomed to the English climate, had caught a severe cold, and was coughing day and night. At last he decided on getting a remedy for his cough but as he did not remember this English word, he looked it up in his French-English dictionary. There he found that the English for it was *cough*. Unfortunately his dictionary did not tell him how to pronounce it. Remembering, however, the pronunciation of the word *plough*, he naturally concluded that *cough* must be pronounced [kau].

So he entered a chemist's shop and said: "Will you, please, give me something for my cow!" The chemist, thinking he had misunderstood him asked politely: "I beg your pardon, sir?"

The Frenchman repeated his request for some remedy for his cow.

"For your cow, sir?" replied the chemist. "Are you a farmer then?"

"A farmer?" answered the Frenchman rather indignantly. "What in the world makes you think so? Oh, no, I came from Paris, from beautiful Paris," he added proudly.

The chemist now almost began to think that he was dealing with a madman. In great bewilderment he asked again: "But your cow, sir? Where is your cow?"

"Here!" cried the Frenchman, coughing very loud and pointing to his chest. "Here it is! I have a very big cow in my chest!"

Luckily, the chemist understood him and gave him the remedy he wanted.

SECTION FOUR

Intonation Pattern XI

(LOW PRE-HEAD+) FALLING HEAD+ HIGH FALL (+ TAIL)

Model: How are you finding your new job?

— ↘Liking the 'work im'mensely.



The High Fall starts from a higher pitch than the preceding syllable of the Falling Head.

If the head contains only one stressed word the High Fall starts from the level of the stressed syllable.

e. g. How nice!



This intonation pattern is used:

1. In statements, conveying personal concern, sounding light, airy, warm but without the disgruntled effect of Pattern X.

e. g. Why don't they work in the evenings? — 'Some of them 'do, I believe.

2. In questions:

a) In special questions, sounding interested, brisk, business-like.

e. g. I've just seen that new musical. — 'What is it 'called?

b) In general questions, conveying mildly surprised acceptance of the listener's premises; sometimes sounding sceptical, but without the impatience of Pattern X. (The question is put forward as a subject for discussion.)

e. g. Shall we try again? — Well 'would it be any 'use?

3. In *i m p e r a t i v e s*, sounding lively; suggesting a course of action to the listener.

e. g. The tea's too hot. — 'Put some more 'milk in it.

4. In *e x c l a m a t i o n s*, conveying mild surprise but without the affront of Pattern X.

e. g. Look, it's snowing. — 'Oh, 'yes!

EXERCISES

1. Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

When's the concert?

It's going to be a fine place.

What was the show like?

It's not very valuable, is it?

We'll never get there.

Which would you like, tea
or coffee?

I may be a bit late.

I've just seen that new
musical.

Drill

Statements

(conveying personal
concern; sounding light,
airy, warm)

Next Sunday. Next Wednesday.

So it seems. So I've heard.

First rate. Simply splendid.

It cost over three hundred
pounds.

It's not as far as you imagine.

I'd prefer tea.

That wouldn't matter in the
least.

Special questions

(sounding interested,
brisk, business-like)

What's it called?

"Underneath the Arches."
Quite good, really.

John Adams, I think his
name is.

"The Prince of Wales."

The one near Piccadilly
Circus.

By a fourteen bus.
I can't bear the Under-
ground.

D'you think I should ring
him?

I hate the thought of spring
cleaning.

I don't really want to meet
them.

I'm sorry, but I hate cocoa.

Thank you for all you've
done.

He's promised to stop
smoking.

I hate quarrelling with
Clara.

I shan't be able to phone
you.

What did you think of it?
Who composed the mu-
sic?

Which theatre is it playing
at?

Which exactly is "The
Prince of Wales"?

How did you get there?

Why didn't you go by tube?

General questions
(conveying mildly
surprised acceptance of
the listener's premises;
sometimes sceptical)

Mightn't it be better to
wait?

Ought we to delay it any
longer, though?

Will you be able to get out
of it?

Would you like a cup of tea,
then?

Is there anything else I can
do to help?

Does he really mean what
he says?

Imperatives
(sounding lively;
suggesting a course of
action to the listener)

Then make it up with her.

Drop me a line, then.

Sorry I forgot to change my shoes.

I can't think what to say.

What shall I do with this?

He won't give us permission.

I gave him a piece of my mind.

Tom has passed his exam.

I've just become a father.

I forgot every word about it.

We'll go there on Friday.

I'm sorry to have to vote against you.

Just look at the mud you've brought in here.

Don't say anything at all. Leave it entirely to me.

Put it in the waste paper basket.

Exclamations
(conveying mild surprise)

So that's that.

Well done! Good for you!

Well fancy that!

Congratulations, my dear chap!

What a fine mess you've made of things!

The sooner the better!

A fine friend you turned out to be!

2. Listen to the replies and repeat them in the intervals. Make your voice follow the intonation line exactly.

3. Listen to the Verbal Context above and reply in the intervals concentrating your attention on the intonation line.

4. In order to fix Intonation Pattern XI in your mind, ear and speech habits pronounce each reply several times until it sounds perfectly natural to you.

5. Listen to your fellow-student reading the replies. Tell him (her) what his (her) errors in pronunciation and intonation are.

6. a) Listen to a fellow-student reading the Verbal Context below. Pronounce each of the following replies in two ways: first with Intonation Pattern X, then with Intonation Pattern XI. Observe the intonation line. State the difference in attitude. Ask a fellow-student to comment on the attitudes you are trying to render:

Verbal Context

Has she caught up with the group?

Drill

Better than that. She is the best in the group now.

I'm glad you've made some progress.
Why doesn't she join our trips?
What's his mark in physics?
I'm an amateur.

Where is my pen? It's gone again.
Thank you very much for your help.
Let's go to the pictures in the evening.
We're leaving tonight.

I'm going to consult a doctor.
It's not my size.

I saw Mike the day before yesterday.
She went to the circus on Sunday.
Mary is waiting for you.
I got back yesterday.

I don't know Peter's address.
She promised to bring the book.
They say they'll help us.
Shall we ask her to speak to him?
Shall we go for a walk to the forest?
I didn't understand the rule.

So is my teacher.

Sometimes she does.

I don't remember.
I should never believe it.
You're good at tennis indeed.

You never remember where you put your things.
Not at all. Just happy to help you any time.

I really can't. I've got a lot of work to do.

It's a pity. You promised to stay with us a bit longer.
It's high time you thought about your health.

Well, what size do you take, then?

How is he getting on?

Why didn't she take the children with her?

Why has she come?

And where did you go, I wonder?

Why didn't you ask him about it before?

Does she always keep her promises?

Do they really mean that?

Will it be of any use?

Isn't it still pouring?

Wouldn't it be better for you to ask the teacher to explain it again?

They won't come to the party.	Do they still feel offended?
I can't wait for him any longer.	Couldn't we ring him up, then?
I'm very much obliged to him.	Tell him about it, then.
He asked her about her age.	How silly of him!
She made me come for the second time.	What a shame!
She's laid up with quinsy again.	Poor thing!
Thank you for your very good news.	Don't mention it.
He promised to speak to her.	The sooner the better.

b) Listen to a fellow-student reading the first sentence of the Verbal Context above. Reply in your own way, using Intonation Pattern XI. The drill will continue until every student has participated. Keep the exercise moving rapidly. Be careful about the intonation line and try to convey the proper attitude.

7. Read the following dialogue with a fellow-student, using Intonation Pattern XI. Special questions should sound interested, lively, brisk. The replies sound lively, friendly and warm:

A: What was that you said?
 B: Where did you go for your summer holiday?
 A: First to London and then to Cornwall.
 B: How long did you live in London?
 A: Just a week.
 B: Which part of your holiday did you prefer?
 A: Oh, our fortnight in Cornwall.
 B: Where did you stay while you were down there?
 A: In a little village near Penzance.
 B: What sort of weather did you have in London?
 A: The best we could possibly have hoped for.
 B: What did you do there?
 A: Sightseeing mostly.

8. A student will read the Verbal Context below. Other students will read the replies in turn, using the High Fall and the logical stress on the same word to make the utterance emphatic. Define the attitude you are trying to express:

Verbal Context

He's ruined my shoes.

None of us wants to go.

Aren't you lucky?

How does your wife find it?

What's Vernon's opinion?

What an amazing trick!

I can't make head or tail of it.

Don't bother to fetch me.

Drill

Make him buy you a new pair.

Someone will have to go, won't they?

That's what everybody says.

She likes it as much as I do.

He can't make up his mind which he prefers.

Can't imagine how it's done.

Let Johnson have a look at it.

It's not in the least trouble.

I do the same for all my guests.

9. Listen to your teacher read the context sentences below. Pronounce each of the following replies in two ways: first with Intonation Pattern II, then with Intonation Pattern XI. Observe the intonation line. Convey the suggested attitudes:

Verbal Context

When's the concert?

I feel so sleepy.

What was it like in Nigeria?

I shan't be seeing you, I'm afraid.

Drill

Next Sunday.

a) *categoric, dispassionate*

b) *warm, airy, lively*

So do I.

a) *categoric, dispassionate*

b) *lively*

Oh, the heat was terrible.

a) *categoric, dispassionate*

b) *lively*

Whyever not?

a) *serious*

b) *interested, brisk*

I can't undo the door.

Try the other key.

- a) *pressing, weighty*
- b) *suggesting a course of action*

I hope I'm not disturbing you.

Come in. Sit down.

- a) *pressing, weighty*
- b) *suggesting a course of action*

Hullo, Fred!

Well if it isn't my old friend Tom!

- a) *weighty*
- b) *mildly surprised*

He's sending you a copy.

How very nice of him!

- a) *weighty*
- b) *mildly surprised*

10. Listen to a fellow-student say the context sentences below. Pronounce each of the following replies, trying to convey the suggested attitudes. Be careful with the intonation line. Define the Intonation Pattern of your reply:

Verbal Context

Drill

Can you come tomorrow?

Yes.

- a) *phlegmatic, reserved*
- b) *lively, interested*

Who on earth would take such a risk?

I would.

- a) *calm, reserved*
- b) *lively, concerned*

You mustn't speak to him.

Why not?

- a) *phlegmatic, reserved*
- b) *unpleasantly surprised*

What's that you say?

Why don't you listen?

- a) *unsympathetic*
- b) *unpleasantly surprised*

I'm afraid I've lost your pen.

What are you going to do about it?

- a) *hostile*
- b) *interested*

I can't meet you this
Tuesday.

Thursday's a hopeless day
for me.

Bill's refused my request.

I haven't got a spoon.

He's actually engaged.

Tom's coming on Monday.

Shall we leave it till next
week?

a) *phlegmatic, reserved*

b) *willing to discuss the
question, impatient*

Can't we make it a Friday,
then?

a) *phlegmatic, reserved*

b) *willing to discuss the
question*

Well, ask someone else.

a) *calm, cold*

b) *warm, with a note of cri-
tical surprise*

Go and get one, then.

a) *calm, unemotional*

b) *suggesting a course of
action*

Would you believe it!

a) *calm, unsurprised,
reserved*

b) *mildly surprised*

Now fancy that.

a) *calm, reserved*

b) *affronted surprise*

11. Listen to the Verbal Context and reply expressing critical surprise or suggesting a course of action to the listener. Use the proper intonation pattern:

Verbal Context

I'll show you how to do it.

We're moving on Tuesday.

I can't undo the door!

Drill

Don't! Do! Don't you worry!
Try!

Don't be silly! It's up to you!
Don't make so much fuss
about it.

Tell me what I can do, then!
Don't you worry!

It's my turn to pay!

Do! Have a go! Don't be ridiculous! Don't be silly! Don't you worry! It's up to to you!

I can't find my purse anywhere.

Don't you worry! Don't make so much fuss about it.

12. This exercise is meant to develop your ability to hear and reproduce intonation in conversation.

a) Listen to the dialogue "Dinner-table Talk" carefully, sentence by sentence. Write it down. Mark the stresses and tunes. The teacher will help you to correct your variant. Practise reading each sentence of your corrected variant.

b) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect your errors. Practise the dialogue for test reading. Memorize and play it with a fellow-student.

c) Pick out of the dialogue sentences pronounced with Intonation Patterns IX, X, XI. Define the attitudes conveyed in them. Make up conversational situations with these phrases.

d) Make up conversational situations, using the following phrases:

Good evening, ...

I'm so glad ...

Oh, only ...

..., to be exact.

Let's go into ...

Will you sit ... ?

How long ... ?

What do you think of ... ?

I beg your pardon, I didn't quite catch what you said.

I was asking ...

Oh, I think it's a ...

And how do you like ... ?

Is this your first ... ?

I feel quite at home ...

Well, it's rather ...

On the whole, ...

It's not so bad, once ...

Will you have some more ... ?

What about... ?

13. Translate into English. Use the corresponding phrases from item(d) above. Do not let your Russian pronunciation habits interfere:

1. Я так рада, что вы смогли мне позвонить. 2. Он так рад, что я смогла его пригласить. 3. Я так рада, что вы смогли сделать это вовремя. 4. Чай готов. Ужин готов. Статья готова. 5. Сколько времени вы находитесь в Москве? 6. Вы давно живете здесь? 7. Это твое первое представление? 8. Это ваша первая картина? 9. Это ее первое сочинение? 10. Я чувствую себя на юге как дома. 11. Я чувст-

вую себя у Петровых как дома. 12. Я чувствую себя в Петербурге как дома. 13. Простите, пожалуйста, сколько вам лет? 14. Я не слышала, что вы сказали. 15. Я вас спрашивала, где вы родились. 16. Я вас спрашивала, как пройти к гостинице «Минск». 17. О, Кавказ — превосходное место. 18. О, я думаю, Петербург — превосходный, город. 19. О, я думаю, это превосходный рассказ. 20. Как вам нравится наша еда? 21. Как вам нравится наша кухня? 22. Как вам нравится это утро? 23. О, это довольно скучно, не так ли? 24. О, она довольно капризна, не так ли? 25. Вообще-то она не такая уж плохая, если к ней привыкнуть. 26. Не хотите ли еще рыбы? 27. Не хотите ли еще овощей? 28. Суп превосходен. Обед был так вкусен. Торт великолепен. 29. Я так рада, что вам нравится. 30. Я так рада, что у тебя это есть. 31. А что ты будешь есть на сладкое?

14. Read the following dialogue:

Ordering a Meal

— Is this table free, waiter?

— I'm sorry, sir, those two tables have just been reserved by telephone, but that one over there's free.

— What a pity! We wanted to be near the dance floor. Still, it doesn't matter, we'll take it... The menu, please.

— Here you are, sir. Will you dine *à la carte* or take the *table d'hôte*?

— Well, let's see. What do you think, darling?

— Oh, I don't want much to eat. I'm not very hungry. I think I'll have — er — some oxtail soup and fried plaice with chips.

— Hm. I'm rather hungry. I'll start with some *hors d'œuvre*.

— And to follow?

— A grilled steak with baked potatoes and peas.

— Will you have anything to drink, sir?

— Well, I'm rather thirsty. Bring me half a pint of bitter. What about you, darling?

— Well, I don't care for beer, but I will have a glass of cherry.

— Very good... What sweet would you like?

- I'll have fruit salad.
- So will I. And we'll have two coffees, please.
- Black or white?
- White, please. Oh, and two liqueur brandies.
- What a lovely waltz they are playing. Shall we dance?
- Yes, I'd love to...
- Waiter! The bill, please.
- Very good, sir.
- Here you are.
- Thank you very much, sir.

15. Make up a dialogue of your own, using some of the phrases of the dialogue above.

16. This exercise is meant to develop your ability to read and retell a story with correct intonation.

a) Listen to the story "Insufficient Local Knowledge" carefully, sentence by sentence. Mark the stresses and tunes. The teacher will help you to correct your variant. Practise reading your corrected variant.

b) Listen carefully to the narration of the story. Observe the peculiarities in intonation-group division, pitch, stress and tempo. Note the use of temporizers. Reproduce the model narration you have listened to.

17. This exercise is meant to test your ability to analyze and reproduce material for reading and retelling.

a) Read the joke silently to make sure you understand each sentence. Underline the sentence expressing the essence of the joke. Split up each phrase into intonation groups if necessary. Locate the communicative centre of each sentence. Mark the stresses and tunes, concentrate your attention on the attitude expressed. It is not expected that each student will mark the story in exactly the same way. Discuss your variants in class. The teacher will help you to choose the best variant. Practise your corrected variant for test reading.

b) Retell the joke in your own words:

The father of a family, who was angry with his children because they were displeased with their food, exclaimed angrily one day at dinner: "You children are intolerable; you turn up your noses of everything. When I was a boy, I was often glad to get dry bread enough to eat." "Poor papa," said Rose, "I'm so glad you are having such a nice time now living with mama and us."

SECTION FIVE

Compound Tunes

FALL + RISE

Models:

But why didn't you tell me?

— 'So ,sorry.



That's Ben.

— I 'thought his „face was fa,miliar.



Where shall we go this year?

— \Somewhere in 'Devon would
„make a „nice ,change.



Can I borrow your ruler?

I „seem to have mis' laid ,mine.



All the tunes containing more than one nuclear tone are called compound.

The Fall + Rise is a combination of the High Fall and the Low Rise.

The fall and the rise always occur on separate syllables. The fall starts from a very high level and ends very low. Any syllables occurring between the High Fall and the Low Rise are said on a very low pitch. Notional words are stressed. The falling part marks the idea which the speaker wants to emphasize and the rising part marks an addition to this main idea.

The combination of the High Fall with the Low Rise is used in sentences expressing highly emotional reaction to the situation. It is often heard:

1. In statements, sounding apologetic, appreciative, grateful, regretful, sympathetic, persuasively reassuring, pleading, plaintive.

e. g. Whose turn is it then? — It's 'mine ,actually.
How did this get broken? — I'm most 'terribly ,sorry.

2. In questions:

a) In special questions, sounding plaintive, pleading, weary, despairing; sometimes warm, sympathetic.

e. g. Sorry I'm late. — Oh 'why „can't you „come on ,time for once?

b) In general questions, conveying a plaintive, pleading, sometimes impatient tone.

e. g. He played very badly today. — Will he 'ever be any ,better d'you think?

3. In imperatives, sounding plaintive, pleading, reproachful.

e. g. It's all so depressing. — 'Cheer ,up. (It 'can't „last for ,ever.)

I've nothing to do with it. — Now 'do be ,reasonable, Charles.

4. In exclamations, warm, sympathetic, encouraging, sometimes plaintive, puzzled, surprised.

Greetings and leave-takings sound pleasant and friendly being pronounced this way.

e. g. Good night, Peggy. — Good 'night, Mrs. ,Smith.
See you on Friday. — 'Right you ,are!

EXERCISES

1. Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Don't you like it?
Any news of Tim?
Haven't you finished it yet?

It looks like rain, I'm
afraid.

I've had it six years now.

Whyever bring a mac?

I thought of going for a
stroll.

It was quite an accident.

So it was you who borrowed
my spade.

He's accepted your offer.

It's a wonderful photo.
Help? Certainly.

But why didn't you tell me?
I thought you ought to
know.

I really must go now.

Drill

Statements
(*sounding apologetic,
appreciative, grateful,
regretful, sympathetic,
persuasively reassuring,
pleading, plaintive*)

I don't, frankly.
He's coming home soon.
I've only just begun it, as
a matter of fact.

Perhaps it would be better
to stay at home in that
case.

You'll be buying a new one
soon, I imagine.

It was raining when I left
this morning.

I'll come too, if I may.

But I told you not to touch
it.

I do hope you didn't mind.

I didn't dream he'd take me
seriously.

I knew you'd like it.

I was sure I could count on
you.

So sorry.

Thank you for telling me.
I do appreciate it.

I do hope you have a com-
fortable journey.

It's all so discouraging.

Sorry I haven't returned it yet.

I've already been waiting a year.

It's an absolute scandal.

I do wish he'd mind his own business.

What's happened to Jack?

I'm afraid he failed his exam.

It was my treat.

How big did you say it was?

Three thousand he paid for it.

Did you call, Frank?

I have to go out now.

Perhaps I could help.

I know exactly how you feel.

That's quite all right. I'm in no particular hurry for it.

Then surely a few more days won't make much difference.

There's no need to get so worked up about it.

But he was only trying to be helpful.

It's always the same. He's hardly ever on time.

I'm not at all surprised. He did absolutely no work for it.

Special questions

*(sounding plaintive,
pleading, weary,
despairing, warm,
sympathetic)*

How much was it?

Oh, why don't you listen, Charley?

When will the poor fool learn wit?

Yes, what's the time please?

When will you be back, d'you think?

General questions

*(sounding plaintive,
pleading,
sometimes impatient)*

Do you think you could?

Come and have a game,
Phil.
May I have another bun?

Will you stop bothering me?
Can't you see I'm busy?
D'you really think you can
eat it?

Imperatives
(*sounding plaintive,*
pleading, reproachful)

I'm afraid I've lost it.
Quickly.
What's all the knocking
about?
What's upsetting you?

Never mind.
Wait a minute.
Oh, don't just sit there.
Open the door.
Do shut the door. There's
such a draught.
Please stay a little longer.
Please don't bother on my
account.
Carry on as usual, if you
can.
Start right away, if that's
convenient for you.

I really must go.
I'd willingly fetch some
more.
Whatever shall I do?
When shall I start?

Exclamations
(*warm, sympathetic,*
encouraging, plaintive,
puzzled, surprised)

I've invited him for tea.
That's the second time he's
failed.
I thought I asked you to
make up the fire.
And we'll have a new car-
pet.
Here I am at last.

Jolly good! Good show!
Poor old Peter!
All right!
Just a second! (Where's the
money coming from?)
Hullo, Stephen! (It is good to
see you.)

2. Listen to the replies and repeat them in the intervals. Start the fall high enough.

3. Listen to the Verbal Context and reply to it in the intervals.

4. In order to fix the intonation pattern in your mind, ear and speech habits, pronounce each reply several times until it sounds perfectly natural to you.

5. Listen to a fellow-student reading the replies, point out his errors in pronunciation.

6. Use the Fall + Rise in the replies. Say what attitude you mean to render:

Verbal Context

How's your mother getting on?

And when do we start?

Whose plan is it then?

But you said he lived in St. Petersburg.

Oughtn't she to tell father?

You're going out in the rain?

What's the film like?

I wonder where the children are.

I thought you finished your work at five.

I'm a student of the University now.

Oh, why are you late?

(Can I borrow your umbrella?)

She got the leading part in the new play.

It's a wonderful picture!

I missed you so much.

Drill

She's off to the Crimea in a week.

At nine in the morning, imagine.

It's Fred's, I suppose.

So he did, the last time I heard from him.

She did, apparently.

Yes. I like walking in such weather.

It's not bad, actually.

Oh, there they are.

So I do, usually.

I'd love to study at the University.

I'm awfully sorry. It was not my fault.

I seem to have lost mine.

I didn't know she was such a good actress.

I knew you'd like it.

You can't imagine how glad I'm to see you.

My mother is dangerously ill, Jane.

I feel so miserable, mother. No, you mustn't go to the cinema today.

I think, I'll never be happy again.

I tell you, I won't do it.

You must follow her advice.

I'm going to get up.

Mummy, I'm bored, come and play with me.

You must bring the book at once.

I must go now.

Oh dear, oh dear! What shall I do?

May I come and see you on Monday?

(Come, Margaret. It is too late.)

(Here you are at last.)

I think I'll never do it.

Mother, I've lost your gloves.

But I can't speak English.

Do you really want him to come?

Are you ready, Bill?

No, no, I shall never do it. Do you write poetry?

You have all my sympathy.

Sorry, I can't come and help you, dear.

What's the matter, dearest?

But I've only been there once this week.

Oh, you'll soon get over it.

Why are you always so obstinate?

Must I always do as she says?

Now, don't be so silly. (You'll catch another cold.)

When are you going to stop bothering me?

Would you mind waiting until evening?

Good night, Jane!

Do stop crying! What's the matter?

Do you really think you can come?

I insist on going home immediately.

I am happy to see you.

Oh, don't say that!

I told you not to take them.

Yes, you can.

I wish he would.

No, I can't work it out for myself.

Now, do be reasonable.

I do, occasionally.

Would you like to hear one
of my records?

How are you, Mrs. Nelson?

Do you have milk in your
tea, Tony?

How is your daughter, Mrs.
Smith?

What's her name?

She's failed the second time
today.

(Oh, I'd love to.) I adore
music.

Very well indeed, thank
you.

Yes, please.

She is staying with my
mother for a few days.

That's the third time you've
asked me that.

What a disappointment for
her!

**7. Say the following sentences with a) the High Fall + the Low Rise;
b) the Descending Head + the Low Rise. Observe the difference in attitudes:**

Verbal Context

I love marmalade!

I must be off now.

Good-bye!

Would you like a cup of
tea?

Here I am, Mother.

Why don't you join our
golf club?

He has been away for two
hours.

(Look! Everything is white!)

(Cheer up!)

He said he forgot to ring
you up.

Your son was late for the
first lesson today.

(Oh, stop bothering me,
child.)

Drill

Don't eat it all at once.

Let me see you again to-
morrow.

Yes, please.

Where have you been all
this time?

I think I shall one of these
days.

Don't worry. It's not too
late.

I thought it was going to
snow.

I do hope you'll pass your
exam.

Was that the real reason?

I was afraid he might be
late.

Can't you see I'm tired?

Will you post this letter for me?

All right.

Good morning, David.

Hullo there.

I thought I asked you to go to the dean's office.

All right. Just a minute.

8. Give your own replies to the Verbal Context of Ex. 1 and 6.

9. Read the following situations. Convey the attitudes suggested in brackets:

Don't cry. I wish I hadn't been so rude. You have all me sympathy. (*regret, sympathy*)

Oh, tell me it is not true! Lie to me! Lie to me! Tell me it is not true! (*pleading*)

Oh, what a dear little puppy! (*sincere appreciation*)

Thank you so much. (*sincere gratitude*)

I don't think it will last long. (*reassuring*)

I think I'll go to bed. I'm so tired. (*plaintive*)

10. Listen to the dialogue on the tape ("Dinner-table Talk"). Pick out sentences containing the High Fall + the Low Rise. Say what attitude is conveyed in them. Use these sentences in conversational situations of your own.

11. Listen to the Verbal Context and express sympathy in the replies. Use the proper intonation pattern:

Verbal Context

Drill

Oh I'm cold.

Poor thing! I do think, it's a pity.
I'm so sorry! Never mind.

He says he's ill.

What a disappointment! Can you
imagine it! Too bad! Bad luck!
Just fancy! Things do happen!

I can't come this evening.

Oughtn't you to be ashamed of
it! What a disappointment! How
extraordinary!

I haven't seen Jenny for
ages!

Terrible, isn't it! Too bad for
words! Good Heavens! How
very peculiar! What a pity!

Janet seems to be avoiding me.	Isn't she a fool! What a tragedy! I simply can't think! I do think it's a pity!
You've made the same mistake again.	Aren't I a fool! Good Heavens! Fancy that! I simply can't think! What a shame!
The jacket's worn out already.	What a disappointment! Poor me! What a pity!
Michael has just died.	Perfectly horrid! Too bad for words! What a tragedy! Wasn't it absolutely tragic!
They won't help us.	Wouldn't it be simply appalling. Oughtn't they to be ashamed of it! Beastly, isn't it!

12. This exercise is meant to develop your ability to hear and reproduce intonation in conversation.

a) Listen to the dialogue "About the Job" carefully, sentence by sentence. Write it down. Mark the stresses and tunes. The teacher will help you to correct your variant. Practise reading each sentence of your corrected variant after the cassette-recorder.

b) Record your reading. Play the recording back immediately for your teacher and your fellow-students to detect your errors. Practise the dialogue for test reading.

13. Make up conversational situations, using the following phrases:

He hasn't even got to ... yet.
That's my idea of
Are you sure you don't want to be ...?
Is it my ... we're planning, or yours?
No, I'm sorry, ... but I
Look here.
All right, all right, there is no need to
I really wanted to be
I haven't made up my mind yet.
Maybe not.
Well, that's not the way I look at it.
You haven't answered my question yet.
I don't want to at all.

14. Make up a dialogue about your future profession.

15. This exercise is meant to develop your ability to hear intonation and reproduce it in reading and narration.

a) Listen to the joke "Nothing to Complain About", sentence by sentence. Write it down. Mark stresses and tunes. Practise the joke for test reading.

b) Listen to the narration of the joke. Observe the peculiarities in intonation-group division, pitch, stress and tempo. Note the use of tempo-rizers. Reproduce the model narration of the joke.

16. This exercise is meant to test your ability to analyze and reproduce material for reading and retelling.

a) Read the jokes silently to make sure you understand each sentence. Underline the sentence expressing the essence of the joke. Split up each sentence into intonation groups if necessary. Locate the communicative centre of each sentence. Mark the stresses and tunes, concentrating your attention on the attitude expressed. It is not expected that each student will mark the story in exactly the same way. Discuss your variants in class. The teacher will help you to choose the best variant. Practise your corrected variant for test reading.

b) Retell the jokes in your own words:

No Music Lessons

Once the teacher asked his pupil: "Bobby, how many fingers have you?" The pupil answered at once: "I have ten fingers."

The teacher asked him another question: "Well, if four were missing what would you have then?" "No music lessons," was the answer.

At the Lesson

"Well, Alex, how much is two plus one?" asked the teacher.

"I don't know, sir," answered the boy.

"Well, Alex! Fancy I give you two dogs and then one dog more. How many dogs have you now?"

"Four dogs," the boy answered timidly.

"Why, Alex?"

"Because I have one dog already, sir."

One morning a boy was going by a London bus to school. He had a cold and was sniffing all the time and so loudly that the people began to look at him and shake their heads. An old gentleman was sitting next to the boy. He suffered the boy's sniffing for some time but at last lost his patience and said: "Haven't you got a handkerchief, my boy?"

"Yes, I've got a clean handkerchief in my pocket," said the boy, "but I can't let you have it. Mother says it is not polite to ask anybody for a handkerchief. You must use your own."

SECTION SIX

Compound Tunes

TWO OR MORE FALLS WITHIN ONE SENSE-GROUP

Model:

Now what do you want?

— I \don't want \anything.



Everyone's gone home.

— \Not \every,one.



In sense-groups with the High Falling or Falling-Rising nuclear tone there may be one or more other words marked by a relatively high falling tone. The function of such Falls is to provide a greater degree of prominence for the words on which they occur. All other words of the head are not stressed. The attitude expressed by the sentence is not changed but the utterance sounds emphatic. In this case the head is called *Sliding*.

Compare:

↓Fancy 'anyone 'wanting
to do 'that.



↓Fancy ↓anyone ↓wanting
to do 'that.



Stress-and-tone mark in the text: syllables of the head uttered with falls: | ↓ |.

EXERCISES

1. (LOW PRE-HEAD +) HIGH FALLS + HIGH FALL (+ TAIL)

Model:

He said he knew nothing about it.

— But I ↓told him my'self.



1. Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

What was the party like?

Tom's having tea. What for you, Arthur?

It's such a tiring journey by train.

Which one can I have?

Oh I know he couldn't help it.

I'm going to London tomorrow.

The door won't open.

All right. Let's go to the pictures.

That's not very convincing.

Drill

The food was terrible, I'm sorry to say.

I'd prefer a cup of coffee.

Well why not fly?

Which would you prefer?

Then why are you so angry with him?

How long d'you intend being away?

Why not try turning the key?

Do you really want to?

Well, can you think of a better argument?

She's only working half
time now.
Have you heard about Alex?
Of course he'll agree.
These stewed apples aren't
very sweet.
What time's convenient for
you?
I can't manage all that.

He didn't say a word.
How about a show tonight?
It's my birthday today.

Yes, but need she go to work
at all?
Isn't it incredible?
Don't be too sure.
Have some more sugar with
them.
Come whenever you're free.

Well, eat as much as you
can, then.
How very unusual!
If only you asked me earlier!
Very many happy returns!

2. Listen carefully to the replies and repeat them in the intervals. Make your voice fall on every stressed syllable.

3. Listen to the Verbal Context and reply in the interval.

4. In order to fix the intonation in your mind, ear and speech habits repeat the replies yourself until they sound perfectly natural to you.

5. Listen to a fellow-student reading the replies. Tell him (her) what his (her) errors in intonation are.

6. Listen to your teacher reading the Verbal Context below. Reply by using Sliding Head + High Fall in the drill sentences. Say what attitude you mean to render:

Verbal Context

And now what sweet will
you have, Mary?
How many sons has she
got?
He is not coming. He's an
appointment.
You know Peter very well,
I expect.
How much is the fare?
And what do you think of
London, Mrs. Thompson?

Drill

I'd prefer a piece of apple
tart.
I haven't the slightest idea.

You ought to have informed
me before.
No, I've never met him in my
life.
I've no idea.
I've never been here before.
I like it so much.

Now what would you choose?

What will you do this afternoon?

I have a free afternoon today.

I suggest we should go to the cinema.

That was Peter on the phone.

I can't find my pen anywhere.

What are you looking for, Ann?

I had a bad fall from the stairs and broke my arm.

Come at six on Sunday.

Jack doesn't want it.

I can't open this — can't someone else try?

I can't come at six.

What shall I do with my luggage?

I managed to get a ticket.

Many happy returns of the day.

Let me do it for you.

See you tomorrow.

I don't want anything.

I am planning to see the Picture Gallery.

Well why not go sightseeing?

Which film would you prefer to see? Have you any particular film in mind?

Why didn't you ask him about the books he had borrowed?

Are you sure you didn't leave it at the Institute?

Have you seen my umbrella anywhere?

Have you any pain now?

Do you really want me to?

Give it to me, then.

Give it to me, I'll do it.

Come whenever it's convenient for you.

Leave it in the cloak-room at the station.

What a piece of luck!

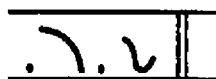
How nice of you to remember!

Thank you very much!

My love to all at home.

7. The teacher will suggest the Verbal Context of Ex. 1 and 6. The students will reply to it, using Sliding Head + High Fall. The drill continues until every student has participated. Keep the exercise moving on rapidly.

Model: It 'isn't _vfair.



8. Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies. Note all the prominent words of the head:

Verbal Context

D'you smoke?
 What a nasty cold day!
 Would he lend me his player?
 You broke the window, didn't you?
 I don't suppose it troubled you much.
 Can't I take this one?
 You will play, won't you?
 Can I borrow your penknife?
 Well what about this colour?
 I want those shoes mended quickly.
 Let me know tomorrow.
 You are not trying.
 We got here about midnight.
 Alan's forgotten his umbrella.
 Let me have them by tonight.
 Where has he been all this time?
 Your conduct was inexcusable.

Drill

I do sometimes.
 It's bitterly cold. But it's not nasty.
 He might if you talked nicely to him.
 Yes, but not on purpose.
 It wasn't a great deal of trouble. But it wasn't altogether easy.
 You can if you insist. But the other one's better.
 I'd rather not.
 It's not very sharp.
 It isn't exactly the shade I want.
 I can't get them done today.
 I doubt whether I can give you an answer by then.
 I most certainly am.
 It was earlier than that.
 He always leaves something behind.
 I beg your pardon, but it's out of the question.
 He's sorry to be so late, but he was delayed at the office.
 Before you jump to conclusions, you might at least hear me out.

What did you think of the lecture?

She's an absolute failure.

We'll leave before dawn.

I think it's going to rain.

I'll have this one. No, this.

I'm sorry.

Can I come home by myself, Mummy?

It wasn't exactly sensational, was it?

Now be fair.

Have a heart. Have a bit of sense.

Oh don't say that.

Well, make up your mind.

Well, say it as if you meant it.

Well, be careful when you cross the main road.

9. Listen carefully to the replies and repeat them in the intervals. Make your voice fall on the stressed syllables. Start the rise from the lowest pitch and do not go up too high.

10. Listen to the Verbal Context and reply in the intervals.

11. In order to fix the intonation in your mind, ear and speech habits repeat the replies until they sound perfectly natural to you.

12. Listen to a fellow-student reading the replies. Tell him (her) what his (her) errors in intonation are.

13. Your teacher will suggest the Verbal Context of Ex. 8. You in turn reply to it, using High Falls. The drill will continue until every student has participated. Keep the exercise moving on rapidly.

14. Read the sentences taking into consideration the suggestions in brackets. Observe the changes in sentence stress:

Hockey is one of the most popular games in winter. (*Not football.*) (*Not in summer.*)

Football is the most popular game in England. (*Not tennis.*) (*Not in India.*)

Cars are driven on the left side of the road in London. (*Not on the right side.*) (*Not in Moscow.*)

In the middle of Trafalgar Square stands Nelson's monument (*Not in the middle of Piccadilly Circus.*) (*Not a statue of Cromwell.*)

Breakfast is generally a big meal in England. (*Not supper.*) (*Not on the Continent.*)

Colleges of Education in Great Britain don't confer diplomas on their graduates. (*But award certificates.*) (*Not technical colleges.*)

Our terminal examinations are held at the end of each term (*Not final exams.*) (*Not every other term.*)

15. Read the following sentences expressing the attitudes suggested in brackets. Use them in conversational situations of your own:

(detached, phlegmatic, reserved)

Shall I ask him about it again?
Can you translate a few sentences?
Well, will you come and see her tomorrow?
Could we meet on Wednesday, then?
May we all know what's amusing you?
Do you think so?
Will you tell her about it frankly?

(lively, interested, somewhat unpleasantly surprised)

Well when can you spare the time?
What's that got to do with you?
What makes you so sure?
Why not ask him about it?
How did you make that?

(wondering, mildly puzzled)

How old is she?
Who's he gone to see?
How much do you make it?
How often must he take it?
How long do you want to keep it?
Which is my car?
Where did I find them?

(contradicting)

You don't like it.
You want it back.
He's definitely going.
He won't be able to help.
You've got enough money.

(disapproving)

When will that be?
What do you want it for?
How old did you say?
What is the crowd looking at?
When did I see him?

How much did I give for it?
How many did you say?
Before when?

16. The teacher will suggest a Verbal Context. You in turn reply to it in the form of statements and questions, expressing personal concern or interest:

What do you think of the houses in Michurinski Avenue?
What are your general impressions of Moscow?
What else was it that you especially liked in Moscow?
Now what do you want?
Why didn't you meet me at the station?
What was her sister like?
How did Judy get on with the girls?
I'd love going to the cinema.
You haven't left your book here.
Mary said she intended to come back.
How many books do you want?
Do let's buy this dress, Mum!
The last bus has gone.
Have you heard about Mary?

17. Read the story "A Friend in Need" by S. Maugham (see p. 194). The sentences from the text given below are not true to fact. One of the students will read a sentence, another will correct him, using Intonation Patterns VI or VII.

<p>Model: She's over thirty. — But she <i>isn't</i>.</p>
--

Mr. Burton's namesake was an unpleasant-looking man.
He was old; his face was worn and wrinkled and he was always poorly dressed.
He worked hard to earn his living.
Once he came to Mr. Burton's office to help him with his work.
He told Mr. Burton he was getting on in life.
He offered Mr. Burton a good job.
Mr. Burton's namesake didn't accept the cruel terms he was offered.

He was a poor swimmer and he couldn't manage the currents round the beacon.

Mr. Burton was sure that his namesake would succeed in covering the distance.

Mr. Burton's namesake regarded Mr. Burton's offer as an easy and worthy job.

The young man came to the creek of Tarumi on time.

So Mr. Burton proved himself a real friend.

It's rather a funny story on the whole.

18. Make statements to be corrected according to the model above. The drill will continue until every student has participated. Keep the exercise moving on rapidly.

19. This exercise is meant to develop your ability to hear the intonation and reproduce it in proper speech situations.

a) Listen to the dialogue "Sports and Games Popular in England", sentence by sentence. Write it down. Mark the stresses and tunes. Practise the dialogue.

b) Record your reading of the dialogue. Play the recording back immediately for the teacher and your fellow-students to detect your possible errors in pronunciation. Practise the dialogue for test reading and memorize it.

c) Pick out of the dialogue sentences containing compound tunes and the logical stress.

d) Make up conversational situations about sport, using the following phrases:

What would you say were
the most popular ...?

Well, I suppose ...

What about ...?

I should say that ...

Then there are, of course ...

I've been told that ...

Is there any ... to be had
near ...?

Oh, yes, any amount.

You should join if you're
keen on ...

I think I shall if I get the
chance ...

By the way ...

Well, I do, but ...

20. Make up a dialogue of your own, using phrases from the dialogue above.

21. This exercise is meant to develop your ability to hear the intonation and reproduce it in proper speech situations.

a) Listen to the joke "Weather Forecasts", sentence by sentence. Write it down. Mark the stresses and tunes. Practise the text.

b) Listen carefully to the narration of the joke. Observe the peculiarities in intonation-group division, pitch, stress and tempo. Note the use of temporizers. Reproduce the model narration you have listened to.

22. Read the jokes silently to make sure you understand each sentence. Find the sentence expressing the essence of each joke. Split up each sentence into intonation groups if necessary. Mark the stresses and tunes. Underline the communicative centre and the nuclear word of each intonation group. It is not expected that each student will intone the text in the same way. The teacher will help you to correct your variant. Practise reading the jokes several times:

The cup was handed over into the youth's hands and there went cries of "Speech! Speech!"

Meanwhile the lad was able to collect his thoughts and, of course, to catch his breath. Then he stepped up on a bench. There came an abrupt and eager hush! "Gentlemen," he said, "I have won the cup by the use of my legs. I trust I may never lose the use of my legs by the use of this cup."

— You've been watching me for three hours. Why don't you try fishing yourself?

— I ain't got the patience.

"Bob," said Bill, as he caught up with Bob on the way back to camp, "are all the rest of the boys out of the woods yet?"

"Yes," said Bob.

"All six of them?"

"Yes, all six of them."

"And they're all safe?"

"Yes," said Bob, "they're all safe."

"Then," said Bill, his chest swelling, "I've shot a deer."

The man on the bridge addressed the fisherman.

"Any luck?" he asked.

"Any luck!" was the answer. "Why, I got forty pike out of here yesterday."

"Do you know who I am?"

"No," said the fisherman.

"I'm the chief magistrate here and all this estate is mine."
 "And do you know who I am?" asked the fisherman quickly.
 "No."
 "I'm the biggest liar in Virginia."

SECTION SEVEN

Intonation pattern XII

- I. (LOW PRE-HEAD +) HIGH RISE (+TAIL)
 II. (LOW PRE-HEAD +) (HIGH HEAD +) HIGH RISE (+TAIL)¹

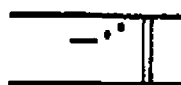
Models: Don't!

— 'Don't?



They were all delighted.

— 'All of them?



Do you want to go alone?

— \Don't 'you your'self want to go?



Stress-and-tone marks in the text: High Rise | ' |

If there is no tail the voice in the nucleus rises from a medium to a high pitch.

If there are unstressed syllables following the nucleus the latter is pronounced on a fairly high level pitch and the syllables of the tail rise gradually. The syllables of the pre-head rise from a low pitch up to the start of the High Rise.

This intonation pattern is used in questions, echoing, calling for repetition or additional information, sometimes shad-

¹ The High Rise and the High Head + the High Rise belong to the same pattern since they have no difference in attitudes.

ing into disapproval or puzzlement, sometimes meant to keep the conversation going.

e. g. We shall have to return.	— Im'mediately?
It's ten feet long.	— 'How long?
What's that bowl for?	— 'What's it for?
Is it raining?	— ↘ Is it 'raining?
Careful.	— 'Careful?
Pity.	— 'Pity?

EXERCISES

1. Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

I want you this minute.
I should phone him about it.
It's snowing.
What do you think of my dress?
Could I have another cup of tea?
I've just read that new travel book.
I listened to every word he said.
Everybody thinks it's magnificent.
He's going on holiday.
I've given up smoking.

Drill

Questions echoing, calling for repetition or additional information, sometimes shading into disapproval or puzzlement.

Yes?
Now?

Much?
New?

Sugar?

Interesting?

Every word?

Everybody?

Alone?
For good?

What do you think of the
car?
I've just met her husband.
Have you seen my pen any-
where?
What do you think of my
coat?
I've just had a new suit
made.
Alan's not here, I'm afraid.
We're going shopping.
Let's go to the pictures.
I think this is Joan's
umbrella.
That big one's mine.
I shall need a dozen, at
least.
These flowers are for you.
He must be made to obey.
He'll meet us at three fif-
teen.
What is it?
What reason did he give
for his behaviour?
Does it matter?
Do you mean it?
Is that your little boy?
Wasn't it stupid!
What lovely cherries!
I like Barbara.
How do you like my song?

Would you like one?
We had a meeting last
night.
Is it raining?
Have you answered his
letter?
Have you finished it?

Your own?
You like him?
You've lost it?

It's a new one?

Good fit?

He's gone home?
Right away?
You've got enough money?
Whose?

Which one?
How many?

Who are they for?
He must be what?
At what time?

What is it?
What reason?

Matter?
Mean it?
My little boy?
Was it stupid, I wonder?
Want some?
Do you?
Do you always sing as flat
as that?
Would I like one?
Should I have been there?

Is it raining?
Have I answered it?

Have I finished it, did you
say?

Did you enjoy the concert?
What a delightful meal!

Stop it.
Telephone me, then.
Keep them for me.
Be nice to them.
Get rid of it.
Please don't worry.
Take it home.
Tell me the time, please.
Marvellous!
Wonderful news!
Fantastic!
Well done!

Did I enjoy it?
Will you have some more
coffee?
Stop it?
Telephone you?
Keep them for you?
Be nice to them?
Get rid of it?
Don't worry, did you say?
Take it home?
Tell you the time?
Marvellous?
Wonderful news?
Fantastic?
Well done?

2. Listen to the replies and repeat them in the intervals. Make your voice rise from a medium level to a high pitch.

3. Listen to the Verbal Context and reply to it in the intervals.

4. In order to fix High Rise in your mind, ear and speech habits, pronounce each reply several times until it sounds perfectly natural to you.

5. Listen to a fellow-student reading the replies. Tell him (her) what his (her) errors in pronunciation are.

6. Listen to your teacher reading the Verbal Context below. Reply by using one of the drill sentences. Pronounce it with Intonation Pattern XII. Say what attitude you mean to render:

Verbal Context

I'm twenty-two today.
I like the way he speaks.
I believe he is in St. Petersburg now.
They spent the whole day on the beach.
Will you pass me the pencil, please.
It's getting warmer.
Where are you going?
How much do I owe you?
Why couldn't you warn me?

Drill

Really?
You do?
In St. Petersburg?
The whole day?
The red one, you mean?
You think so?
Where?
How much?
Why couldn't I?

How do you like his new essay?
 I'm exhausted.
 What did he promise that day?
 He is a talented young man.
 I'm afraid I can't believe it.
 We don't blame him for all that.
 I can't force him to go there.
 They haven't changed anything here.
 I enjoyed every minute of it.
 Splendid!
 Show him out!
 Give it up!
 Disgusting!
 Hurry up!
 Leave it as it is!

His new what?
 You're what?
 What did he promise?
 Is he?
 Can't you believe it?
 You don't?
 Can't you force him?
 Haven't they?
 Did you?
 Splendid?
 Show him out?
 Give it up?
 Disgusting?
 Hurry up?
 Leave it?

7. Respond to the following sentences. Use Intonation Pattern XII calling for a repetition of the information already given.

Model: This sad story made the listeners cry.
 — \Made the 'listeners 'do 'what?
 I want you to ring me up again.
 You \want me to 'do 'what?

The boy's behaviour made me think he was ill.
 His stare made me feel ill at ease.
 The rain made us return home.
 The cold made us put on our coats.
 The play made us laugh a lot.
 His letter made me change my plans.
 The foreigner wants me to tell him something about my country.
 She wants you to leave her alone.
 He wants you to start immediately.
 She wants her son to enter the University.
 He wants us to go there at once.
 He wants me to translate this article.

8. This exercise is meant to develop your ability to hear and reproduce intonation in different speech situations.

a) Listen to the dialogue "At the Station" carefully, sentence by sentence. Write it down. Mark the stresses and tunes. Your teacher will help you to correct your variants. Make a careful note of your errors in each tune and work to avoid them. Practise reading each sentence of your corrected variant after the cassette-recorder.

b) Record your reading. Play the recording back immediately for the teacher and your fellow-students to detect your errors. Practise the dialogue for test reading. Memorize it. Play it with a fellow-student.

9. Make up conversational situations, using the following phrases:

Try and find me ... if you
can.

Have you got your ... yet,
sir?

Not yet.

Come along with me and
I'll

Here it is.

Do I have to ...?

Here you are.

What time do we get to ...?

You're due to arrive at

Well, I've still got a few
minutes to spare.

Mind you don't miss the

That's all right.

It won't take me more than
five minutes to

10. Read the following dialogues. Define the communicative type of the sentences and say what attitudes you mean to convey:

— There you are, then, I thought you might be here earlier.
Was your train late?

— No, I don't think so; just about on time. Which one did
you think I was catching then?

— Wasn't it the one that gets in at five ten?

— No, that's Saturdays only. Didn't you know?

— Of course, how silly of me, anyway, it doesn't matter.

— Excuse me, will this road take me to the station?

— Yes, straight on. Turn to the left when you get to the end.
You'll see a notice there. You can't go wrong.

— Is it far?

— About three or four minutes.

— Thank you very much.

11. Make up a dialogue of your own, using some of the phrases from the dialogues above.

12. Read the following sentences. The prompts in brackets will help you to determine the position of the logical stress. Make up a situation to prove the position of the logical stress:

We are going second class. (*Not first.*)

I want a return ticket to Oxford. (*Not single.*)

What time do you get up in summer? (*I usually get up at seven.*)

What shall I do with his luggage? (*I know what to do with yours.*)

Can I have a try? (*Nobody seems anxious to do it.*)

He ran all the way to the station. (*He was afraid to be late.*)

I saw Mary at the theatre yesterday. (*Not John.*)

I'd like to have some tea. (*Not Tom.*)

I asked the porter to see to my luggage. (*Not you.*)

13. Listen to the text on the tape ("Commerce and Industry"). Write it down. Mark the stresses and tunes. Practise the text.

14. Read the following sentences. Use Intonation Pattern VI to single out the subject:

Model: Britain | is one of the most important
commercial and trading centres in the world.

Australia is the smallest continent in the world.

Manchester is one of the most important industrial cities in
Great Britain.

Oxford is one of the oldest centres of education.

Washington is the capital of the United States.

Mary is my best friend.

The piano is to the right of the window.

England is a highly developed industrial country.

15. This exercise is meant to develop your ability to hear the intonation and reproduce it in proper speech situations.

a) Listen to the text "Mother's Day" sentence by sentence. Write it down. Mark the stresses and tunes. Practise the text.

b) Listen carefully to the narration of the text. Observe the peculiarities in intonation-group division, pitch, stress and tempo. Note the use of temporizers. Reproduce the model narration of the text.

16. Read the text "May Day" silently to make sure you understand each sentence. Split up each sentence into intonation groups if necessary. Mark the stresses and tunes. Underline the communicative centre and the nuclear word of each intonation group. It is not expected that each student will intone the text in the same way. The teacher will help you to correct your variant.

Practise reading the text several times.

Retell the text in your own words:

May Day

For over 100 years now May Day has been recognized in some countries of the world as the workers' day. It is the day on which workers in these countries master their strength, and demonstrate their determination to struggle to achieve the demands which happen to be particularly pressing and urgent.

Last year's May Day in Britain broke new ground in two ways.

It was the largest-ever demonstration to be held on May 1 itself in addition to the traditional demonstrations on May Sunday.

But it was more than a demonstration. It assumed the character of a national strike, involving hundreds of thousands of workers who downed tools in London and a number of other major cities.

It was the culmination of an unprecedented campaign directed against the Government's intentions to put the clock back a century and more on trade-union rights.

It was a high point in the continuous struggle of the trade unions for the unfettered right to use the strike weapon in furthering the interests of their membership.

It was a historic May Day not only in the role it played in achieving the immediate demand of retaining the sovereignty and independence of the unions.

Above all, the flexing of their muscles and the victory achieved the following July, gave the workers of Britain a new sense of confidence and a deeper understanding that one hour of action is worth more than a thousand hours of argument and pleas for justice.

SECTION EIGHT

HIGH PRE-HEAD

Models:

I still can't find it.

— ˈHow exˌtraordinary.



And what about the acrobat?

— ˈHe was aˈmazing.



Good morning, David.

— ˈHulˌlo, there!



Stress-and-tone marks in the text: the High Pre-Head | ˈ |.

The High Pre-Head never contains any stressed syllables. Before the High Fall it is said on the same pitch as the beginning of the fall. Before any other nuclear tone or any head the pitch of the High Pre-Head is higher than the beginning of the following stressed syllable.

As compared to the Low Pre-Head the High Pre-Head is used to add vivacity, liveliness or excitement to the attitudes expressed in the sentence.

EXERCISES

I. HIGH PRE-HEAD + LOW FALL (+ TAIL)

Model: \bar{I} do think it's a pity.

1. Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

You won't forget, will you?
I'd love to help.
I don't believe you posted it.
John's the winner.
D'you think he's forgotten?
It's no good at all.
It's quite true, you know.
I tell you I won't accept.

I haven't time now.

That's not much good.
What's up?
Shall I or shan't I ask them?
Hullo, Jack.
We've got to work on
Saturday.
I have to go now.

Drill

Indeed I won't.
I know you would.
I did post it.
He will be surprised.
I'm sure he hasn't.
You're always dissatisfied.
Well you do amaze me.
How can you be so obstinate?
When will you have time, may I ask?
Well can you do any better?
Be quiet for a minute.
Oh do make up your mind.
Good evening, Mr. Dean.
Oh no!
What a pity you can't stay longer.

2. Listen to the replies and repeat them in the intervals. Make your voice rise high when pronouncing the initial unstressed syllables.

3. Listen to the Verbal Context and reply to it in the intervals.

4. In order to fix the High Pre-Head in your mind, ear and speech habits pronounce each reply several times until it sounds perfectly natural to you.

5. Listen to a fellow-student reading the replies. Tell him (her) what his (her) errors in pronunciation are.

6. Read the drill sentences according to the given model. Concentrate your attention on the High Pre-Head:

Verbal Context

He missed his lesson yesterday.

If you are in a hurry, why not take a taxi?

He won't come today.

He is not in.

I am leaving.

She is crying.

The picture's wonderful.

Mother is asleep.

Look at his clothes.

Good afternoon, Mrs. White.

Drill

He always misses his lessons.

I think I will.

When is he going to come?

Where is he, then?

Oh, can't you stay a bit longer?

Oh, hasn't she passed her exam?

Let me have a look at it.

Don't disturb her, Tom.

Good Heavens!

Hallo, Betty dear!

II. HIGH PRE-HEAD + HIGH FALL (+TAIL)

Model: "I'd simply 'love to.

7. Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Did he say anything?

We're going ahead without Paul.

Have some more pudding, Ann.

Drill

No, nothing, you'll be pleased to hear.

That's obviously the best solution.

I couldn't possibly.

You'll help, won't you, Max.
I was against the proposal.

You can borrow mine.
He says he'll do better in
future.

Shall I ask him to tea?
I'm going to play tennis.
No luck, I'm afraid.
I'm not sure I want to go.
He's broken a leg.
Looking for me, Terry?

Why me?
What did Jack have to say
about it?
D'you mean that?
Does he really intend to work
harder?
By all means ask him.
Let's all have a game.
Try once more, then.
Stay at home, then.
How awful!
Oh, there you are, Peter.

8. Listen to the replies and repeat them in the intervals. Make your voice rise high when pronouncing the High Pre-Head.

9. Listen to the Verbal Context and reply in the intervals.

10. In order to fix the High Pre-Head in your mind, ear and speech habits pronounce each reply several times until it sounds perfectly natural to you.

11. Listen to a fellow-student reading the replies. Tell him (her) what his (her) errors in pronunciation are.

12. Read the drill sentences according to the given model. Concentrate your attention on the High Pre-Head:

Verbal Context

Was it difficult?
I thought you've been there.
It's not Mary who phoned
you yesterday.
He's leaving tonight.
He says he is going to leave.
This book isn't interesting.
Shall I tell him about it?
I've failed.
I'm not well.
Thank you so much.
Look at this picture.
Here is a book for you.

Drill

Surprisingly so.
So I have.
Well who, then?
How d'you know?
Does he really intend to
leave?
Will that one be more interes-
ting?
By all means tell him.
Try once more, then.
Go home, then.
Not at all!
How wonderful!
How good of you!

III. HIGH PRE-HEAD + LOW RISE (+ TAIL)

Model: "He ,won't.

13. Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Drill

Time to go.
Is that right?
Did he check the result?
Have you any cigarettes left?
I wouldn't dream of going in for it.
You won't catch me going by air.
Now write down your answer.
Anybody for more tea?
What a miserable day!
Let me carry it for you.
Would you like an orange?
I'm off to bed.

I know.
I think so.
He did.
A few.
Why not?
Why don't you like flying?
Will pencil do?
May I have another cup?
Cheer up.
Look out.
Yes, please. No, thank you!
Good night, dear!

14. Listen to the replies and repeat them in the intervals. Make your voice rise high when pronouncing the High Pre-Head.

15. Listen to the Verbal Context and reply in the intervals.

16. In order to fix the High Pre-Head in your mind, ear and speech habits pronounce each reply several times until it sounds perfectly natural to you.

17. Listen to a fellow-student reading the replies. Tell him (her) what his (her) errors in pronunciation are.

18. Read the drill sentences according to the given model. Concentrate your attention on the High Pre-Head:

Verbal Context

Drill

Do you need any more magazines?
I'm afraid I can't do it.

That'll do.
As usual.

He is a good writer.
He has left.
I'm going to St. Petersburg to-
morrow.
I'm going to the theatre
tonight.
Will you be present at the
party?
What shall I do next?
Jack is still out.
Good morning, Mrs. Brown.
See you presently.

He is.
He has what?
To where?
May I go with you?
Do you want me to?
Go home.
Don't worry.
Hallo, Mary!
So long, old chap.

19. Give your own replies to the Verbal Context of Ex. 1, 6, 7, 12, 13, 18.

20. This exercise is meant to develop your ability to hear and reproduce intonation in different speech situations.

a) Listen to the dialogue "Broadcast Programme" carefully, sentence by sentence. Write it down. Mark the stresses and tunes. The teacher will help you and all the members of the class to correct your variant. Practise reading every sentence of your corrected variant after the cassette-recorder.

b) Record your rearing. Play the recording back immediately for the teacher and your fellow-students to detect your errors. Practise the dialogue for test reading. Memorize the dialogue and play it with a fellow-student.

c) Make up conversational situations, using the following phrases:

Oh, not too badly.
Personally, I'm not very keen on
Fortunately for me, it was a
What kind of ... do you like best, then?
With all the practice in ear-training I've had
I wish I had your gift for
Where there's a will there's a way, you know.

d) Make up a talk with a fellow-student, using phrases from the dialogue above.

21. Read the following sentences, using intonation patterns you find suitable. Use them in conversational situations of your own:

Mine's rather an old-fashioned model compared to yours.
It's much too big to be seen in an hour or so.
There doesn't seem to be anything radically wrong with you.

We have ice-cream twice a week and we never have cornmeal mush.

I can't wait here all day.

I wish you'd told me earlier.

It's all very well to make promises.

I can't possibly finish it.

Come on, Nora. We are going to miss that train.

Peter's not old enough to make up his mind about such things.

Are you sure you don't want to be a farmer, Robert?

I'd never have gone if I had known it was going to be so silly.

Don't you see what a good thing it was that you met me?

I shall speak to Edward the moment he comes in.

I was hoping I might be of use to you.

I find some of the talks very interesting, too.

He is getting on quite well, thank you.

Mind you don't miss the train, Peter.

I prefer red if you've got it.

I should like to read it, when you've finished with it.

We can walk there if there's time.

You'll be late if you don't hurry up.

I don't understand you when you speak so fast.

That's quite right as far as I know.

You must buy the tickets beforehand if you want to see the play.

I'll meet you tomorrow if nothing prevents.

We'll hear "Carmen" tomorrow if I manage to get tickets.

I must put up with it since it can't be helped.

Everybody became silent when he began playing the piano.

22. This exercise is meant to develop your ability to introduce teaching material in class with correct intonation.

a) Listen to an extract from the lecture on intonation very carefully. Write it down. Intone it. Single out the communicative centres and observe the intonation means they are made prominent with.

b) Read and act the extract according to the model.

23. This exercise is meant to test your ability to introduce some teaching material in class with correct intonation.

Read the extract from the lecture silently. Intone it. Single out the communicative centres. Make them prominent as in the model above. Read and act the extract according to the model:

A.: In our first talk we described what I call 'the glide down', a tune in which the first stressed syllable of the sentence is said on a fairly high note. The following stressed syllables are said gradually lower and lower until you come to the last stressed syllable. This syllable starts on a fairly low note and then falls down to the lowest note possible. The whole sentence glides gradually down.

B.: The whole sentence glides gradually down. The whole sentence glides gradually down.

A.: Yes, just like that. But I want to point out to you that in a sentence like this which has five stressed syllables, it's not very easy to make the voice go gradually lower at each stressed syllable.

B.: No. If you're not careful you find that your voice has fallen much too low in the middle of the sentence, when you want to go still lower.

A.: Exactly. But there's remedy for that. Listen again to the same sentence said in a slightly different way.

B.: The whole sentence glides gradually down. The whole sentence glides gradually down.

A.: Did you notice the difference? After the word 'sentence', the voice goes up a little instead of down, as it normally would in a glide down, so that the word 'glides' is on a slightly higher note. Listen again.

B.: The whole sentence glides — sentence glides gradually down.

A.: There. Did you hear that? It's just a little trick we have for modifying the glide down in a longer seven stressed syllables. We start off quite normally on a high note, and the second stressed syllable — 'sentence' is on a lower note, just as it is in the ordinary glide down; then the little rise occurs; and after that the tune continues again exactly as before.

- B.:** There's one point I think we ought to mention, and that is that when the voice rises in the middle of the sentence, it doesn't go up as high as the first stressed syllable.
- A.:** Oh no, it's only quite a small rise, and you mustn't make it too big, or it will sound wrong. Listen to it just once more.
- B.:** The whole sentence glides gradually down.
- A.:** We'll call that tune 'the interrupted glide down' since it is simply a slight variation on our normal glide down; and, by the way, it is used for exactly the same kinds of sentences.

*(From "A Course of English
Intonation" by J. D. O'Connor)*

24. Act as a teacher in class, using the material from the lectures above.

SUPPLEMENT

SECTION ONE

Ex. 4. Helen's eyes were not very good. So she usually wore glasses. But when she was seventeen and began to go out with a young man, she never wore her glasses when she was with him. When he came to the door to take her out, she took her glasses off but when she came home again she put them on.

One day her mother said to her: "Helen, why do you never wear your glasses when you're with Jim? He takes you to beautiful places in his car but you don't see anything." "Well, Mother," said Helen, "I look prettier to Jim when I'm not wearing my glasses and he looks better to me, too."

SECTION TWO

Ex. 16. One day Mrs. Johnes went shopping. When her husband came home in the evening, she began to tell him about a beautiful cotton dress. She saw it in the shop that morning she said and... "And you want to buy it," said her husband. "How much does it cost?" "Fifteen pounds." "Fifteen pounds for a cotton dress? That is too much." But every evening when Mr. Johnes came back from work his wife continued to speak only about the dress and at last after a week he said: "Oh, buy the dress. Here is the money." She was very happy. But the next evening when Mr. Johnes came home and asked: "Have you got this famous dress?" she said: "No." "Why not?" he asked. "Well, it was still in the window of the shop after a week, so I thought nobody else wanted this dress, so I don't want it either."

SECTION THREE

Ex. 12. See p. 104.

Ex. 14. A pretty well-dressed young lady stopped a taxi in a big square and said to the driver: "Do you see that young man on the other side of the square?" "Yes," said the taxi-driver. The young man was standing outside the restaurant and looking impatiently at his watch every few seconds. "Take me over there," said the young lady. There were a lot of cars and buses and trucks in the square, so the taxi-driver asked: "Are you afraid to cross the street?" "Oh, no," said the young lady, "but I'm three quarters of an hour late. I said that I'd meet that young man for lunch at one o'clock, and it is now a quarter to two, but if I arrive in a taxi, it will at least seem as if I tried not to be late."

SECTION FOUR

Ex. 12.

Dinner-table Talk

— Good evening. I'm so glad you were able to come
Dinner's ready. Let's go into the dining-room. Mrs. Thompson, will you sit here on my left, and you, Mr. Thompson, there How long have you been in London?

— Oh, only a few days, since last Monday, to be exact, and I'm sorry to say we have to return tomorrow week.

— Is this your first visit?

— It's my wife's first visit, but I've been here several times before. I have to come over at least once a year on business, and I feel quite at home in London.

— And what do you think of London, Mrs. Thompson?

— Er — I beg your pardon, I didn't quite catch what you said.

— I was asking what you thought of London.

- Oh, I think it's a wonderful place. There always seems to be something interesting to do.
- And how do you like our weather?
- Well, it's rather changeable, isn't it?
- Yes, it is, but on the whole it's not so bad, once you get used to it. Will you have some more chicken?
- No, thank you.
- What about you, Mr. Thompson?
- Yes, please, just a little. It's delicious.
- I'm so glad you like it ... and now what sweet will you have, Mrs. Thompson? There's apple tart and cream, or chocolate trifle.
- Er — trifle for me, please.
- And you, Mr. Thompson?
- Trifle for me, too, please.

Insufficient Local Knowledge

Ex. 16.

A Londoner who was going to the West of England for a holiday, arrived by train at a town, and found that it was pouring. He called a porter to carry his bags to a taxi. On the way out of the station, partly to make conversation and partly to get a local opinion on prospects of weather for his holiday, he asked the porter:

“How long has it been raining like this?”

“I don't know, sir, I've only been here for fifteen years,” was the reply.

SECTION FIVE

Ex. 12.

About the Job

H a r r y: Well, Robert, have you made up your mind yet what you want to do when you leave college?

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

H a r r y: Not at all, Nora. It's wisest to decide in good time. Look at me, for example. I really wanted to be a sailor.

but now I spend my days sitting at a desk in an office. Yes, it's silly to train for the wrong job. And after all, Robert will be going to college soon.

N o r a: (*musiug*) Now if I were a man I'd be a farmer. To see the crops growing — that's my idea of a good life.

H a r r y: Well, you haven't answered my question yet, Robert. What would you like to do?

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

R o b e r t: No I'm sorry, Mum, but I don't want to at all. I'd rather be a civil engineer. I want to build roads and bridges.

H a r r y: Not ships? Isn't it better to be a shipbuilding engineer?

R o b e r t: (*crossly*) Look here, is it my career we're planning or yours?

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

Ex. 15.

Nothing to Complain About

An intelligent small boy was sitting in a bus. A passenger sitting next to him asked him a question:

"How old are you?"

"I'm four," answered the child.

"I wish I were four," said the passenger. He was considerably taken aback, however, when the child, turning rather a surprised gaze upon him, replied:

"But you were four once."

SECTION SIX

Ex. 19. See p. 211.

Ex. 21.

Weather Forecasts

Two men were travelling in a very wild part of America. They saw no modern houses and no traces of civilization for many days. What they saw were only a few huts made of wood

or tents where Indians lived. One day they met an old Indian who was a hunter. He was very clever and knew everything about the forest and the animals living in it and many other things. He could also speak English quite well.

"Can you tell us what the weather will be like during the next few days?" one of the two travellers asked him.

"Oh, yes," he answered. "Rain is coming, and wind. Then there will be snow for a day or two but then the sunshine will come again and the weather will be fine."

"These old Indians seem to know more about Nature than we with all our science," said the man to his friend. Then he turned to the old Indian.

"Tell me," he asked, "how do you know all that?"

The Indian answered: "I heard it over the radio."

SECTION SEVEN

Ex. 8. See p. 289.

Ex. 13.

Commerce and Industry

Great Britain is one of the most important commercial and trading centres in the world. Britain buys more goods than she sells; her imports exceed her export. Not being a great agricultural country, England has to obtain her food supplies largely from abroad. She also has to import many raw materials, such as wool from Australia; timber from Sweden and Finland; cotton, petroleum and tobacco from the United States. Wine and fruit are imported from France, Italy, Spain, and the Dominions; dairy produce from Denmark and Holland, and so on.

One of the most extensive industries in England is the textile industry; immense quantities of cotton and woollen goods and artificial silk are produced and exported. English leather goods are also in great demand in other countries. Great Britain is noted for its coal mines and for iron and steel goods, and it supplies many countries with certain classes of machinery. Another leading industry in this country is shipbuilding. The motor industry is also very flourishing.

Ex. 15.

Mothering Sunday (Mother's Day)

Mother's Day is traditionally observed on the fourth Sunday in Lent (the Church season of penitence beginning on Ash Wednesday, the day of which varies from year to year). This is usually in March. The day used to be known as Mothering Sunday and dates from the time when many girls worked away from home as domestic servants in big households, where their hours of work were often very long. Mothering Sunday was established as a holiday for these girls and gave them an opportunity of going home to see their parents, especially their mother. They used to take presents with them, often given to them by the lady of the house.

When the labour situation changed and everyone was entitled to regular time off, this custom remained, although the day is now often called "Mother's Day". People visit their mothers if possible and give them flowers and small presents. If they cannot go, they send a "Mother's Day card," or they may send one in any case. The family try to see that the mother has as little work to do as possible, sometimes the husband or children take her breakfast in bed and they often help with the meals and the washing up. It is considered to be mother's day off.

SECTION EIGHT

Ex. 20.

Broadcast Programme

— Well, how's your set going?

— Oh, not too badly, though I've had some difficulty lately in getting good reception from the more distant stations.

— Yes, I've noticed quite a lot of interference on my own set too. I suppose it's the weather. Of course, mine's rather an old-fashioned model compared to yours. By the way, did you hear "Carmen" the other night?

— Yes, I did. Personally, I'm not very keen on opera, but my wife is, and "Carmen" happens to be one of her favourites,

so I didn't like to suggest switching to another station. Fortunately for me, it was a translated version. I'm not good at languages, you know.

— What kind of programme do you like best then?

— Oh, I like a straight play... I find some of the talks very interesting too, and I never miss the sporting events. I got most excited over the international rugger match last Saturday... You listen to the English stations a good deal, don't you?

— Yes, I like their programmes very much and I understand nearly everything. With all the practice in ear-training I've had, English pronunciation and intonation hold no terrors for me now, and if a speaker uses a word I'm not familiar with, the context usually gives the clue to the meaning.

— You're lucky, you know English. I wish I had your gift for languages.

— Well, I don't think I should call it a gift. Anyone who's prepared to take a little trouble can do the same. Where there's a will there's a way, you know!

Ex. 22.

A.: How do you think we ought to start?

B.: My idea is this. Suppose we just say a few ordinary sentences. After that we'll go back again and notice how we've said them, and what sort of tunes we've used, and then we'll try to make some clear and general rule about them.

A.: Yes, that's a good idea. Now the first thing I said was this: How do you think we ought to start? I wonder if the listeners can hear the tune? How do you think we ought to start?

B.: You see, listeners, that sentence starts on a fairly high note and it continues on that same note until it reaches the word 'ought'. Just listen.

How — How do you think we — How do you think we ought to start? Like that, you see. The word 'ought' is said on a slightly lower note, and the sentence continues on that lower note until it gets to the very last syllable.

A.: 'How do you think we ought to start?' 'How do you think we ought to start?'

B.: Again, you see, the word 'start' is on a slightly lower note and not only that, it falls as you say it: 'start — start'.

A.: Yes, it does. It falls right down to the bottom of my voice, listen: 'How do you think we ought to start? How do you think we ought to start?'

B.: So the sentence is really in three parts, corresponding to the number of stressed syllables: 'how' followed by four weak syllables; then 'ought' followed by one weak syllable, and lastly 'start', followed by nothing at all.

A.: How do you think we — ought to — start?

B.: We can make a good rule out of that. In sentences like this, the first stressed syllable and any weak, or unstressed syllables following it, are said on a fairly high note; the second stressed syllable, and any more weak syllables after that, are said on a slightly lower note, and the same with the third, and the fourth, and so on, until you come to the last stressed syllable of all, which not only begins on a lower note than the previous one, but also falls right down until it can scarcely be heard at all. Well, now we must go back to the beginning, and see if our rule works for some of our other sentences.

(From "A Course of English
Intonation by J. D. O'Connor)

GRAMMAR EXERCISES

THE INDICATIVE MOOD

REVISION EXERCISES ON TENSE AND VOICE

(To Units One—Three)

1. a) Comment on the use of the Present Indefinite and the Present Continuous:

1. I'm glad to know that you are coming to England this summer. 2. Your teeth are chattering. What's the matter with you? 3. I am always telling Jerry that his uncle means more to him than his parents. 4. Anne is working hard for her exam now, she couldn't take them in spring. 5. Hotels on the south coast are expensive. 6. Do you hear anything? — Yes, I hear music. 7. We may visit you and stay with you next year if it is convenient to you then. 8. I believe he'll be much stronger after he spends his holidays in the mountains.

b) Use the Present Indefinite or the Present Continuous instead of the infinitives in brackets:

1. What you (to think) of this drawing? — I (to think) it (to be) excellent. 2. A holiday camp usually (to have) its own swimming-pool and tennis courts. 3. She (to play) at the concert tonight. 4. You (to like) to spend your holidays with hundreds of other people? 5. What you (to listen) to? — It (to seem) to me I (to hear) a strange noise outside. 6. You (to read) anything in English now? — Yes, I (to read) a play by Oscar Wilde. 7. I'll join them in their trip with pleasure if they (to invite) me. 8. I (not to see) what you (to drive) at. 9. You (to enjoy) the trip. 10. Can I see Doctor Trench? — I'm sorry you can't; he (to have) his breakfast. 11. I (not to like) the girl; she continually (to bother) me with silly questions. 12. Please wait till he (to finish). 13. Nell (to have) a rest in the south, too, I (to guess) — Yes, you (to guess) right. 14. You often (to get) letters from her? — Not so very often.

2. Translate the sentences into English, using *I hear* and *I am told* where possible:

Notes:

1. In spoken English *I hear* is often used instead of *I have heard*.

Examples: *I hear* you wanted to see me.

He is going to write a new play, *I hear*.

I hear you have been asking for me?

2. *I am told* and *I was told* both correspond to the Russian «мне сказали», *I am told* is used with reference to the present.

Example: *I am told* she is seriously ill. (= *I hear* she is seriously ill.)

1. Я слышал, он пишет новую книгу. 2. Мне сказали, что он занимается переводами с немецкого. 3. Я слышала, что он поправляется. 4. Я слышала, вы собираетесь нас покинуть. 5. Я слышал, что они вернулись из Англии. 6. Мне сказали, что вы сделали вчера интересный доклад. 7. Он уже уехал в Петербург, я слышала. 8. Я слышала, что он хорошо поет. 9. Я слышу, он поет в соседней комнате. 10. Нам сказали, что они приезжают послезавтра. 11. Я слышала, вы получили письмо от своего друга Марио. 12. Джейн прекрасно проводит время на побережье, я слышала.

3. a) Comment on the Present Perfect and the Present Perfect Continuous:

1. I'm sorry I can't accept your invitation; we have already made our plans for the holiday. 2. Hello, Anne. Haven't seen you since the end of the term. 3. I think there is something in the stories that have been going around. 4. You haven't yet said a word about your holiday, Mike. — I've been waiting for my chance to put a word in.

b) Use the Present Perfect or the Present Perfect Continuous instead of the infinitives in brackets:

1. "How long you (to be) here?" she demanded angrily. 2. This pair of shoes is just what I (to look for) to match my new frock. 3. I want you to remember that I never (to ask) you for anything before. 4. What's that noise? — Mary (to break) a tea-cup. 5. I (to think) about it the last three days, it's such a bother to me. So it really is a relief to talk it over with you. 6. Listen to me, all of you! I (to come) with the most tremendous news. 7. I see you (not to do) much. What you (to do) all the

morning? 8. It's hard to believe that it (to be) only two years and a half since I met him. 9. We (not to see) Edward for a long time. He (to change) very much? — No, he is just the same. 10. Of course, we trust her. After all, Margaret and I (to know) Lucy all our lives. 11. I (not to wear) this dress for two years. 12. My watch (to go) for three days and it (not to stop) yet. 13. Jack (to go) to Bulgaria for a holiday, I hear. I myself never (to be) there.

c) Translate these sentences into Russian:

1. I've been wanting a word with you, Lewis. 2. She hasn't bought any new clothes since the beginning of the year. 3. He has written me only once since he went away; I've sent him four letters. 4. I'm going to suggest something to you. I've been talking it over with your mother. 5. Beryl has been telling me the most amazing things. Surely, she must be exaggerating. 6. I've asked him to lunch on Sunday. 7. That's what I've been trying to remember since I met him. 8. "It can't be true. It's a dream I've been having," she thought. 9. You know, I've missed you very much these last few weeks. 10. I'm afraid I don't understand you, Gerald. I haven't changed my mind. Have you changed yours?

4. Use the Past Indefinite or the Present Perfect instead of the infinitives in brackets:

Note: Remember that the Present Perfect is always associated with the present, and the Past Indefinite refers the action to some past moment.

1. It is half past eight and you (not to do) your morning exercises yet. 2. I (to get up) with a headache today and (to decide) to walk to my office instead of taking a bus. Now I am feeling much better. 3. You (to meet) any interesting people at the holiday camp? 4. She (not to have) a holiday for two years. 5. You (to enjoy) Mary's singing? 6. Where you (to buy) these lovely gloves? 7. Where she (to go)? Maybe she is in the lab? — No, I just (to be) there. It's locked. 8. Why you (to shut) your book? Please open it again on page ten. 9. I am sorry. What you (to say), Mr. Hartley? 10. His face seems familiar to me. When and where I (to see) him? 11. I hear you just (to get)

married. When the ceremony (to take place)? 12. Old George (not to be) here for years! 13. You (to read) "The Man of Property"? — I (to begin) the book last week and just (to finish) it. 14. A few months ago they (to pull) down some old houses in our street and (to begin) to build a new block of flats. 15. Do you remember my name, or you (to forget) it? 16. When I (to call) on him I (to find) that he (to be) out. 17. His first question to the girl (to be): "Where you (to see) the man?" 18. What (to be) her answer to your question? 19. Where you (to put) my umbrella? I need it. 20. He (to sit) there quietly for a while and then (to leave) unnoticed.

5. a) Comment on the Past Indefinite, the Past Continuous, the Past Perfect and the Past Perfect Continuous:

1. He was tired — he was so very tired. It seemed to him that he had been tired for a very long time. 2. Grant went to the drawing-room, where Alison was sitting with a book. 3. She listened, but could not follow what was being said. 4. When it was time to go I asked if I could see the rooms I had lived in for five years. 5. Nobody knew he was going to London on Sunday. 6. All the stories in this book were written before the first World War.

b) Use the required past tense instead of the infinitives in brackets:

1. It (to be) the poorest room Hilary ever (to see). 2. No sooner she (to arrive) at the station than a fast London train (to come in). 3. It (to be decided) to say nothing to Sidney until the answer (to be received). 4. Arthur (to go) up to his room. Nothing in it (to be changed) since his arrest. 5. No wonder he (to be) very tired. He (to work) too hard for the last three months. 6. I (to tremble) like a leaf. 7. Mr. Dennant, accustomed to laugh at other people, (to suspect) that he (to be laughed) at. 8. She (to say) it in a voice he never (to hear) before. 9. I (to look) into the kitchen. Mary-Ann (to put) the supper on a tray to take it into the dining-room. 10. I (to be) fifteen and just (to come) back from school for the summer holiday. 11. It (to rain) heavily since the morning and she (not to allow) the children to go out. 12. Soon I (to get) a letter from her to the effect that she (to return) from the South of France; she (to

want) me to meet her. 13. Trafalgar Square (to be laid) about a hundred years ago. 14. I (to finish) my work for the day and (to rest) quietly in my arm-chair, thinking of the days that (to go) by. 15. George, who (to laugh) loudly, suddenly (to break off). 16. When Bamby's mother (to stand) up her head (to be hidden) among the branches. 17. She (to read) the book ever since she (to come) from school and couldn't tear herself away from it. 18. She (to know) Jim for more than ten years, ever since her husband, who (to teach) at that time in a Grammar school in London, first had made his acquaintance through the Labour Party. 19. He (to say) he (to wait) for more than an hour. 20. I (to be) sure they (to talk) about me, because they (to break off) as soon as I (to enter). 21. He (to say) he (to get) two letters from Alice. 22. The rain that (to fall) since the morning (to cease) by the afternoon, but a strong wind still (to blow) and the sky (to be covered) with dark clouds.

6. Translate the sentences into English, paying attention to the use of tenses:

1. Я слышал, что он недавно вернулся с Дальнего Востока. 2. Послушай, Том, я все хочу поговорить с тобой. 3. Мы не ожидали, что он придет, но он пришел. 4. Он был болен уже два дня, когда послали за доктором. 5. Интересно знать, что он обо всем этом думает. 6. У тебя покраснели глаза. Ты плакала? 7. История, которую он вам сейчас рассказывал, — чистейшая выдумка. 8. Он тяжело дышал и не мог вымолвить ни слова. 9. Я никогда его не встречала и не знаю, как он выглядит. 10. Она отложила в сторону книгу, которую читала, и подошла к окну. 11. А теперь мне надо укладываться, мы уезжаем рано утром. 12. Зачем ты открыла окно? На улице очень шумно. 13. Вы нашли журнал, который потеряли вчера? — Да. — А где вы его нашли? — На письменном столе отца. Он взял его почитать перед сном. 14. С минуту она смотрела на отца, затем повернулась и вышла из комнаты. 15. Она всегда задает вопросы. 16. У тебя такой расстроенный вид. О чем они с тобой говорили?

7. a) Comment on the use of the future tenses (the Future Indefinite, the Future Continuous and the Future Perfect):

1. Don't come so early. Jim will still be sleeping, I'm sure. 2. By the 1st of January he will have worked at the laboratory for six years. 3. Don't tell your aunt about it. She will be telling it

to other aunts. 4. I'll try to get there as soon as I can. 5. Another ten years and you'll have forgotten all about it. 6. "I must be off," he said. "I'll be back for lunch."

b) Use the required future or present tense instead of the infinitives in brackets where necessary:

1. How you've grown! Good gracious me, you (to get) a moustache soon! 2. I hope you (not to forget) all this by tomorrow! 3. By next Sunday you (to stay) with us for five weeks. 4. If we (not to get) there before seven, they (to do) everything. 5. I probably (to want) to see the book before he (to finish) it. 6. You must not eat any solid food until your temperature (to go down). 7. I know you (to whisper) when Peg (to go). You always do. 8. When we (to get) back they (to have) supper. 9. Look! The leaves are yellow, they (to fall) soon. 10. While I (to live), I always (to remember) his face. 11. I don't think he (to wire) before he (to arrive). 12. Nobody knows when it all (to be settled). 13. I'm not sure if he (to be) glad to see me. 14. She (to do) her home-work after supper. 15. I suppose you (to work) very hard in the autumn.

8. Use the required tense instead of the infinitives in brackets:

"Shall I call again tomorrow?" (to ask) the doctor, before taking leave of the old man.

"Oh, no, we (to send) for you if she (not to be) so well," he (to reply). "She (to have) hardly any temperature today; her cough is easier; and the pain quite (to disappear). I can't think, though, how she (to catch) this germ. She hardly (to be) out of the house for the last three weeks, owing to the intense-ness of the cold, and nobody else (to have) influenza, or even a cold."

"She (to be) certainly very subject to infection. She ever (to try) a course of injections to strengthen her system against these germs? Three injections at intervals of a week, at the beginning of the winter, will often work marvels."

"It (to be) difficult to persuade her to take care of herself, doctor," (to sigh) the father, "but when she (to be) better I certainly (to suggest) it to her."

9. Replace the infinitives in brackets by the required tense, paying attention to the sequence of tenses:

Many years ago I (to be thrown) by accident among a certain society of Englishmen, who, when they (to be) all together, never (to talk) about anything worth talking about. Their general conversations (to be) absolutely empty and dull, and I (to conclude), as young men so easily (to conclude), that those twenty or thirty gentlemen (to have) not half a dozen ideas among them. A little reflection (to remind) me, however, that my own talk (to be) no better than theirs, and consequently that there (may) be others in the company who also (to know) more and (to think) more than they (to express). I (to find) out by accident, after a while, that some of these men (to have) more than common culture in various directions: one or two (to travel) far, and (to bring) home the results of much observation; one or two (to read) largely, and with profit; more than one (to study) a science; five or six (to see) a great deal of the world. It (to be) a youthful mistake to conclude the men (to be) dull because their general conversation (to be) very dull. The general conversations of English society (to be) dull; it (to be) a national characteristic.

10. Change the following from direct into indirect speech:

Suddenly there came a knock to the door and Dorian heard Lord Henry's voice outside: "My dear boy, I must see you. Let me in at once. I cannot bear your shutting yourself up like this."

Dorian made no answer at first, but then jumped up and unlocked the door.

"I am sorry for it all, Dorian," said Lord Henry, as he entered. "But you must not think too much of it. Tell me, did you see Sibyl Vane after the play was over?"

"Yes, and I was brutal to her, Harry — perfectly brutal. But it is all right now,"

"Ah, Dorian, I am so glad. I was afraid of finding you tearing that nice curly hair of yours."

"I have got through all that," said Dorian, shaking his hand and smiling. "I am perfectly happy now. I want to be good; I can't bear the idea of my soul being so bad and ugly. I shall begin by marrying Sibyl Vane."

(After Oscar Wilde)

11. Use the required tenses instead of the infinitives in brackets:

I (to notice) that when someone (to ask) for you on the telephone and, finding you out, (to leave) a message begging you to call him up the moment you come in, the matter (to be) more important to him than to you. When it (to come) to making you a present or doing you a favour most people (to be) able to hold their impatience. So when I (to be) told by Miss Fellows, my landlady, that Mr. Alroy Kear (to wish) me to ring him up at once, I (to feel) that I (can) safely ignore his request.

I (not to see) Roy for three months and then only for a few minutes at a party. "London (to be) awful," he (to say). "One never (to have) time to see any of the people one (to want) to. Let's lunch together one day, shall we?"

As I (to smoke) a pipe before going to bed I (to turn) over in my mind the possible reasons for which Roy (may) want me to lunch with him.

(After S. Maugham)

12. Think of a suitable context to use the following sentences:

1. It's been a wonderful evening for me.
2. We are starting at dawn.
3. I've been looking for you everywhere. Why are you always hiding from me?
4. My dear Jonny! How long you've been coming home!
5. Splendid to think we'll be getting into the country this weekend!
6. I was sure I had seen her. But where? Where had I seen the girl?

13. Translate these sentences into English:

1. Он, кажется, не знает твоего нового адреса? — Нет, знает. Он заходил ко мне. 2. Они не отъехали и тридцати километров, как погода изменилась. 3. Он преподаватель английского языка. Он преподает с тех пор, как окончил университет. 4. Где вы были все это время? — Извините, я не знала, что вы меня ждете. 5. Она долго сидела в саду и не знала, что происходит в доме. 6. Ключ искали с самого утра, но нигде не могли найти. 7. Я бы хотела знать, куда они положили мои книги. 8. Вы давно знаете друг друга? 9. Сейчас она живет у тетки. 10. Несколько дней Дик был задумчив, и нам было ясно, что он обдумывает какой-то план. 11. В будущем году исполнится 10 лет, как он живет в России. 12. Она сказала, что пошлет телеграмму, если не получит никаких известий из дому. 13. Я слышала, что она заболела и находится в больнице. В какую больницу ее отвезли? 14. Эта пожилая женщина с добрым лицом и седыми волосами — главный врач больницы. Я много о ней слышала, о ней хорошо отзываются. 15. Как жаль, что доктор ушел. Я не спросила его, когда принимать пилюли. 16. Вот увидите, через минуту она будет рассказывать вам о своих болезнях, посещениях врача и так далее.

14. Use the required tenses instead of the infinitives in brackets:

The landlady (to bring) the tea. I (not to want) anything, but Ted (to make) me eat some ham. Then I (to sit) at the window. I (not to look) round when the landlady (to come up) to clear away, I (not to want) anyone to speak to me. Ted (to read) a book; at least he (to pretend) to, but he (not to turn) the page, and I (to see) the tears dropping on it. I (to keep on) looking out of the window. It (to be) the end of June, and the days (to be) long. I (to look) at the people going in and out of the public-house and the trams going up and down. I (to think) the day never (to come) to an end; then all of a sudden I (to notice) that it (to be) night. All the lamps (to be lit).

“Why you (not to light) the gas?” I (to say) to Ted. “It’s no good sitting in the dark.”

He (to light) the gas. I don’t know what (to come) over me. I (to feel) that if I (to go on) sitting in that room I (to go) mad. I (to want) to go somewhere where there (to be) lights and people.

15. Comment on the use of tenses in the following sentences and translate them into Russian:

1. She looked at me wonderingly as if asking, "What has been happening to me?" 2. Her soft voice made him tremble. "I feel you've been here for years," she said. 3. And now, Daddy, I think I'd better go back, in case Mummy's wondering where I am. 4. Then she woke up and said, "Have I been asleep?" 5. I hope I haven't disturbed you. You weren't asleep, were you? 6. "You've grown!" said Randall. It was true. She had changed. 7. Goodness gracious! What's that? It's the clock striking! So late, and I have been keeping you awake. Good night, Ellen. 8. "Steve loved birds," said Miranda. "He always used to feed them. He would ring a bell every morning and the birds would come." 9. The wind had dropped a little and from somewhere behind the house a cuckoo was calling. 10. You speak to me, as you always do, with the voice of reality. And what you've been saying is quite right. 11. Emma removed her glasses and set her knitting aside. She caressed her closed eyes for a moment with long fingers. 12. She said, rousing herself, "Sorry, Lucy, what did you say?" 13. When Francis and Foy left, Katherine asked Lewis what they had been telling him about young Luke. 14. Do you know when the results will be out? 15. He looked at his watch. It was time to go in now. Mildred would be waiting for him.

16. Use the required tenses instead of the infinitives in brackets and translate the sentences into Russian:

1. Let's have dinner up here. If we (to go) down to the restaurant we (to be interrupted), and the music (to be) so loud there. We (not to be) able to hear each other speak. 2. You really never (to be) to a ball before, Leila? 3. My wife (to be) in Europe for the last ten months on a visit to our eldest girl, who (to be married) last year. 4. Hello, John! You (to wait) long? 5. She (to tell) him that she (to ring) him, but she (not to do) so. 6. He (to look) up with surprise, "India? You (to go) to India?" 7. I never (to know) anyone I (to like) as much as I (to like) you. I never (to feel) so happy with anyone. But I (to be) sure it (not to be) what people and what books (to mean) when they (to talk) about love. 8. It was now over a year. He (not to hear)

from her since she (to leave), except for a postcard. 9. The green door (to open) and (to shut) again and all (to be) silence. He (to wait) a minute or two. What they (to say) to each other now? 10. She (to be) disappointed if you (not to come). Randall (to hesitate). "No," he (to say). "I (not to come) in. You can go alone." 11. Good heavens, my old doll! You (to find) it in Ann's room? I (to forget) all about it by now. 12. My mother (to come) to stay with us next weekend. 13. The garden (to look) quite different now when the leaves (to fall). 14. I (to be) sure you (to finish) your work by six o'clock. 15. She (to say) she (to do) the washing tomorrow. 16. Jago told Eliot that Nightingale and he just (to discuss) the future of the college.

17. Use the required tenses instead of the infinitives in brackets and comment on their use:

1. I only want to ask when the decision (to take); we'd like to know the date, that's all 2. "Hallo, you two," he (to cry) gaily. "Where you (to hide)?" 3. I'm afraid I must be off now. My parents (to come) to see me unexpectedly. Thank you, Mrs. Welch. I (to enjoy) myself very much. Good-bye. 4. Margaret Peel (to tell) me that Bertrand (to come) down at the weekend. 5. He was alarmed by the thought that he (to have) to talk to the girl all the way back. 6. In the dining-saloon he (to notice) that the dark man who (to sit) alone (to be) now at a table with Mrs. Cockson and Mrs. Benson. 7. Mr. Pinfold (not to sleep) for very long. He (to awake) as usual very early. 8. I don't see what you (to drive) at. 9. I know very little of him, though we (to live) so near all these years. 10. I (to want) us to have a little talk for quite some time, old boy. Ever since that summer Ball, in fact. 11. As they (to stroll) up College Road, Beesley began talking about the examination results in his Department. 12. I want to send a telegram. I (not to feel) very well. I (to wonder) if you (can) write it for me? 13. Dixon was a bit disappointed, he (to feel) none of the pleasurable excitement he (to expect). 14. We (to come) for you when we (to want) you. Better lock the door. 15. I (to have) my eye on him ever since we (to start). You (to notice) anything odd about

him? 16. He was not a cruel man by nature, and (to be) secretly a little ashamed of the part he (to play) during the last month.

18. Pay attention to the use of the Continuous tenses. Translate the sentences into Russian:

1. "How are you?" she asked. "All right, thanks; I *have been working*." 2. I've *been talking* to the Principal about the College Open Week at the end of the term. 3. "We *are all waiting*, Ned," Mrs. Welch said from the piano. 4. I've written to Uncle asking him to let me know when he's *coming back*. 5. Well, I'm sure you appreciate, Professor, that I've *been worrying* about my position here in the last few months. 6. I hope very much you'll *be coming* on Saturday. — I hope so too. Good-bye. 7. He *was looking for* his cigarettes when John came in at the door. *Had he been listening*? 8. Oh, by the way, Carol, I've *been meaning* to tell you that Christine's *coming* to the dance after all, and she's *bringing* her uncle with her. 9. I've *been feeling* very depressed recently. 10. "How *are you feeling*, Steve?" his wife asked him, "not so tired, I hope?" 11. At the end of dinner Mrs. Scarfield asked: "Are you *joining* us for a rubber?" and he replied: "Not this evening, I'm afraid." 12. "I'm awfully sorry," said Glover. "I simply don't know what you're *talking about*." 13. Why, that's exactly what I've *been saying*, in different words. 14. Dixon, who *had been showing* a disposition to tremble, found his spirits kicking upwards at the sight of a tray with cups, a flask, and biscuits. 15. Oh, Mr. Dixon, I've *been wondering* when I shall see you again. I have one or two points I want to take up with you. 16. That evening before dinner he joined the Scarfields. "In a couple of days it *will be getting* hot," said Mrs. Scarfield. 17. Now then, Doris, we've only *been speaking* to you for your own good.

THE SUBJUNCTIVE MOOD AND THE CONDITIONAL MOOD

(To Units One—Three)

19. Name the oblique moods used in the following sentences and translate the sentences into Russian:

1. If I were young I should have a walking holiday. 2. If I were you I should pay no attention to what she says. 3. The vase is beautiful. You wouldn't find another to match it if you tried. 4. If you hated sick people you wouldn't be a doctor, dear. 5. They say Frank has changed greatly. — Oh, yes. You would hardly know him if you met him. 6. If I had known that, I shouldn't have come. 7. We should never have found the house if a passer-by hadn't helped us. 8. If you had left earlier you would have caught the tram. 9. If you had taken the medicine the doctor prescribed you, you would feel better now. 10. If you had read the article I recommended, you'd know how to answer such questions.

20. Comment on the mood of the verb in the following sentences:

1. I'll help you if I can. 2. Shut the door after you! 3. She did not know where she was and what had happened. 4. I remember it so clearly as if it had happened only yesterday. 5. She promised she would be calm. 6. She wouldn't be calm if she knew what has happened. 7. She said she didn't know me. 8. Don't look at me as if you didn't know me. 9. The article was not difficult and I could translate it. 10. If I had a dictionary I could translate the article. 11. If I had not told him, he would never have known. 12. She was sure I had not told him the bad news.

21. Complete the following sentences a) using the Conditional Mood:

1. If it were not so late 2. If it were Sunday today 3. If you invited him 4. If I were you 5. If she lived in Moscow 6. If you had waited a little 7. If I could play the piano... . 8. If you had done as I told you 9. If she were my sister 10. If the weather were fine

b) using the Subjunctive Mood:

1. We should go to the country if 2. I should help her if 3. He would have done it for you, no doubt, if 4. They would play tennis now if 5. I should have come yesterday if 6. What would you do if ... ? 7. It would be very nice if 8. I'd have a walking holiday if 9. They'd be only very glad if 10. Everything would have been all right if

22. Supply the correct mood of the verbs in brackets:

1. If they (not to help) us we (not to find) the way. 2. If I (to have) enough money I (to buy) this cassette-recorder. 3. You (to be) able to speak English better if you (to study) harder. 4. If she (to be) older she (to understand) you better. 5. If he (to be) in town yesterday he (to call) on us. 6. We (to enjoy) the play better if it (not to be) so long. 7. My uncle (to be) able to help us if he (to be) here. 8. I (to do) the same if I (to be) there. 9. If I (to know) of your arrival I (to meet) you. 10. If you (to know) what it is all about, you (not to keep on) smiling. 11. If you (to go) to the theatre last night, I'm sure, you (to enjoy) the play. 12. He (to act) differently if he (to realize) the situation. 13. If she (to come) earlier she (to be) able to see them before they went out. 14. Nobody told me about your trouble. I (to help) you if I (to hear) about it. 15. I (to come) sooner if I (to know) you were here. 16. We (not to know) anything about their plans for the summer holidays if Mario (not to send) us a letter. 17. If you (to come) between two and three yesterday you (to find) him in. 18. If I (to be) you I (to have) a long walk in the

park. 19. If I (can) help you I readily (to do) so, but you know I can't. 20. I must be off now. If it (not to be) so late I (to stay) a little longer.

23. Change into sentences of unreal condition:

Examples: She won't help us as she is not here. — She *would help* us if she *were* here.

We did not meet so often because she lived far from my place. — We *should have met* more often if she *had not lived* so far from my place.

1. They will do it if they can. 2. It isn't summer now, and we don't go to the country. 3. He doesn't write to me, and I don't write to him. 4. She didn't find the book because she didn't open the bag. 5. It will be better if they don't come. 6. I didn't give it to you because you were out. 7. I can't knit another sweater as I have no more wool. 8. I don't study Italian as I haven't much spare time. 9. She didn't follow the doctor's advice and fell seriously ill. 10. The boy is shivering. He isn't quite well. 11. He refuses my help, and the work won't be finished today. 12. I have a headache because I had a sleepless night. 13. Anne can't translate this song: she doesn't know French well enough. 14. You are not quite all right now because you didn't take the medicine regularly. 15. They took a taxi and didn't miss the train. 16. He doesn't know her address, or he will write to her, I'm sure. 17. The garden doesn't look beautiful because the trees are bare. 18. He makes so many mistakes because he doesn't know grammar well enough. 19. Will you do it for me if I ask you?

24. Translate these sentences into English:

1. Что бы вы сказали, если бы я пригласил его провести с нами субботу и воскресенье? 2. Какое лекарство вы бы рекомендовали, если у мальчика заболит горло? 3. Если бы я умела хорошо играть на рояле, я бы сыграла для вас. 4. Мальчик не дрожал бы, если бы ему не было холодно. Дайте ему чашку горячего чая. 5. Мы бы с удовольствием посидели еще часок, если бы не было так поздно. 6. Если бы я знала, что ты позвала меня, чтобы упрекать, я бы не

пришла. 7. Если бы вы регулярно принимали лекарства, которые прописал врач, вы бы чувствовали себя теперь гораздо лучше. 8. Если бы мы начали работать рано утром, мы бы уже все закончили. 9. На вашем месте я бы с ними не спорила. То, что они говорят, правда. 10. Знай мы это тогда, мы бы приняли меры. 11. Если бы все было в порядке, он не выглядел бы таким озабоченным. 12. Я бы давно это сделала, если бы знала, что это так важно. 13. Если бы ты последовал моему совету, все было бы теперь в порядке. 14. Если бы вы не отказались от его предложения, мы бы уехали все вместе, а не сидели бы здесь одни. 15. Я уверен, что вы могли бы сделать это без моей помощи, если бы постарались. Это было вовсе не трудно. 16. Я бы, пожалуй, осталась, если бы мне разрешили. 17. Вы бы сэкономили время, если бы поехали поездом, а не паромом. 18. Если бы вы знали его так же хорошо, как я, вы бы ему тоже доверяли. 19. Я бы давно ответила на твой вопрос, если бы могла. 20. Если бы вы мне позвонили, я бы зашел вчера. 21. На вашем месте я бы не пошел туда без приглашения.

25. Comment on the use of the Subjunctive Mood and translate the sentences into Russian:

a) 1. You were very kind to that foreigner, Dick. I wish that we could see him. 2. Dora wished she had got her book out of the suitcase before the train started. 3. I wish I had thought of it before. It's a good idea. 4. He nodded his head to her and turned hastily in the direction of his own room. He wished she had not seen him. He wished she had not been there. 5. He wished heartily that Mildred had not consulted him. 6. It was a beautiful idea. I wished I had thought of it myself. 7. I wish I could feel sure about it. 8. Don't you wish you had come earlier?

b) 1. It seemed as though he wished to speak, but feared to give offence. 2. I remember now that his colour had gone in a moment and he seemed to breathe as if he had been running. 3. Her eyes had shadows as though she had not slept. 4. Suddenly he smiled and spoke in a changed voice, as if he were confiding a secret. 5. She looked content, as though she had been waiting for this moment all day. 6. Hugh was surprised and annoyed and chilled as if the temperature of the room were sinking steadily. 7. And you behave as if we were two people who were acquainted. 8. You're almost grown-up now,

and I'm going to talk to you as if you were grown-up. And you must help me. 9. They stared at each other in the silence of the house, and it was as if they were listening for distant footsteps. 10. There was a curious carefulness about his manner, as though he were concealing some pain.

c) 1. Even if you only thought that I could be of any help to you, I'd be very glad, I'd be very happy to be allowed to stay around. 2. Why say it even if it were true? 3. I should get there even if I had to walk all the way. 4. Even though you asked him twice he would do it again; he's a stubborn boy. 5. You couldn't have got in touch with him even if you had tried; he wasn't in town. 6. Had we known in time we could have prevented the catastrophe. 7. "You see," said Randall, "I wouldn't go if you didn't want me to." 8. I think it would be natural if you joined them. 9. "Would everything have been different if mother hadn't died?" she thought. 10. No doubt somebody would have noticed if she hadn't been there.

d) 1. If only father were alive! 2. If only it were true! 3. If only I could believe that! 4. If only he had told you the whole story! 5. If only she were with us! 6. If only I hadn't mentioned his name! How foolish of me!

26. Supply the correct mood of the verbs in brackets:

1. I don't know how to address him. I wish I (to know) his name. 2. I feel as if my head (to be) on fire. 3. If only I (to know) earlier, I (to send) you a telegram. 4. My wife says she wishes I (to be) a thousand miles away. 5. He felt as if he (to float) in the air. 6. He stared at me as if I (to ask) him something very odd. 7. At that moment she wished she (not to send) for him. 8. If I (to tell) you you might have thought it was my choice. 9. Even if it (to be) twice as dangerous I (to carry out) my plan. 10. I wish I never (to see) you. 11. Don't look at me as if you never (to see) me before. 12. I think it (to be) natural if you (to join) them. 13. Remember her! As if I (can) forget her! 14. Then he suddenly said, "You (to take) me to Grayhallock if I (to ask)?" 15. Don't you think it (to be) rather nice if we (to ask) her to stay on for a week as our guest? 16. "How I wish I (to be) there with you," I said with deep

regret. 17. "Don't be sorry," she said. "I (to be) relieved if you (to go), if it (to be) settled somehow." 18. Well, at any rate, the weather isn't going to present difficulties. It looks as though it (to set in) fine. 19. I (to be) sure of it if I (to be) you.

27. Comment on the use of the Conditional Mood and translate the sentences into Russian:

1. I shouldn't worry now in your place. Everything will clear up very soon, I'm sure. 2. It wouldn't have astonished me if he had found some reasonable excuse and stayed away. 3. But even if you were right I should prefer to act in my own way. 4. But for my help he would have failed at the final exam. 5. It seems to me that what she refused then she would be glad to get now. 6. Sir Horace asked me one or two questions and it wouldn't have been decent manners not to reply. 7. A few years before he would not have said so of Jago. 8. Come along, Jassie! It would do you more harm to stay by yourself. 9. I'm thinking of good results we've achieved together. We shouldn't have managed them alone. It's a pity to find us divided now. 10. If you break your promise, people will say that Crawford would never have done so in similar circumstances. 11. But for the bees we should have no honey. 12. She even didn't want to look in my direction; or else I'd have come up and apologized. 13. He was in a great hurry and had no time to think it over. Otherwise he would have found a better way out. 14. But Mrs. Jago's imitation of Lady Muriel was not exact. Lady Muriel would never have called men by their college titles. 15. I myself shouldn't agree to that. 16. They would all be only glad to see you. 17. I should have sent her away, only I thought you wanted her to talk into your machines. 18. You never did anything good to anyone. If you had done you would have more support now.

28. Translate the sentences into English, paying attention to the use of the Conditional Mood:

1. Было бы полезно посоветоваться с врачом. 2. Было бы интересно выяснить, кто из нас прав: ты или я. 3. Было бы приятно искупаться в такую жаркую погоду. 4. Было бы хорошо выпить ча-

шечку кофе. 5. Было бы важно узнать его мнение по этому вопросу. 6. Вам было бы очень полезно заняться спортом. 7. Она бы хорошо училась, да часто болеет и пропускает занятия. 8. Мы бы охотно вам помогли, но мы очень заняты сегодня. 9. Я думаю, она не рассердилась бы, да уж очень вы шумели. 10. Я поехал бы на юг, но мой врач мне не рекомендует. 11. Я бы пошел с вами в столовую, но врач прописал мне диету. 12. Хорошо, что вы послушались совета врача, иначе вам было бы не избежать воспаления легких. 13. В прошлое воскресенье дождь лил целый день, иначе мы поехали бы за город. 14. Он говорит, что у него что-то не в порядке с сердцем, а то он принял бы участие в спортивных состязаниях. 15. Если бы не головная боль, я бы присоединилась к вашей компании. 16. Он бы не поправился так быстро после болезни, если бы не хороший уход в больнице. 17. Если бы не его хорошее здоровье, он не смог бы выдержать всех трудностей этой экспедиции. 18. Если бы не ваши пилюли, доктор, меня бы положили в больницу. Они сотворили чудо. 19. Если бы ты вчера оделась потеплее, ты бы сегодня не кашляла и не чихала. 20. Если бы вы знали симптомы кори, вы бы сразу же поняли, что это была не скарлатина. 21. Он поехал бы с нами, если бы не его внезапная болезнь. 22. Странная женщина! Она не стала бы советоваться с врачом, даже если бы почувствовала себя плохо. 23. Даже если бы ему сделали операцию, это не помогло бы. Ему уже ничем нельзя было помочь. 24. Было поздно, и было бы естественно, если бы больной ребенок уснул, но он не спал и пристально смотрел на спинку кровати. 25. Как бы вы ответили на этот вопрос? 26. Что бы вы сделали на моем месте? 27. Я бы посоветовала вам обратиться к зубному врачу. 28. Я бы этого никогда не сделал без вашей помощи.

29. Supply the correct mood of the verbs in brackets:

1. I knew he (to be) silly, but I (not to believe) that he (to be) as silly as that. 2. I wish he (to be) a bit stronger against Crawford. 3. After a moment's silence he (to break out): "It (to be) a nuisance if I (to beg) a cup of tea in your rooms?" 4. You must thank him, not we. Without him we (not to achieve) any success. 5. I wish she (not to look) so pale. 6. "If I (to be) Crawford, I (to thank) Winslow much," said Chrystal. 7. I (to give) a good deal for that assurance! 8. Are you glad to see me? — You're funny, Dick! As if you (not to know). 9. If I (to

think) as you do I (to feel) miserable. 10. Mr. Dennant's glance rested on Shelton and quickly fell down to the ground as though he (to see) something that alarmed him. 11. I wish you (to show) more sign of not liking it in practice. 12. I can't for the life of me understand why you didn't wait before they decided. I (to expect) you to discuss it with me. 13. When Hilary opened the door the stranger made a quick movement forward, almost as if he (to be) going to stick his foot hurriedly to the opening. 14. Her voice sounded as though something (to offend) her. 15. I wish I (can) play tennis as well as you do. 16. He looked up sharply as if he (to make) a dangerous remark. 17. I may travel out with Uncle, but it (to be) such fun if you (to come). 18. He saw it as clearly as though it (to be) before his eyes. 19. But for your friendship I (to feel) lonely here.

30. Translate the sentences into English paying attention to the use of the Subjunctive and the Conditional:

1. Как жаль, что он уехал. 2. Она желала, чтобы была ночь вместо утра, чтобы никто не видел, как она несчастна. 3. Как жаль, что она не сестра мне, я бы ее очень любила. 4. Как жаль, что сегодня не воскресенье, я бы сводила детей в зоопарк. 5. Мы пожалели, что оставили его там одного. 6. Обидно, что вы мне не верите. Я никогда не обманывал вас. 7. Он пожалел, что ушел рано. 8. Рэндал рассердился так, как будто были истрачены его собственные деньги. 9. Не смотри на меня так, как будто никогда не видел меня раньше. 10. У нее такой вид, как будто она не знает, что сказать. 11. Даже если бы мы получили телеграмму вчера, все равно было бы слишком поздно. 12. Даже если бы я была очень занята, я бы все равно нашла время навестить ее в больнице. 13. Если бы только он не был таким ленивым! 14. О, если бы я могла быть уверенной, что это так! 15. Если бы не велосипед, он бы нас не догнал. 16. Если бы не ваша беспечность, несчастного случая не произошло бы. 17. Если бы не его сообразительность, мы не сделали бы перевод так быстро и не были бы сейчас свободны. 18. Если бы я знал, что ты придешь, я бы остался дома. 19. Я бы пошел с вами, но у меня болен братишка, и мне надо идти в аптеку. 20. Это было бы важно тогда, но не теперь. 21. Вам было бы полезно спать с открытым окном круглый год.

31. Comment on the use of the Old Present Subjunctive and translate the sentences into Russian:

1. "So *be* it," returned Steerford. 2. Success *attend* you!
3. Now it was Wednesday, and he was determined to go, *come* what might, in the late afternoon. 4. My sentence is that the prisoner *be hanged*. 5. Whoever he *be*, he must be punished.
6. See that all *be* present, when he comes. 7. He insisted that the boy *remain* in bed. 8. The workers demanded that their wages *be increased*.

MODAL VERBS¹
(To Units Four—Six)
can, may

32. Say whether *could* is the form of the Indicative or of the Subjunctive. Translate the sentences into Russian:

1. He took up a position from which he could see what was going around. 2. Oh! If I only could go back to my flower basket! 3. If I thought like you I couldn't stay another day in India. 4. I don't believe I could utter one of the old sounds if I tried. 5. Oh, Gustave, we're so thirsty. Could you bring us some ginger-ale? 6. I can't tell stories, never could. 7. Shelton could not help a smile; Lady Bonington in the place of the poor! 8. But he could not, did not know how to turn and go away. 9. How could you be so silly, Henry? 10. Do you think you could complete it by the evening? 11. If she had said "He's gone to Mars" she could not have dealt James a more stunning blow. 12. What could he do to help her? If only his father were alive! He could have done so much! 13. He could neither move nor speak. 14. What could you know of such things? 15. Could you believe that? 16. Could it be that he is lying? 17. I wonder what that could have meant? 18. He couldn't be so sure if he didn't know it for certain. 19. Do you think you could command an army? 20. The mountains were a long way away and you could see snow on their tops.

33. Comment on the form and meaning of the verb *can*. Translate the sentences into Russian:

1. I can't exactly express my meaning. 2. He could not take his eyes off her. 3. She can play the piano quite beautifully. 4. We'll go away today, if you like. We can easily catch the 3.40. 5. It is quite fine, Clara, the rain has stopped. We can walk to a motor bus. 6. You can't take the knowledge you gave me. 7. I will let you know, so you can be there. 8. He was so weak that he could not lift his head. 9. He is much better

¹ Before studying modal verbs the students must learn all the forms of the infinitive.

and can walk without my help now. 10. Oh! It can't be true! 11. Oh? Freddy, there must be one (a cab). You can't have tried. 12. He can't have taken it (the box) upstairs this morning. 13. Anne can't mean that, it's not like her. 14. He couldn't have done it all by himself. Somebody helped him, I'm sure. 15. Can you believe the girl? Can it be true? 16. "Can he be my son?" she thought. 17. Could she have done it without consulting me? 18. Can it really be as bad as that? 19. There's such a smell of burning. Daddy. Can I go down and see? 20. James, you can take Agatha down. 21. You can wait in the kitchen. 22. You can keep the change. 23. You can take my other umbrella. 24. What is done cannot be undone. 25. Nothing can be done, it's too late. 26. I don't believe a single word of his; he can't have failed to learn the news before us.

34. Use the verb *can* in the correct form followed by the appropriate infinitive:

1. Have you a friend whom you ... (to trust)? 2. What .. Freddy (to do) all this time? He has been gone for twenty minutes. 3. He ... not (to see) me. I came when he had gone. 4. I am not a person who ... (to tell) a lie. 5. How ... you (to make) such a mistake as to suppose that I was younger than you? 6. Surely you ... (to do) it before. What have you been doing all the morning? 7. Say what you like, but the work ... not (to do) in two days. 8. Mr. Fenwill's house was built on the top of the hill and ... (to see) from afar. 9. I ... not (to sleep) two hours, I still feel tired. 10. He ... not (to be) her father: he is too young. 11. They ... not (to hear) us. Knock again. 12. If you had asked me for money I ... (to lend) you some. 13. He ... (to tell) me the answer but he refused to. 14. ... he still (to sleep)? It seems to me they simply don't want us to see him. 15. I ... not (to swim) — I wish I 16. She has a university education and ... (to make) a career for herself if she hadn't married. 17. You ... not (to forget). I don't believe you.

35. Translate into English, using the verb *can*:

1. Не может быть, чтобы он солгал. Это на него не похоже. 2. Неужели это правда, что он стал известным актером? 3. Не может быть, чтобы они были брат и сестра. Они совсем не похожи

друг на друга. 4. Вряд ли это так. Во всяком случае мы не можем это доказать. 5. Интересно, что вы могли бы предложить при подобных обстоятельствах? 6. Вряд ли он мог допустить такую ошибку. Он опытный инженер. 7. Неужели все это лишь его фантазия? 8. Если бы не он, мы могли бы заблудиться. Уже темно. 9. На вашем месте я бы ему не доверял, он может обмануть вас. 10. Вряд ли он так молод. Я заметил у него седые волосы на висках. 11. Вы его легко можете узнать по благородному орлиному профилю. 12. Не может быть, чтобы они нас заметили. Мы были довольно далеко от них. 13. Не может быть, чтобы они нас не заметили. Мы были совсем близко. 14. Нельзя судить о человеке по внешности. Наружность обманчива. 15. Неужели это маленькая Лиззи? Как она выросла! 16. Могу я видеть управляющего? — К сожалению, нет. Он будет сегодня в 12. 17. Не мог бы ты дать мне конспекты при условии, что я верну их послезавтра? 18. Она надеется, что можно избежать операции. 19. Можно было видеть, что он был взволнован, хотя и старался выглядеть беззаботным. 20. Можно тебя на несколько слов? — Ну, в чем дело? 21. Это нельзя сделать так быстро. Вам придется подождать. 22. Он не умел читать латыни и не мог понять, что ему прописал врач. 23. Неужели ты не можешь объяснить родителям, что ты не в состоянии поехать туда? 24. Поначалу он не мог нащупать пульса и решил, что его сердце перестало биться. 25. Не мог он этого сказать. Он не так глуп, как ты думаешь. 26. Я бы давно мог это сделать, если бы знал, что это так срочно. 27. Я не верю, что есть болезни, которые нельзя излечить. Мы просто не знаем, как их лечить. 28. Не может быть, чтобы это была правда.

36. Comment on the form and meaning of the verb *may*. Translate the sentences into Russian:

1. It may be so or it may be not ... I don't know, and what's more, I don't care. 2. "The old actor was drunk," thought he. "Still there may be truth in what he said." 3. This may be the reason of their refusal to join us. 4. You may want a friend some day. 5. I think we might be great friends. 6. She might be a sister of Mercy, I should think, sir. 7. Jane may have met him at her uncle's. 8. They may not have come back yet. Let's ring them up and find out. 9. I suppose she might be glad to see him, though I am not sure. 10. Still there is the risk that he might come. 11. If he had brought a weapon Soames might have used it at that moment. 12. If he weren't ill he might be

in much greater danger. 13. He had known before he looked, but a vague hope that he might have been mistaken had encouraged him. 14. May I come, Mr. Doolittle? I should be very sorry to miss your wedding. 15. May I ask whether you complain of your treatment here? 16. Mr. Higgins told me you might come. 17. I think you might work harder! 18. Surely Holly might have told him all this before. 19. Really, mamma, you might have spared Freddy that! 20. He might be seen in the club any night of the year. 21. I suffered most from the thought that people might guess my state. 22. Let's go a little farther, I'm afraid they may hear us from the house. 23. It is possible that he may leave it as it is. 24. I hope your dreams may come true. 25. However hard he may work he won't catch up with the group after being so seriously ill for a long time. 26. May I talk to you sometimes? I know I'm not a bit clever but I'll try not to be a bore.

37. Translate these sentences into English, using the verb *may*:

1. Давайте подождем немного. Он, возможно, еще придет. 2. Она, может быть, ничего об этом не знает. 3. Многое может показаться нам необычным в чужой стране. 4. Мой вопрос, возможно, озадачит вас, но все же я хочу задать его. Можно? 5. «Тетушка, можно мне взять еще кусок сахара?» — спросил Том. 6. Может это всех вас удивит, но я получил приглашение к ним на вечер. 7. Можно остаться дома, а можно и сходить в кино. 8. Позвонил Нику, он, возможно, уже видел новый фильм. Спроси, стоит ли его смотреть. 9. В самом деле, Джон, ты мог бы объяснить мне с самого начала, насколько это было важно. 10. Если вы бывали в Лондоне, вы, возможно, заметили, что это город контрастов. 11. Я не знаю, где она, может быть, в саду, а, может быть, ушла в библиотеку. 12. Никто не отвечает. Может быть, он еще не вернулся с работы. 13. Я думаю, он, возможно, не знает всех деталей, но основная идея ему ясна. 14. Может быть, это невежливо, но я скажу ему, чтобы он больше не приходил. 15. Если бы он не столкнулся с нами случайно в метро, мы бы, возможно, никогда его больше не встретили. 16. Мне тоже можно прийти, не правда ли? 17. Вполне возможно, что они ждут нас внизу. 18. Боюсь, мы можем опоздать. 19. Надеюсь, мы встретим там вашу сестру. 20. Они боялись, что их, возможно, спросят, почему Том не пришел с ними. 21. Как бы поздно вы ни вернулись, я буду ждать вас. 22. Я принес вам большой ящик, чтобы вы могли упаковать ваши книги.

38. Fill in the blanks with the verbs *can* or *may* in the correct form:

1. When you get there tell them to wait. I ... be a little late.
2. I ... come at six. I'll be free by that time. 3. ... this old man be Tom Brown? He ... not have changed so much! 4. None of us know what ... happen before it is finished. 5. This ... be a great idea. It ... also be a trap in which England will perish.
6. I'm not sure, but she ... have gone to the village shop. 7. I told them he ... be in the garden. 8. Sh! She ... hear you.
9. How strange! ... you believe that? 10. I haven't seen her for ages. She ... be quite middle-aged by now. 11. Don't send him away. We ... need his advice. 12. I fear they ... miss the train. They left rather late. 13. It ... be seen that he was puzzled.
14. Why do what ... never be needed? 15. People ... chatter about her, but they don't know anything definite against her.
16. He ... not have thought of this himself. Who suggested it to him? 17. He... be a medical student though I'm not sure.
18. But what more he ... have said I don't know for I left.
19. You ... tell me what he said! I have a right to know.
20. Miss Carter ... have gone to the school to call on Mr. Everard. 21. Then he found that he ... not stay in bed. 22. I ... not swim. I expect you Everyone ... except me. 23. You ... have warned me beforehand! 24. He ... not have said that. I don't believe you. 25. It was a year or two ago, or it ... be three years ago. 26. She came to ask her mother if she ... stay and dance a little longer.

39. Point out the oblique moods and modal phrases with *can* and *may*. Translate the sentences into Russian:

1. — Will you be coming again this year, Mr. Welch?
— I might manage it, I suppose.
2. It might never have happened if you'd sent him to a real doctor when he first got sick.
3. "That wouldn't surprise me in the least," Bertrand said, standing aside so that Margaret could pass him.
4. She glanced up quickly as if she had been expecting to be asked this, but he couldn't tell whether she was glad or sorry when it came.
5. — Can you stop talking about it?
— I wish I hadn't said what I did say. I was a fool. I acted like a perfect fool.

6. I think they got back before us. They might have got a taxi.

7. — Why didn't you tell me?

— I couldn't. It wouldn't have done me any good.

8. But for your kindness and understanding I couldn't have done it all in so short a time.

9. I wish I had my car here so that I might drive you home.

10. Had she been a man she might have been described as a bright young man of business.

40. Translate these sentences into English, using *can* or *may*.

1. Неужели это Джим Стирфорс? Он совсем старик, седой и сутулый! 2. Я думаю, она не захотела со мной разговаривать. — Я бы так не думала. Может быть, она вас не заметила. 3. Не может быть, чтобы он обманул их, он честный человек. 4. И ты не мог догадаться, куда я положила деньги? 5. Может, он и знает об этом, а не хочет сказать нам. 6. Не может быть, чтобы она не нашла вашего дома. Я сама дала ей ваш адрес. 7. Неужели ребенок все еще спит? Вам давно пора его разбудить. 8. Вы могли бы сказать мне об этом вчера! 9. Я бы с удовольствием пришел, но, возможно, я буду занят. 10. Может быть, это правда, а может, нет. 11. Не могли бы вы одолжить мне 3 рубля до завтра? 12. Я позвоню ему, возможно он не знает, что случилось. 13. Вам придется поторопиться, или вы можете опоздать. 14. Я сделаю все, что могу, чтобы помочь вам. 15. Куда бы это он мог уйти? 16. Вы могли бы сделать это сами, вы просто не попытались. 17. Подойди поближе, чтобы я мог лучше тебя рассмотреть. 18. Вы можете его узнать по фотографии? 19. Не могу себе представить, что из этого может получиться. 20. Возможно, новость уже всем известна. 21. Не может быть, чтобы он знал об этом. Он вел бы себя иначе. 22. Кто бы это мог сказать такую вещь? 23. Он, возможно, им все уже рассказал. 24. Подожди, пока он придет. Может быть, он разъяснит нам, в чем дело.

must

41. Comment on the meaning of the verb *must*. Translate the sentences into Russian:

1. Old age must lean on something. 2. A man must stand up for his rights. 3. You mustn't think it's so very easy

4. Must it be done before tomorrow? 5. She must work from morning till night to earn her living. 6. One must have a rest after a day of hard work. 7. The only thing he knew for certain was that he must not meet Antonia. 8. You are right, I mustn't stay here. 9. You must be reasonable, Mr. Higgins; really you must. 10. Give him something to eat. He must be hungry. 11. That fellow must be made of steel. He's never tired. 12. It's quite a charming letter. Must have taken the poor young man an hour to write it. 13. He must be quite old by now. 14. You must have frightened her. 15. That fellow has seen and felt ten times as much as I, although he must be ten years younger. 16. I felt that before long my secret must be known. 17. I hear somebody's steps on the stairs. She must be coming! 18. Judging from the books and papers on his writing-table he must have been working for several hours.

42. Translate the following sentences into English:

Note: Remember that **must** in the meaning of supposition is not used in the negative.

1. Там, должно быть, никого нет. 2. Он, должно быть, ничего не понял и обиделся. 3. Она, наверное, не помнит, что обещала принести нам карту Москвы. 4. Вы, по всей вероятности, не знали, что они переехали в один из пригородов Лондона. 5. Она, наверное, оставила дверь незапертой. 6. Вы, наверное, не встречали такого забавного мальчишки, как наш Тим. 7. Вам, должно быть, нелегко этому поверить. 8. Дети, должно быть, не заметили, что уже стемнело. 9. Он, наверняка, ничего об этом не знает. 10. Она, наверное, совсем неопытна в переводе медицинских статей с английского на русский. 11. Это, должно быть, кажется вам невероятным, но это факт. 12. Он, должно быть, не узнал вас в толпе.

43. Change the following sentences from Active into Passive:

1. You must take this medicine regularly. 2. Students must do homework in time. 3. We can win peace. War is not inevitable. 4. You may put the book on the upper shelf. 5. You may allow the children to go for a walk. 6. We must discuss the matter not later than tomorrow. 7. Nobody can do it without your help. 8. We must look into the matter. 9. You mustn't take the magazine away. 10. You must post the letter as soon as you have written it. 11. May I take the books and papers

away? 12. I must pay for the dinner. 13. You must work for success. 14. You can't describe it. One must just see it.

44. Fill in the blanks with the verbs *can*, *may* or *must*:

1. I have forgotten my own language and ... speak nothing but yours. 2. We ... go somewhere. We ... not wander about for ever. 3. But I think you ... have told us this half an hour ago! 4. You ... see much of interest there. 5. I did not hear him return to the room. I ... have been asleep. 6. You ... have mistaken him, my dear. He ... not have intended to say that. 7. It seemed possible they ... return. 8. It ... not have happened at Ainswick. 9. No good looking back; things happen as they ... 10. To be ashamed of his own father is perhaps the bitterest experience a young man ... go through. 11. How ... you let things slide like that, Dick? 12. I think you ... be glad of some coffee before you start back to your hotel. It's such a cold night. 13. It was known — whispered among the old, discussed among the young — that the family pride ... soon receive a blow. 14. And though he undressed and got into bed he ... not sleep. 15. You ... not go out so late at night. 16. I think it ... happen sooner or later. 17. I ... come tonight, ... I not? 18. Somebody is knocking at the door. It ... be John. — It ... not be John. It's too early for him to be back. 19. I don't know for certain, but he ... have been a sailor in his youth. 20. They ... ask me about him. What should I say?

45. Translate these sentences into English, using the verbs *can*, *may*, *must*:

1. Если вы так думаете, то вы не правы. Вы не должны так думать. 2. Возможно, что население вашего города больше, но что это доказывает? 3. Теперь ты свободна и можешь делать, что тебе нравится. 4. В этом, должно быть, что-то есть. 5. Он, может быть, ничего не знает о том, что мы собираемся осмотреть достопримечательности города сразу после завтрака. 6. Вряд ли они вернулись из зоопарка. Они там впервые и могут долго пробыть. 7. Если ты будешь проводить так много времени перед телевизором, у тебя может разболеться голова. 8. Мальчик, возможно, вырвал картинку из книги, которую вы оставили на столе. 9. Если это так, то его нужно наказать. 10. Вы можете найти его в саду, я полагаю. Он, должно быть, играет в теннис с Джимом. 11. Она, может быть, ни-

чего не знает об этом. Вы тоже не должны ей ничего говорить пока. 12. Она говорит, что поездка в Лондон произвела на нее незабываемое впечатление. Она никогда не думала, что это может быть так интересно: узнавать места, о которых она знала из книг. 13. Мы могли бы найти дорогу обратно в отель сами, если бы Борис не потерял карту Лондона. 14. Переверни еще одну или две страницы, и ты увидишь фотографию. Скажи мне, если можешь, кто это. 15. Интересно, что он может делать здесь так поздно? — Возможно, он ждет Мэри. 16. Что это за шум? — Это, должно быть, в ванной течет вода. Кто-то моется. 17. Если бы на этот вопрос можно было дать ответ, он был бы дан давным-давно. 18. Кто бы это мог забыть ключ у меня на письменном столе? Неужели Джим? 19. Не может быть, чтобы Джим забыл ключ. Я видел, как он клал его в карман. 20. Не могли бы вы прийти немного раньше? Это было бы удобнее для меня. 21. Он постоял, раздумывая, можно ли ему незаметно уйти, рассердится ли Минин, когда узнает. 22. Я не умею говорить по-французски, никогда не умел. 23. Должно быть, трудно овладеть иностранным языком, не правда ли?

46. Comment on the meaning of *have to*. Translate the sentences into Russian:

1. I'm afraid, I shall have to send him away. 2. Was the fire already laid or did you have to lay it? 3. The rope was so strong that he had to take a knife to cut it. 4. But was it worth while going to bed when he had to be up again at five? 5. I suppose I shall have to go back to London, shan't I? 6. Do you have to get up early every morning? 7. He will have to pay me back before Sunday. 8. How long did you have to stay there? 9. "We shall have to wait a long time for our holidays," she said with a sigh. 10. And you have to go there twice a week, don't you?

47. Fill in the blanks with *must* or *have to*:

1. Don't worry about that. You ... do as you think best. 2. My mother was unwell, and I ... go to the chemist's. 3. I ... go and look at the dinner. 4. Yesterday's rain spoilt my hat completely; I ... buy a new one. 5. There was no one to help him so he ... move the furniture himself. 6. "Oh, hallo," she said; "I thought you ... have gone home." 7. They didn't answer my first knock so I ... knock twice. 8. You ... always come to me if anything goes wrong. 9. He was very sorry to

think that he would ... part with it. 10. I had a sleepless night. I ... go and see the doc and get him to give me something, I can't go on like that.

48. Make the following sentences negative and interrogative:

1. He will have to come again. 2. My sister has to go to work. 3. They had to go back alone. 4. You have to answer all these questions. 5. I shall have to go out after all. 6. He will have to come on foot. 7. The students had to read the whole book. 8. She has to come every week. 9. He has to stay the night. 10. They had to begin very early.

49. Change the following statements into disjunctive questions:

1. I gather you have to read a lot in English. 2. He had to wait at the station till it stopped raining. 3. The work will have to be done before nightfall. 4. They usually have dinner at home. 5. She often has to go to the dentist's. 6. You have to go to school on Saturday. 7. They will have to do what they are told. 8. We have to begin before five o'clock. 9. As far as I understand you had to stay there a fortnight. 10. You look a bit tired, you've had a long walk. 11. She has to clean the house herself. 12. They had to finish that last night.

50. Group the examples according to the meaning of the "be + infinitive" construction: (1) expressing a previously arranged plan (2) expressing instructions or commands:

1. I am to see him tomorrow. 2. What am I to do now? 3. You are not to communicate with anybody. 4. She said that I was not to leave the house. 5. She is to return tomorrow. 6. He said that Tom was to apologize. 7. He inquired when the secretary was to come. 8. She says I am not to lay the table before twelve o'clock. 9. At what time am I to come? 10. Something must have happened. He was to have come at eight. 11. Jim reminded me that we were to be at the station not later than seven. 12. Which of you is to bring the magazines and newspapers?

51. Comment on the use of *must*, *have to*, *be to* and translate the sentences into Russian:

1. I want you to obey her. You must do exactly as she says and make no noise. 2. "Well, what am I to do about dinner?" said Miss Handforth. "Spoil it by over-cooking or let it get cold?" 3. Randall was excited. He thought he must telephone her at once, he must see her, somehow, that very day. 4. Emma must have been very beautiful when she was young. She has a fine face. 5. "We are not to be trifled with," returned the policeman in a threatening voice. 6. You must come and have dinner with me some time. 7. He lost all his money at the races and I had to lend him five pounds. 8. I hope I won't upset or annoy you by speaking frankly. I must have your advice. 9. Wake up, do you hear! You are to wake up at once. 10. So Frank has come? — Oh, yes; quite unexpectedly. He was to have stayed a week longer. 11. You are not to stay so late. You may leave after dinner. 12. The story was still clear in his mind. He knew what had to be done. He took his pen and wrote in his neat, steady hand the title of his new novel.

need

52. Comment on the meaning of the verb *need*:

1. He needs sea air. 2. We don't need anything else. 3. I need not finish my sentence, for you already know what I was going to say. 4. Need it be finished by Saturday? 5. What more do you need? 6. He need say no more to her this evening, and risk giving himself away. 7. You needn't have carried all these parcels yourself. The shop would have delivered them if you had asked them. 8. You needn't take any more pills after next Monday. 9. I must go at once, but you needn't. 10. You needn't have waited for me, I could have found the way all right. 11. Looking back I can see exactly how it happened. It need never have happened. 12. And he was always careful to have money in his pocket, and to be modish in his dress, so that his son need not blush for him.

53. Fill in the blanks with *didn't have to* or *needn't have*:

1. You ... (to bring) your umbrella, as we are going by car. 2. You ... (to water) the flowers, as it is going to rain. 3. I ... (to translate) it for him, he did it himself, he understands Latin. 4. I ... (to answer) the questions, which saved me a lot of trouble. 5. I knew I ... (to lock) the door after me, but how was I to know you wanted to come out, too? 6. I ... (to ring) the bell because the door opened before I got to it. 7. I ... (to help) them at all, they themselves knew what to do. 8. I ... (to write) him because the news was already known to him. He phoned me shortly afterwards. 9. You ... (to listen) to him. His information was misleading. 10. You ... (to buy) such a lot of flowers. We've already got more than necessary. 11. He... (to get up) so early every day. It was only on that particular occasion that he did. 12. You ... (to say) if you didn't want to. We could have done without you just as well.

54. Fill in the blanks with *must*, *have to*, *be to* or *need*:

1. You ... not (to bring) your books to class tomorrow, we are going to listen to a wireless programme. 2. I'm glad the lessons will begin later now. The children won't ... (to get up) so early. 3. You ... not (to learn) the poem. You ... only (to read) it. 4. Children ... not (to play) with matches. 5. It was late, and they ... (to light) a fire to cook their supper. 6. You ... (to give) it back to me before you go. 7. You ... not (to be) late for the concert. 8. I made a few mistakes, so I ... (to do) the whole exercise again. 9. I ... hardly (to say) how important it is. 10. She ... (to be married) next month. 11. You ... not (to miss) that film, it is extraordinary good. 12. You ... not (to strike) a match; I can see well enough. 13. Jim ... (to make) a speech at the meeting, but he had fallen ill, so Tom ... (to speak) instead. 14. You ... not (to bring) any food with you tomorrow. I'll have enough for both of us. 15. We ... (to be) there at 12 sharp. 16. We ... not (to wait) long. A bus came almost at once. 17. You ... (to learn) the whole poem.

55. Translate the sentences into English, using *must*, *have to*, *be to* or *need*:

1. Зря мы вышли из дому так рано, поезда не будет в течение часа. 2. Мы можем не спешить. Нам не нужно быть там раньше 8.30. 3. Вы не должны следовать их примеру. Это было бы глупо с

вашей стороны. 4. Интересно, надо ли приносить с собой учебники? 5. Мне не пришлось запира́ть дверь, кто-то уже запер ее. 6. «Если завтра будет сильный мороз, — сказала мать, — тебе можно будет не ходить в школу». 7. Вам незачем беспокоиться, они скоро вернутся. Наверное, задержались на набережной Темзы у здания Парламента: их всё здесь интересует. 8. Не нужно забывать, что в Ист-Энде живут те, кто своим трудом обеспечивают жизнь этого огромного города. 9. Вам не обязательно продолжать, я знаю, вы скажете, что среди архитектурных памятников Лондона особое внимание привлекает Вестминстерское аббатство, построенное в XIII веке. 10. Они должны были встретиться на мосту Ватерлоо в 6 пополудни. 11. Что мне рассказать нашим гостям о поездке в Лондон? — Опиши им церемонию караула у ворот лондонского Тауэра. 12. Она сказала, в какое время мы должны были прийти, и попросила не опаздывать. 13. Мы решили, что дети не должны идти туда одни. 14. Нет нужды упоминать, что Кремль — выдающийся музей и памятник старины. Это всем известно. 15. Мне пришлось принять это приглашение, хотя я очень неважно себя чувствовал. Я не хотел обидеть своих новых друзей. 16. Он знал, что ему, возможно, придется прожить там больше месяца. 17. Спроси старосту, кто сегодня должен принести наушники на урок фонетики. 18. Вчера мы должны были навестить Аню в больнице и поэтому не могли зайти к тебе.

ought

56. Comment on the meaning of the verb *ought*. Translate the sentences into Russian:

1. I think for your wife and children's sake you ought to have a try. 2. There are people who think they ought to be reformed. 3. We all know that things are not always what they ought to be. 4. You ought to do something, you know; it'll be fatal for you to have nothing to do. 5. Have I said anything I oughtn't? 6. "I ought to have told Soames," he thought, "that I think him comic." 7. I suppose she is right. I oughtn't to have tried to speak to her! 8. By the end of the evening I almost felt that I ought to call him "Uncle Jack." 9. It'll be lovely round there today. — Yes, it ought to be quite nice. 10. It is the last of the Madeira I had from Mr. Jolyon when we came in here; it ought to be in prime condition still.

57. Paraphrase the following sentences so as to use *ought* (*oughtn't*), followed by a correct form of the infinitive:

Example: I felt it would be only proper to follow his advice.

I felt I *ought* to follow his advice.

1. I knew it would be improper if I opened the letter. 2. I recommended you to finish your work before going out. 3. I advise you not to eat between meals; it will make you fat. 4. I disapprove of your smoking so much; you are wasting your money and doing harm to your health. 5. It's a pity I didn't take those books back to the library last week. 6. It was wrong of you not to tell our guide that you wanted to go sightseeing all by yourself. 7. You didn't wait till the lights were green before crossing the road, and it was wrong, you know. 8. It was unreasonable of you to have crossed the road when the lights were red. 9. I wish you had been there. The performance was wonderful. 10. If he starts at eight he will probably be there by one o'clock.

58. Fill in the blanks with *ought*, *have to*, *be to* or *need* followed by the appropriate infinitive:

1. Mother always tells me that I ... (to be) more careful. 2. You ... not (to tell) him my telephone number, he knows it. 3. You ... not (to say) that! See how distressed she is. 4. I don't want to do it, but I 5. All the same, I think you ... (to see) a doctor. There must be something the matter with you. 6. Don't forget that you ... (to get up) at seven! 7. But there was no other way out. I ... (to communicate) with him. No one else knew her address. 8. Such things ... not (to be allowed). 9. You ... not (to write) such a long composition. The teacher only asked for 200 words, and you have written 400. 10. "Perhaps I ... not (to trouble) you." He closed his lips tight. He was offended.

should

59. Comment on the meaning of the verb *should*. Translate the sentences into Russian:

1. Can you show me any English woman who speaks English as it should be spoken? 2. A wife should obey her husband.

band. 3. Besides you shouldn't cut your old friends now that you have risen in the world. 4. They should be taught a lesson. 5. I confess I did not foresee this turn of events. But I should have foreseen it. 6. You have discovered what I intended you should never have known. 7. He should not have said it. The moment the words crossed his lips he knew it was not the right thing to say. 8. Considerable debate took place between the two sisters whether Timothy should or shouldn't be summoned to see Annette. 9. "You should come here often," he said to Shelton... "You ought to come here often," he repeated to Shelton. 10. You ought to finish your work before going out. — I know I should.

60. State whether *should* is auxiliary or modal:

1. "So you think I should go, then?" said Randall behind him. 2. At breakfast I told Mary that I should be absent at least four days. 3. I shouldn't have believed it if I hadn't seen it with my own eyes. 4. You really shouldn't have said that. Felix. I'll talk to him myself. 5. How about Pinfold? Shouldn't he be here? 6. Thank God for our Gilbert. What should we do without him? 7. No one knew when I was to be back or if I should be back at all. 8. Felix said hastily, "Forgive me. I shouldn't have troubled you". 9. Nell has just told me you wanted to see me or I shouldn't have troubled you. 10. They had not seen — no one should see her distress, not even her grandfather.

61. Translate the sentences into English, using *must*, *ought*, *should*, *need*, *have to* or *be to*:

1. Извините, что задержал вас, но мне надо было позвонить домой и предупредить, чтобы меня не ждали к обеду. 2. В конце концов мы решили, что нам не следует там дольше оставаться и что нужно отправляться в горы. 3. Ты должна одеться в самое лучшее, я хочу, чтобы ты произвела на всех наилучшее впечатление. 4. Вы должны были приготовить домашнее задание как следует. Тогда бы вам не пришлось задавать подобных вопросов. 5. Напрасно ты ждала столько времени. Тебе бы лучше было оставить мне записку. Я бы сделала все, что ты хотела. 6. Они, должно быть, работают в лаборатории. Не следует им мешать. 7. Почему ты не пришла вчера? — Я должна была встречать двоюродную сестру на вокза-

ле. — Тогда ты должна была бы позвонить, мы бы тебя не ждали. 8. Поступай, как знаешь, я не собираюсь мешать тебе, кроме того, мне предстоит вскоре уехать. 9. Вечер, вероятно, будет интересным. Студенты так долго готовили его. 10. Нет ничего смешного в том, что он сказал. Нужно быть серьезнее. 11. Ему придется работать здесь, пока лаборатория ремонтируется. 12. Ты сказал это шутки ради, а она обиделась. Нужно быть более внимательным к людям. 13. Подготовка к их приезду заняла у нас целый день. Каждому пришлось что-то сделать. 14. Такие люди достойны восхищения. 15. Мне не пришло в голову поговорить с ним, а следовало бы. 16. Не разрешай детям играть в моей комнате. Они перевернут там все вверх дном, а тебе потом придется приводить все в порядок. 17. Вам не нужно было беспокоить профессора. Я мог бы дать вам всю необходимую информацию. 18. Им следовало бы удерживать его от такого неразумного шага. Они еще пожалеют об этом. 19. Я точно следую указаниям, которые получила. Я хорошо знаю, с чего мне надо начинать.

62. Comment on the use of *should* for the sake of emotional colouring. Pay attention to the structure of the sentences and the word combination it is found in:

1. *Why should* you be different from other men? 2. But *why should* he take the scandal on himself? It was not fair! 3. They only want their independence, and *why shouldn't* they have it? 4. "Do you see much of Randall?" "He practically lives here. But you knew?," "No," said Hugh. He was surprised and annoyed. "*Why ever should* I know?" 5. What do you think ought to be done? — Done? *How should* I know? 6. "Fresh air!" exclaimed James. "*What should* I do with fresh air?" 7. Mrs. Higgins: But where does the girl live? Higgins: With us, of course. *Where should* she live? 8. *Strange that* the dog *should* die just now! 9. *Ironical that* Soames *should* come down here — to this house, built for himself! 10. He heard the nurse crying over there by the fire; *curious that* she, a stranger, *should* be the only one of them who cried! 11. It's very *interesting that* you *should* say that, Edward — very interesting. 12. *It struck her bitterly that* she, who had been his first adored, *should have* to scheme to see him. 13. ... *it annoyed him very much that* his companion, who was also tired, *should* grow more cheerful. 14. *It's very strange that* he *should have* told you the

truth! 15. ... suddenly he heard his name called from behind, and *who should* ride up to him on either side *but* Bill Den-
nant and Antonia herself!

63. Pay attention to the use of *should* in subordinate clauses after some verbs and expressions.¹ Translate the sentences into Russian:

A. 1. *It is necessary* that I should see her before you do. 2. *It is normal* that there should be a period of rebuilding after war. 3. "She has six children," said Aunt July, "*it's very proper* that she should be careful." 4. *It is essential* that you should find out to whom those orders are going. 5. I mean if we are to develop Diesel planes *it's vital* that we should have our own magnesium supplies.

B. 6. He *demand*ed that work should start at once. 7. We *recomm*end that he should be chosen our delegate. 8. He *order*ed that they should all leave the house. 9. He *suggest*ed that the working hours should be reduced. 10. The doctor *insist*s that the children should be sent to the country.

C. 11. If she should phone I will tell her where you are. 12. Should you require anything more, please ring the bell for the attendant.

64. Fill in the blanks with *must*, *should* or *need*:

1. I'm suggesting that you ... marry me, Midge. 2. She ... be picking cherries in the orchard, tell her to come into the house. 3. "Well," said Emily with calm, "you ... not get into such fusses when we tell you things." 4. Is it necessary, do you think, that the police ... know about it? 5. You ... not be afraid of him. He's a kind old man. 6. It is essential that he ... be prepared for it. 7. Soft music filled the room. "That ... be a gramophone record," thought he. 8. I propose that the prize ... be divided. 9. Oh, I don't know. It's really rather odd that he ... ever have been taking her to the Ball. 10. You

¹ Subordinate clauses with **that ... should** can be used as an alternative to the more usual infinitive constructions: *They decided that the strike should continue*, instead of *They decided to continue the strike*. See: "A Practical English Grammar for Foreign Students" by A. J. Thomson and A. V. Martinet, Lnd., 1964, p. 174 – 175.

... have seen that film when it was here last week. 11. It is strange that you ... remember the place. 12. Why ... not I talk to Catherine? Do you think I'm not worthy to, or something? 13. Poor boy! He ... have suffered so. 14. You ... not answer all my questions if you don't want to. 15. Why ... you say such disagreeable things? 16. Go upstairs at once. You ... change your wet clothes. 17. It was only proper that Dora, who was young and healthy, ... give her seat to that old lady. 18. I think I'll come on time, but if I ... be late, please keep a seat for me. 19. He ordered that the gate ... be locked. 20. She confiscated the morning papers so that the children ... not see them. 21. You ... not wake up before seven o'clock. We'll start at half past eight. 22. I was just wondering if my wife was here. — No, she isn't here. Why ... she be? 23. You ... not work so hard after your illness. 24. Henrietta suggested to Gerda that they ... go and look at the kitchen garden.

shall, will

65. Comment on the modal colouring of the following sentences with *shall*:

1. You shall not search my rooms. You have no right to do it. I forbid you! 2. He hasn't seen you and he shan't. 3. The police shall take you up. 4. All right; if she wants to be opened up, she shall be. 5. You shall go up and down and round the town in a taxi every day. 6. You shall have all the news I can send you. 7. "Shall I order a taxi?" he asked. 8. That shall be put an end to now and for ever!

66. Comment on the meaning of *will* and *would*. Translate the sentences into Russian:

1. I will let you know, so you can be there. 2. I will tell you what it is. 3. I will make your excuses to Margaret. 4. If it had been a girl I would have called her after my mother. 5. Will you go out on the terrace and look at the sunset? 6. I am afraid — if you will excuse me — I must join my wife. 7. Arthur, would you mind seeing if Mrs. Erlynne has come back? 8. I want a photograph of you, — would you give

me one? 9. Will you ask them to call my carriage, please? 10. Will you go and look over the photograph album that I see there? 11. I will never speak to you again. 12. No, no! I will go back, let Arthur do with me what he pleases. 13. But I told him I wouldn't give him an answer till tomorrow. 14. You did want to come, although you wouldn't say so. 15. She'd like you to ring her up this afternoon, before five-thirty, if you would. 16. I should be so glad if you would tell him to come up, Jane. 17. I knocked more than once but she wouldn't let me in. 18. "I wish you would leave me alone sometimes," said Dora. 19. I suppose this will be the last ball of the season? 20. He would sit on the bed beside him and watch him for hours. 21. I smoke like a chimney! And my lighter won't work.

67. Comment on the meaning of *shall* and *will*. Transtate the sentences into Russian:

1. Where shall we put this vase? 2. I want to be helpful to you both; if you will let me. 3. Don't you worry about anything. I will be all right. 4. "You must always come to me if anything goes wrong." "Of course, I will," she said as if she were soothing him. 5. Will there be time to buy the tickets? 6. I'll begin again and you shan't stop me this time! 7. "Do give my love to Christine," said Dora. "Surely I will," said Michael. 8. Children, have you been playing with my umbrella? It won't open! 9. They shall not pass! 10. Will you have something to drink? 11. How long will your friends be here? 12. You shall have it back tomorrow. 13. As he can't create anything himself, he is determined you won't. 14. Will you come to tea tomorrow? 15. He shall never come here again! I'll take care of it. 16. If you will wait here a moment, I'll fetch you a chair.

68. Replace *shall* and *will* with the suggested alternative verb, making any necessary changes:¹

1. It will soon rain. Look at the clouds. (to be going)
2. You shall stay here till I come back. (to be to) 3. I won't

¹ Most of the examples have been borrowed from "Living English Structure" by W. Stannard Allen, p. 135–136.

do what you tell me. (to refuse) 4. You shall have an apple after dinner. (to promise) 5. What will you do now? (to be going) 6. We shall visit all the sights of London. (to hope) 7. When will you learn English properly? (to intend) 8. This time next week I shall be in St. Petersburg. (to hope) 9. Will he listen to my singing, do you think? (to like) 10. Do you think they'll follow us all the way home? (to mean)

69. Fill in the blanks with *should* or *would*:

1. "If I see him," I said, "I'll let you know." "I ... be very much obliged if you ...," said Brown. 2. But I ...n't lie about a thing like that, ... I? 3. ... you drive us back to Campden Hill? 4. She ...n't go in to supper with anyone but Winton. 5. If I were you I ... buy that hat, I like the colour very much. 6. It's ridiculous that you ... conceal it from your mother. 7. If only Henrietta ... make up her mind to marry him. 8. Why ... I suffer more than I've suffered already? Why ... I? 9. ... you care to come to tea with us? 10. He ...n't look at her. He shook her off gently and gently said, "We'll see about that." 11. He pressed something into her palm. "Here's a shilling in case you ... need it." 12. I wonder if you ... mind me laying down my umbrella. 13. Why, oh! Why ... I have to expose my misfortune to the public like this? 14. He ... rather listen to the others than talk himself. 15. He ordered that the horses ... be saddled. 16. She ... sit for hours watching the ships. 17. I wish you ...n't quarrel with Jessie. 18. He fully believed, had it been necessary, she... have been a genius at anything. 19. In order to make these demands effective we suggested that there ... be no return to work today. 20. Why don't you want to stay another week in the country? It ... do you only good.

70. Translate the sentences into English, using *should* or *would*:

1. Он предложил, чтобы собрание было назначено на пятницу.
2. Мы спросили маму, не возражает ли она против поездки за город на машине.
3. Мне бы хотелось, чтобы ты с отцом не спорил.
4. С какой стати я стану помогать ему? Он просто ленится и все может сделать сам.
5. Удивительно, как некоторые дети невнимательны к своим родителям!
6. Вполне естественно, что студенты хотят знать как можно больше о народе, язык которого они изучают.
7. Не будете ли вы любезны немного подождать? Ваши доку

менты еще не готовы. 8. Нам хотелось узнать некоторые детали, но он не стал ничего обсуждать с нами. Мы были разочарованы. 9. Доктор настаивает на том, чтобы она строго соблюдала диету. 10. Принести вам стакан воды? — Да, если вы будете так любезны. 11. Необходимо, чтобы каждый член клуба принимал участие в работе его секций. 12. Если она вдруг спросит вас об этом, скажите, что я ей обо всем напишу сам. 13. Не хочешь ли немного супа? Он очень вкусный. 14. За чаем, который они пили с лимоном, Сомс сказал, что скоро будет война. 15. Зачем мне делать то, что мне не нравится? — Неважно, нравится тебе это или не нравится. Это следует сделать, и ты это знаешь. 16. Я, пожалуй, почитаю с полчаса перед сном. У меня интересная книга. 17. Я был бы вам премного обязан, если бы вы пришли в шесть часов. 18. Почему мне знать, что они собираются делать? Они никогда ничего мне не говорят. 19. Как я ни старался, ящик не выдвигался. 20. Детям следовало бы остаться дома в такую скверную погоду.

REVISION EXERCISES ON MOOD AND MODAL VERBS

71. Replace the infinitives in brackets by the appropriate oblique mood:

1. If I (to be) as young as you are, I (to have) a walking holiday. 2. Perhaps, she (not to look) so bad, if she (not to put on) so much weight. 3. He walked slowly as though it (to ache) to move. 4. It (to be) natural for him to go to sleep. 5. It seemed as if all the bare trees, the bushes, the cut brush and all the grass and the bare ground (to be varnished) with ice. 6. Daddy, if you (to be dressed) in checked gingham all your life, you (to understand) how I feel. 7. I (to like) to go hunting there, but I'm afraid I never (to be able) to bear the cold. 8. He looked like an officer. Any one (to be proud) to be seen off by him. 9. He repaid me the half-crown as though it (to be borrowed) yesterday. 10. The girls (not to think) so much of him if they (to see) him then. 11. The young lady was evidently American and he was evidently English: otherwise I (to guess) from his impressive air that he was her father. 12. If England (to sweep away) her hedges and (to put) in their place fences, the saving of land (to be) enormous. 13. Welch said it coldly as if he (to be asked) to make some concession. 14. "I (to be ashamed) of myself,

Clara," returned Miss Murdstone, "if I (cannot) understand the boy or any boy." 15. If I (may) suggest I (to say) that it (to be) better to put off the trip. 16. What (may) have happened or (to happen) if Dora and I never (to know) each other? 17. My companion stumbled, the branch he had been holding snapped and he (to fall) if his hand (not to catch) another branch.

72. Answer the following questions:

1. What would you say if you were asked to take part in a concert tonight? 2. Where would you go if you were on leave? 3. What would you be doing now if it were the 31st of December? 4. Where would you like to work after graduating from the University? 5. What would you say if you were offered to go to the Moon? 6. What would you do if your friend fell ill all of a sudden? 7. What would you be doing now if you were not having a lesson? 8. What would you do if somebody asked you to call a doctor? 9. What would you recommend to a person who has a violent headache? 10. If your friend had been ill how would you help him to catch up with the group? 11. Where would you go to buy some meat (bread, vegetables)? 12. What would you wear to a New Year party? 13. What would you prefer to have for dessert? 14. What would you like to do if it were oppressively hot? 15. What would you do if you had a high temperature? 16. What seats would you prefer if you wanted to go to the theatre?

73. Replace the infinitives in brackets by the correct form of the oblique moods:

1. Even if the doctor (to be) here he (cannot) help you. 2. If it (to be) summer we (to have) a walking holiday. 3. If only he (to avoid) complications! 4. If only I (can) keep from thinking about my troubles! 5. If you (not to walk) bare-headed you (not to catch) cold. 6. But for you I never (to find) a way out then. 7. If I (can) forget everything! 8. If you (not to be) cold you (not to shiver) from head to foot. 9. If this medicine (not to bring down) the fever we (to have to) send for a doctor. 10. If Anne (to pass) her exams in spring

she (to feel) a second-year student. 11. If he (to follow) all the doctor's instructions he (to avoid) pneumonia. 12. If the boy (to know) about the Centigrade thermometer he (not to think) of death. 13. If it (to ache) him to move he (not to walk) himself. 14. If he (to hear) your words he (to get) offended.

74. Translate these sentences into English:

1. Как жаль, что я забыла книгу дома. Я бы прочла вам этот отрывок. 2. Я сожалею, что это случилось. Если бы вы там были, вы могли бы это предотвратить. 3. Хотелось бы мне так же хорошо плавать, как и вы. 4. «Жаль, что я уехал из Кейптауна», — подумал Лэнни. 5. Мы пожалели, что не пошли вместе со всеми в театр. 6. Как жаль, что нам не сказали, что делать в таких случаях. 7. Хорошо бы кто-нибудь пришел к нам сегодня вечером. 8. Жаль, что было так холодно и мы не смогли подольше погулять. 9. Она вдруг почувствовала себя такой одинокой, что пожалела о том, что пришла туда одна. 10. Жаль, что вы не послушали совета врача. Вам было бы сейчас гораздо лучше. 11. Как жаль, что ты не интересуешься искусством. Мы могли бы пойти на выставку вместе. 12. Жаль, что вы не включили радио вовремя. Вы бы с удовольствием послушали эту передачу.

75. Translate the following sentences into English. Pay attention to the use of the oblique moods:

1. Как жаль, что вы были так неосторожны. Этого бы не случилось, если бы вы послушали совета ваших друзей. 2. Если бы не луна, сейчас было бы совсем темно. 3. Он выглядел таким усталым, как будто давно не отдыхал. 4. Жаль, что вы не знаете его адреса, а то мы могли бы сходить к нему сегодня. 5. У меня такое чувство, как будто вы никогда и не уезжали. 6. Если бы я была на вашем месте, я бы вела себя более решительно в такой ситуации. 7. Вчера это можно было бы сделать, а сегодня это не имеет никакого смысла. 8. Жаль, что меня не было с вами, когда это случилось. 9. «Хотел бы я, чтобы мой портрет старел, а я всегда был молодым и красивым», — сказал Дориан. 10. Любой на твоём месте сделал бы то же самое. 11. На мой вопрос он ответил, что его товарищ не достал билетов, а мог бы, если бы пришел в кассу на час раньше. 12. Если бы в воздухе не было кислорода, мы бы не могли дышать. 13. Если бы не вы, молодой человек, я бы мог утонуть. Вы спасли мне жизнь. 14. Будь я на вашем месте, я бы опубликовала эти стихи. 15. Я уверена, он будет держаться так, словно он не чувствует никакой боли.

76. Complete the following sentences:

1. If you had taken my advice 2. The watch wouldn't be slow if 3. Her life might have been saved if 4. If your mother saw it 5. I'd have brought flowers if 6. If you had asked her permission 7. You would have been angry if 8. If I had a car 9. Why did you behave as if ... ? 10. When I met him he looked as if 11. Even if I had a toothache 12. We should have found the place 13. He is speaking very slowly as if 14. Put on your white dress and you'll look as though 15. Even if they had got this telegram 16. It would be very good if... . 17. If I were going to travel 18. If the book were not so boring 19. The girl began crying as if

77. Replace the infinitives in brackets by the correct form of the oblique mood:

1. Tell me, what you (to do) if you (to be) in my place? 2. But for you I (to leave) long ago. 3. She speaks so slowly as if she (to translate) from a foreign language. 4. I wish I never (to meet) him. 5. People were standing around as if they (to expect) something to happen. 6. I wish you (to be) like me for two minutes. 7. If Bob (to go) out before, we (to notice) him. 8. But for the underground the traffic in Moscow (to be) very heavy. 9. She is looking at me as if she (to know) me. 10. That (to interest) me some four years ago. 11. If I (to know) what it all meant I (not to come). 12. It seems to me that what she refused then she (to be) glad to get now. 13. My dear Algy, you talk exactly as if you (to be) a dentist. 14. But for her words my life (to take) a different course. 15. At that moment she almost wished she (not to send) for him. 16. She wrote with her own hand the letters which under normal circumstances she (to dictate) to her secretary.

78. Translate these sentences into English. Pay attention to the use of the oblique moods:

1. Почему вы не последовали совету врача? Если бы вы приняли лекарство, которое он прописал, вы бы чувствовали себя сегодня гораздо лучше. 2. Как жаль, что я не спросила доктора, когда принимать пилюли. 3. Если бы не это лекарство, у меня были бы

ужасные головные боли. 4. Даже если бы у вас не было температуры, вам было бы лучше полежать сегодня. 5. У него такой вид, как будто он простудился. 6. Я была бы вам очень обязана, если бы вы купили мне в аптеке капли от насморка и что-нибудь от кашля. 7. Как жаль, что спортивный зал расположен не в нашем здании. Нам приходится тратить много времени на дорогу. 8. Если бы вы использовали наглядные пособия на уроке, он был бы значительно интереснее и содержательнее. 9. Он продолжал рассказывать о своей поездке с таким видом, как будто это ему до смерти надоело. 10. Жаль, что я не специалист в этом деле и ничем не могу помочь вам. 11. Даже если бы он волновался перед спектаклем, он бы и виду не подал. Поразительное самообладание! 12. Если бы не суфлер, актеры чувствовали бы себя менее уверенно на премьере. 13. Не хотите перекусить перед дорогой? — Я бы с удовольствием выпила кофе с булочкой. 14. Она вела себя так спокойно, как будто все обстоит благополучно и ничего не случилось. 15. Старик говорил медленно, как будто с трудом подбирая слова. 16. Я бы предпочла иметь отпуск зимой. 17. Как жаль, что это произошло в ваше отсутствие. Будь вы здесь, вы смогли бы это предотвратить. 18. Если бы у меня было больше времени, я бы регулярно ходила на выставки и в музеи. 19. Я очень сожалею, что вы не успели осмотреть новые районы нашего города.

79. Comment on the meaning of the modal verbs and translate the sentences into Russian:

1. If you want to meet lots of English people, you might like to go to a holiday camp. 2. The only trouble is I couldn't take my exams in spring and must have them now. 3. My parents had to go on an expedition, they are geologists, as you know, and I was left to keep house. 4. You are to take a tablespoonful of this mixture three times a day. 5. In this hurry-scurry I must have left the sugar-basin in the dresser. 6. He couldn't pay his hotel bill and they wouldn't give him any more credit. 7. The swim shouldn't take you much over an hour and a quarter. 8. I needn't have hurried; he wasn't ready yet. 9. We are to have a lecture now. 10. May I have a look at the photos? 11. There must be some mistake here. 12. He said you were the prettiest girl present. — He can't have possibly meant it. 13. If you are interested in churches and historic places you should go to Westminster Abbey, the Houses of Parliament, St. Paul's and the Tower. 14. I'm told one ought to see the British Museum. 15. I couldn't imagine that in an En-

glish paper I should have to look for the chief articles in the middle of the paper. 16. If you don't take care of yourself, you may have a nervous break-down and have to go to hospital. 17. You can't come in. You mustn't have the disease I have. 18. The germs of influenza can only exist in an acid condition. 19. I hear they are to choose the players tomorrow for the All-Union match.

80. Use the verbs *can* or *may*:

1. One ... never know what ... happen. 2. You ... have sent us a note at least! We waited for you the whole day. 3. Do you think you ... command an army? 4. Well, your wives ... not like the lady I'm going to marry. 5. Last winter he ... be seen in the club any night. 6. What ... Anne be doing all this time in the kitchen? 7. Whatever the reason ... be, the fact remains. 8. She ... have lost her ring herself, it ... not have been stolen. 9. Who ... have said such a thing? 10. Somebody... have given her my address. 11. Such difficulties ... be easily put up with. 12. If only I ... make him understand me properly. 13. I ... have helped him but I didn't receive his letter.

81. Fill in the blanks with *should*, *need*, *have to* with the appropriate form of the Infinitive:

1. I ... (to prepare) for my coming exam yesterday, but I ... (to look after) my sick sister. 2. He ... not (to get up) early. He begins working at 9.30. 3. "I ... (to say) those wounding words," he reproached himself. 4. It isn't the sort of thing one ... (to discuss) with unknown people. 5. You ... not (to worry) about money. I've got enough for both of us. 6. You ... not (to walk) all the way to the station. You ... (to take) a bus round the corner. 7. Sooner or later one ... (to choose). 8. Mother ... (to get up and down) a good bit during the meal, fetching things back and forward. 9. I managed to get there at half past twelve. But I ... not (to hurry). They had already left. 10. Breakfast is often a quick meal, because the father of the family ... (to get) away to his work, children ... (to go) to school, and the mother has her housework to do. 11. If you are interested in historic places you ... (to go) to Westminster Abbey. 12. She drew a chair near his — he wondered if he ...

(to help) her with the chair — and sat down beside him. 13. They ... (to knock) twice before the door was opened. 14. She ... (not to give) money to her boy. Then it wouldn't have happened. 15. She ... (to conceal) her real feelings lest anyone ... (to notice) how unhappy she was. 16. You ... (not to come) yourself. You may send somebody else.

82. Translate the sentences into English, using modal verbs:

1. У него плохо со зрением, и он вынужден постоянно носить очки. 2. Не нужно звонить, у меня есть ключ. 3. Не может быть, чтобы дверь была открыта. Я сама ее заперла. 4. Возможно, он уже достал билеты, и мы сможем пойти на премьеру в воскресенье. 5. Неужели ты забыл о нашей встрече? 6. Ему следовало бы быть осторожнее при проведении эксперимента. 7. Что он может делать там так долго? Наверное, он просто уснул. Ты же знаешь, он может заснуть где угодно и в любое время. 8. Никогда нельзя судить по первому впечатлению. Оно может оказаться ошибочным. 9. Вам следует прочесть эту книгу. Она вам должна понравиться. 10. Вам обязательно сообщат, если в этом будет необходимость. 11. О, как вы пожалеете о своих словах! 12. Он выглядит очень радостным: его работу, очевидно, одобрили. 13. В самом деле, ты могла бы предупредить меня заранее! Тогда мне не пришлось бы тратить столько времени понапрасну. 14. Вы должны были сделать вид, что не заметили, что она хромает. 15. Должно быть, очень приятно путешествовать на юге. 16. Вы могли бы с таким же успехом сделать это сами. 17. Не может быть, чтобы он отправил телеграмму. Он не выходил из дому. Он, наверное, забл. 18. Вам бы не надо было сообщать им об этом сегодня. Можно было подождать до завтра.

83. Insert the appropriate modal verb:

1. He has insulted our family and he ... suffer for it! 2. You ... not have gone out without an umbrella in such rainy weather. 3. I'm afraid I ... have sounded a bit unfriendly over the phone. 4. "I ... to have told Soames," he thought, "that I think him comic." 5. We ... live to their age, perhaps. 6. Here she... sit, sewing and knitting, while he worked at the table. 7. Why ... you be different from other people? 8. "Good morning," said the girl. "I believe you ... be Toby. Have I guessed right?" 9. If you ... read without spectacles, and I believe you ..., be so good as to read this letter for me. 10. Captain Steerforth, ...

I speak to you for a moment? 11. Anne felt she ... not stand much more of this discussion. She said she ... go on with her work and began to rise. 12. Why... one make trouble for oneself when one is old? 13. ... you do me a favour and meet her at the station? 14. He was not old, he ... not have been more than forty. 15. The day we ... to start it rained worse than ever. 16. You ... not hurry. There is plenty of time. 17. Mother has fallen ill, so I ... to change my plans. 18. We didn't know what to do; the key ... not turn and we ... not get into the room. 19. I ... not to have left Cape Town last night. I wish I had not. 20. ... I speak to Mr. Pitt, please? — I'm afraid he's out at the moment. ... you ring back later?

84. Translate the sentences into English using modal verbs:

1. Его зовут Фостер. Возможно, вы слышали его имя. 2. Женщина в синем костюме, стоящая у окна, кажется мне знакомой. Должно быть, я где-то встречал ее. 3. Нигде не могу найти эту пластинку. Неужели ее разбили? 4. Напрасно я сказала ему это. Вероятно, он обиделся на меня. 5. Всё обязательно будет в порядке! Ваша дочь непременно поправится! 6. Вы вчера поздно вернулись; вам сегодня следует пораньше лечь спать. 7. Ты не должна была так говорить с ней; она этого не заслужила. Кроме того, она старше тебя. 8. Необходимо, чтобы каждый студент принял участие в этом соревновании. 9. Нельзя же без конца говорить об одном и том же! 10. Председатель предложил, чтобы все присутствующие высказали свое мнение по этому вопросу. 11. Вам не придется ничего выдумывать. Вам скажут, что делать. 12. Вы никогда о нем не слышали? Ну, так вы еще услышите! 13. Джейн не могла забыть день, который должен был быть днем ее свадьбы и который так трагически закончился. 14. Мне теперь не нужно рано вставать: я учусь во вторую смену. 15. Не может быть, чтобы я пропустил его. Я все время стоял у дверей. 16. Незачем ему было работать так поздно. Часть работы можно было отложить на сегодня. 17. Могу я предложить вам чашку чаю, доктор? 18. Нельзя быть таким нетерпеливым. Всегда следует считаться с привычками других людей. 19. Вы должны вести себя так, словно ничего не случилось и не могло случиться. 20. Вам часто приходится ходить к врачу? 21. Не будете ли вы добры помочь мне отпереть чемодан? Что-то неладно с замком, и он никак не открывается. 22. Он должен был прийти в пять часов, мы ждем его полтора часа, а его все нет. Где бы он мог быть? 23. Зачем нам помогать ему? Он просто не хочет работать. 24. Он присылал ей подарки но она упорно не хотела их принимать.

NON-FINITE FORMS OF THE VERB

(To Units Seven—Nine)

The Infinitive

85. Comment on the forms of the infinitives:

1. Lady Franklin was horrified at herself. To have asked his name, to have been told his name, and to have forgotten it! 2. She seemed to be paying no attention to what was going round her. 3. He suddenly awoke from his queer trance, there was a decision to be made. 4. Good-bye, Mr. Jackson. Glad to have been of service to you. 5. I say, don't you think you ought to be going? 6. He was very tired, and to have been caught napping had irritated him and hurt his pride. 7. There are a great many things to be taken into consideration. 8. Judging from the books and papers on the writing-table he must have been working since they left him in the morning. 9. She told them to take off their shoes so that their footsteps could not be heard in the flat below. 10. "We are very sorry to have disturbed you," began Peter. 11. I want you to promise me you won't talk to Antonia about that sort of things. 12. That woman is still sitting. She seems to have been waiting over an hour. 13. Well, funny things seem to be happening. 14. To have been so happy and not to have known it! 15. There was nothing to be done, but to wait for the next express, which was due at four.

86. Supply the missing forms of the following infinitives:

to have been done, to be spoken to, to curl, to be breaking, to have nodded, to drive, to be ruined, to be rubbing, to land, to be spoken to, to turn, to have been sleeping, to be got, to be running, to have been read, to be said, to arrive, to be telling, to play

87. Use the appropriate form of the infinitives in brackets:

1. I'm so dreadfully sorry (to bother) you in this stupid way. 2. He kept late hours last night, he may still (to sleep). 3. "She must (to be) very beautiful years ago," Maren thought. 4. It's a secret, and no one else must (to tell). 5. Good-bye. So

pleased (to meet) you. 6. He's a talented engineer. He's supposed (to work) at a new invention. 7. Oh, my Margaret, my daughter. You should never (to go). It was all your father's fault. 8. She seems (to work) at her course paper since spring and says she has still a lot (to do). 9. I've just seen him passing the entrance door, so he can't (to work) at the laboratory as you say. 10. The next morning he seemed (to forget) it all. 11. It ought (to do) long ago; at least before their leaving Blackstable. 12. She seemed at times (to seize) with an uncontrolled irritation and would say sharp and wounding things. 13. You probably think that I must (to live) a very gay life in France, but it wasn't so. 14. No words can describe it: it must (to see).

88. Translate these sentences into English, paying attention to the form of the infinitive:

1. Мэгги пожалела, что не предупредила родителей о том, что задержится. 2. Я была довольна, что посмотрела еще одну пьесу Островского. 3. Дети были счастливы, оттого что их взяли в цирк. 4. Этот вальс заставил его вспомнить молодость. 5. Мне бы хотелось, чтобы этот текст записали на пленку еще раз. 6. Не может быть, чтобы он все еще сидел в читальном зале. Наверное, он уже ушел. 7. Она, должно быть, все еще гостит у своих друзей на даче. 8. Неужели она на вас рассердилась? 9. Я очень рад, что проводил их на станцию. 10. Как мне повезло, что я побывала на этом спектакле. 11. Ваша следующая задача заключается в том, чтобы поставить этот эксперимент в нашей лаборатории. 12. Посмотрите на него! Он наверняка решает какую-то важную задачу. 13. Вряд ли они запомнили мой адрес. Они случайно заходили ко мне как-то вместе с моим братом. 14. Об этом печальном событии не следует упоминать в ее присутствии. Она может разволноваться, а у нее больное сердце. 15. Кажется, они ждут, чтобы им дали необходимые указания, связанные с выполнением этого задания.

89. Put to where necessary before the infinitives:

1. The teacher made me ... repeat it all over again. 2. You needn't ... ask for permission, I let you ... take my books whenever you like. 3. Will you help me ... move the table? 4. He is expected ... arrive in a few days. 5. You seem ... know these places very well. 6. You had better ... make a note of it. 7.

heard the door ... open and saw a shadow ... move across the floor. 8. He told me ... try ... do it once again. 9. I'd rather ... walk a little before going to bed. 10. There is nothing... do but ... wait till somebody comes ... let us out. 11. You ought not ... show your feelings. 12. Why not ... wait a little longer? 13. I felt her ... shiver with cold. 14. We should love you... stay with us. 15. You are not ... mention this to anyone. 16. We got Mother ... cut up some sandwiches. 17. Rose wanted them ... stop laughing, wanted the curtain ... come down. 18. I'll have ... go there. 19. There doesn't seem ... be anything wrong with you. 20. She helped me ... get over my fear. 21. Look here, Jane, why ... be so cross? 22. He was seen ... make a note of it. 23. What made you ... deceive me? 24. He was not able ... explain anything.

90. Translate the following sentences into Russian, paying attention to the use of the particle *to*, which implies the verb already mentioned:

1. He hadn't wanted to laugh then, nor did he want *to* now. 2. You needn't say anything if you don't want *to*. 3. Michael knew a lot, or seemed *to*. 4. Well, let's forget it, shall we? — I'm glad *to*, thanks very much. 5. She always kept her mouth shut when told *to*. 6. It was my fault. I'm sorry. I didn't want *to*, I didn't mean *to*. 7. I know I should have come *to* you and told you about it, but I was afraid *to*. 8. I'd be glad to see you. Come any time you like. — Darling, you know I long *to*. But I can't. 9. You can't send that letter. — I am certainly going *to*, by air-mail from Port Said. 10. I couldn't do what I wanted *to*.

91. Respond to the following questions or statements, using the phrases from the list in brackets:

1. They say you read a lot. 2. Why didn't you invite them? 3. Will you write a letter to her? 4. Why can't you go with us? 5. I'm afraid you can't come. 6. I see you haven't bought any oranges. 7. You must take more care of it. 8. She says you are going to help her. 9. Why didn't you dance with him? 10. You didn't sign your test paper.

(Not so much as I used to; I simply didn't want to; Yes, if you wish me to; But I'll try to; I'm not allowed to; I meant to,

but I forgot; Yes, I ought to; I suppose I'll have to; He didn't ask me to; No, I forgot to.)

92. Complete the following, using the infinitive

a) as subject:

1. ... would be unjust. 2. ... was very pleasant. 3. ... is the only thing to do. 4. ... would be much more useful. 5. ... is not an easy matter.

b) as predicative:

1. My hobby is 2. The best way to master a foreign language is 3. The next thing to be done is 4. Our aim was 5. To say so means 6. His only wish is

c) as object:

1. He asked 2. In the kindergarten children are taught 3. I am so glad 4. We are awfully sorry 5. The doctor advised 6. The child is afraid 7. I've clean forgotten 8. Everybody promised 9. Would you like ... ? 10. Who has allowed you ... ? 11. Aunt Polly instructed Jim

d) as attribute:

1. He was always the first 2. We have nothing 3. This is a chance 4. Benny has no friends 5. He is not a man 6. She made an attempt 7. Is there anybody ... ? 8. He always finds something 9. This is the information 10. He spoke of his wish

e) as adverbial modifier of purpose:

1. He came immediately 2. We'll stay after the lecture 3. They stopped 4. Write down this rule 5. I've opened the door 6. He stepped aside politely 7. ... you must work hard. 8. The boy ran out

f) as adverbial modifier of result:

1. She was too frightened 2. The article is too difficult 3. The fence is high enough 4. The baby is too restless 5. The weather is warm enough 6. We are too busy 7. She was grown-up enough 8. The night was too dark

93. Replace the subordinate clauses by attributive infinitives:

1. There weren't many children in the neighbourhood who we could play with. 2. He fell asleep with full determination that he would go and see for himself. 3. He is a man one can trust. 4. We didn't know the way to the station, and there wasn't anyone who we could ask. 5. He was the first person who came to the bar and the last who left it. 6. It isn't a thing you can joke about. It's a serious matter. 7. He will always find something that makes him laugh at. 8. They decided that it was a nice little town where they could live quietly for a while. 9. He's not a man who you can easily frighten. 10. There's nothing that we might discuss now. Everything is settled. 11. He was the first man who guessed what George was driving at. 12. No doubt it was the best time when lie could find them all at home. 13. A good housewife will always find something that must be done about the house. 14. The old general wanted nothing but a grandson who he could dandle on his knee.

94. Make up sentences, using the following phrases with attributive infinitives:

a lot to do, no time to lose, a passage to translate, a man to trust, a rule to remember, the work to do, the distance to cover, a chance not to be missed, a nice town to live in, an easy person to deal with, nobody to speak to, nothing to trouble about, mistakes to be corrected, nobody to rely on, nothing to be afraid of, a poem to learn, the first to break the silence, the last to hand in the test.

95. Translate these sentences into English, using attributive infinitives:

1. Это как раз хороший случай помириться с ними. 2. Мне не у кого попросить совета. 3. Вот свежая роза, которую ты можешь приколоть к волосам. 4. Это было неподходящее время для перерыва. 5. Сомневаюсь, есть ли здесь кто-либо, с кем можно было бы поговорить об этом деле. 6. Мне дали текст, который я должен был перевести без словаря. 7. Не о чем спорить. Мы практически говорим об одном и том же. 8. Он как раз подходящий человек, чтобы заполнить вакансию. 9. Вот ключ, которым открывается ящик конторки. 10. Вопрос, который будет обсуждаться на нашем собрании, очень важен, на мой взгляд. 11. Я не вижу тряпки, которой стира-

ют с доски. 12. Это как раз подходящая книга для чтения перед сном. 13. Мы уезжаем завтра утром, а у нас еще куча дел. 14. Он отвечал первым. 15. Нельзя было терять время, и Телегин выпрыгнул через окно на крышу соседнего дома. 16. Тут и понимать нечего, все очень просто. 17. Несмотря на желание сказать что-нибудь веселое (cheering), он смог только робко улыбнуться. 18. Он с сожалением понял, что ничего нельзя было сделать.

96. Point out infinitives of result and translate the sentences into Russian:

1. I intended to use the opportunity, it was too good to be missed. 2. When I left the Post Office I found that I was too late to catch the London train. 3. It was getting too hot to work and we decided to have a break. 4. Dixon was clever enough to avoid talking on this subject with Welch. 5. Michael considered Jonny to be too young to be drawn into their religious community. 6. She was woman enough not to forget to powder her nose even at that critical moment. 7. His case is such as not to be helped. 8. He turned to Margaret to find her in conversation with Carol Goldsmith. 9. He heard a loud knock at the front door and opened it to see a stranger in a shabby raincoat. 10. She liked to be kind to people and used to give promises to forget them at once. 11. He went quickly to the bathroom, and returned to find Murphy sitting beside his bed. 12. I wish I were strong enough to help you, my boy.

97. Paraphrase the following sentences so as to use infinitives of result:

Examples: 1. The storm was so strong that I couldn't go out.

The storm was *too strong* (for me) *to go out*.

2. The text is so short that it can be translated in an hour.

The text is *short enough to be translated* in an hour.

1. It was so dark that he could see nothing before him. 2. You are so experienced, you ought to know better. 3. She was so excited that she couldn't utter a word. 4. He was so angry, he wouldn't speak to me. 5. His English vocabulary is very poor; he can't make himself understood. 6. She knows English so well that she can read Somerset Maugham in the original. 7. Mr. Burton was so cruel that he could send a

man to death. 8. The story "A Friend in Need" is so tragic, it can't be merely ironical. 9. The man was so down and out that he could not get a decent job. 10. The man was not very strong and so was unable to swim the distance. It was very late, nobody could save him.

98. Translate the sentences into English, using infinitives of result:

1. Он достаточно умен, чтобы понять это. 2. Течение было таким сильным, что он не мог проплыть вокруг маяка. 3. Рассказ был слишком захватывающим, чтобы не дочитать его до конца. 4. Ее произношение было слишком правильным, чтобы быть естественным. 5. Он был так взбешен, что одного слова было бы достаточно, чтобы свести его с ума. 6. Я просмотрел две главы и (в результате) нашел только пять подходящих примеров. 7. На следующее утро она проснулась и обнаружила, что она одна во всем доме. 8. После длительного путешествия он вернулся домой и понял, что в гостях хорошо, а дома лучше. 9. Он прошел через все комнаты и (в результате) увидел только кошку на кухне. Квартира была пуста. 10. Она открыла дверь кабинета и увидела, что отец ходит взад и вперед в сильном гневе. 11. Время от времени он просыпался и тут же снова засыпал. 12. После долгого отсутствия она вернулась домой и поняла, что ничего не изменилось: они не простили ее. 13. В который раз обдумав ситуацию, он понял, что выхода нет. 14. Она открыла дверь и увидела, что все уже собрались и ждут ее.

99. State the functions of infinitives in the following sentences:

1. He came into the room to shut the windows. 2. He seemed to know all about influenza and said there was nothing to worry about. 3. Do you want me to read to you? 4. I made a note of the time to give the various capsules. 5. They said the boy had refused to let anyone come into the room. 6. You can't come in. You mustn't get what I have. 7. Don't make me laugh. 8. It took me about five minutes to work out how much a suit at nine and a half guineas would cost. 9. The British Museum is much too big to be seen in an hour or so. 10. Father decided to take a holiday from his office so as to help in celebrating the day. 11. It was necessary to make it in a day, just on Monday. 12. She was sitting near enough to see his face. 13. That's how I used to be myself. 14. A railway station is the most difficult of all places to act

in. 15. I think the best way to get a general idea of a country is to study the map. 16. If he couldn't get something to do he'd have to commit suicide. 17. You may fail in your English if you go on like that. 18. It's true there was no scenery to stare at, but the costumes and make-up, the light and sound effects helped the audience to concentrate on the dialogue and the acting. 19. It seemed a privilege to lend anything to him. 20. Thank you for your very kind invitation to visit you and stay with you. 21. It made our mouths water to hear him talk about such tasty things.

100. Translate the sentences into English, using infinitives:

1. С ней приятно разговаривать. 2. Вопрос был слишком сложный, чтобы обсудить его за час. 3. Я рад, что узнал правду. 4. Ты бы лучше не надоедал ему своими глупыми вопросами. 5. Этот вопрос слишком сложен, чтобы она могла решить его одна. 6. Он не такой человек, от которого можно ожидать помощи. 7. Было бы лучше убедить его работать, чем принуждать его. 8. Мы очень довольны, что видели этот спектакль. 9. Кажется, дети уже забыли об этом печальном событии. 10. Вам следовало бы предупредить меня заранее. 11. Я молчала, так как мне нечего было сказать. 12. Они обещали мне помочь подготовиться к приему гостей. 13. Номер его телефона легко запомнить. 14. Этот человек сидит здесь, должно быть, около часа. Кого бы это он мог ждать? 15. Вы помните, кто первый вошел в комнату? 16. Вряд ли он тот человек, который даст вам интересующие вас сведения. 17. Мы сделали вид, что не заметили его ошибки, чтобы не смущать его. 18. Главное в том, как заставить ее поверить нам и послушаться нашего совета.

101. Paraphrase the following sentences, making the object of the infinitive the subject of the sentence:

Examples: 1. It is hard to please *him*.

He is hard to please.

2. It is pleasant to look at *her*.

She is pleasant to look at.

1. It is not difficult to remember the rule. It is simple.
2. It's very comfortable to sit in my Grandfather's armchair.
3. She's a kind person. It's easy to deal with her. 4. He's very stubborn. It's difficult to persuade him. 5. It's not very

easy to translate this passage. It contains some idiomatic expressions. 6. It is pleasant to look at the girl, but not at all pleasant to talk to her. She's pretty, but not very clever. 7. It was unpleasant to watch their quarrel. 8. It's always funny to listen to his stories. 9. It would be useful to follow Uncle Jack's advice. 10. It's not so very easy to answer this question.

102. Make up sentences, using the following adjectives with infinitives (follow the examples of the previous exercise):

easy to deal with, difficult to understand, pleasant to look at, hard to please, useful to remember, amusing to watch, easy to answer, uncomfortable to sit on, easy to follow, difficult to avoid, pleasant to talk to, not far to seek, not easy to find.

103. Point out the Complex Object and the Complex Subject with the Infinitive. Translate the sentences into Russian:

1. The pills my doctor has given me make me feel rather odd. 2. I want you to say to yourself that he died a gallant death in the service of his country, and we must be proud of him. 3. I had seen my father leave the house that very morning. 4. Just as he was falling into unconsciousness he heard his door open and quickly shut. 5. George was sure that fresh air and exercise would make us sleep well. 6. I've never known a chap spend so much time on radiograms. 7. I thought it to be the signal to start. 8. We didn't expect him to come back so soon and were wondering what had happened. 9. She felt somebody touch her gently by the hand. 10. I'd like it to be done as quietly as possible, without attracting anybody's attention. 11. She didn't seem to notice his unfriendly tone. 12. The number to which I had been directed turned out to be a house standing a little by itself, with its back to the river. 13. "He appears to be asleep, my lady," said the butler. 14. Lady Franklin seemed to expect an answer. 15. The boy was made to repeat his story twice. 16. Professor Lee was expected to join the expedition in North Africa, but he had fallen ill. 17. He was heard to say that it would rain and ordered the door to the balcony to be shut. 18. I looked at the house with suspicious curiosity, and

it seemed to be looking back at me. 19. He is said to have been a sailor in his youth. 20. You're not likely to keep us company, Jim, are you?

104. Translate the sentences into English, using the Complex Object or the Complex Subject:

1. Его заставили обратиться к врачу. 2. Оказывается, он ничего об этом не слышал. 3. Кажется, вы расстроены. Что-нибудь случилось? 4. Я никогда не видела, как танцует Джейн Бак. 5. Я спала и не слышала, как они ушли. 6. Родители всегда хотят, чтобы их дети выросли честными людьми. 7. Я считаю, что это было несправедливо с вашей стороны. 8. Кто позволил вам распоряжаться моими вещами? 9. Он почувствовал, как силы возвращаются к нему. 10. Ничто не могло заставить его изменить принятое решение. 11. Ожидается, что зима в этом году будет суровая. 12. Я случайно услышала последнюю фразу, сказанную вами. 13. Они наверняка поженятся. 14. Я хочу, чтобы мы все встретились еще раз. 15. Она почувствовала, что кто-то дотронулся до ее плеча. 16. Она внимательно наблюдала за тем, как прыгают другие гимнастки. 17. Мало вероятно, что он выздоровеет к понедельнику. 18. Не позволяйте детям играть со спичками. 19. Оказалось, что мы уже знакомы. 20. Она побледнела, и я почувствовала, как она вздрогнула.

105. Replace the clauses in the following sentences with infinitive phrases:

1. I should be delighted *if I could get acquainted with* the captain of your team. 2. He was annoyed *when he learned* that they hadn't chosen him as a player for the All-Union match. 3. I was sorry *that I had missed* the beginning of the match. 4. We must wait *till we hear* the referee's whistle then we'll see the teams coming out. 5. They wouldn't be surprised *if they were to receive* an invitation to play in a tennis match with the fellows from our college. 6. You would be foolish *if you missed* the chance. 7. I'm pleased *that I've been of some service* to you. 8. She turned to me *as if she was going to ask* me something. 9. We are happy *that we have won*, it was a difficult match. 10. I was sorry *when I heard* of their failure. 11. I'm sorry *that I've been of so little assistance*. 12. He pressed his finger to his lips *as if he wanted to warn her*.

106. Comment on the infinitive phrases and translate the sentences into Russian:

A. 1. He held the door open *for her to get in*. 2. How nice *of you to know* my voice! Am I disturbing you? 3. It was kind *of you to come*, but you must go now. 4. "Three weeks and two days, my lady," Leadbitter replied. "How nice *of you to have counted* the days!" said Lady Franklin. 5. "It's nice *of you to have come*," came his voice from the bed. 6. I think the best thing would be *for you to see* him for yourself. 7. It's too late *for the children to go out*.

B. 1. I have something so important to tell you that I hardly know *how to say it*. 2. I'm not quite sure *whether to join them or not*. 3. *When to start* is to be decided yet. 4. He hesitated *what to say next*. 5. I didn't know *which book to choose*. 6. Tell me *who to invite*. 7. The question is *where to hide it*.

C. 1. And *to tell you the truth* I'm glad to have a companion myself. 2. *To be frank*, no other house in the town was as popular as theirs. 3. He will be a little late, *to be sure*, and Ann will be grumbling. 4. *To cut a long story short*, everything ended to her delight.

107. Paraphrase, using "for-phrases" with infinitives:

1. She held out the telegram so that I might see it. 2. It's quite natural that you should think so. 3. The first thing he must do is to ring them up. 4. Let us wait till they settle this matter. 5. This is a problem you should solve all by yourself. 6. I shall bring you the article that you may read. 7. I gave an umbrella to the children lest they should get wet through. 8. I've put on weight. I can't wear this dress any longer. 9. It is unbelievable that a man should go so far beyond his limit. 10. He spoke loudly so that everyone might hear him. 11. There is nothing that I may add. 12. It is very unusual that he should have said such a thing. 13. It's high time you knew Grammar well. 14. This is a boy you can play with.

108. Complete the following, using a suitable infinitive phrase:

1. Can you advise me...? 2. I can't make up my mind 3. She hesitated 4. I am at a loss 5. The trouble is

6. ... is the first thing to decide. 7. His chief difficulty was
8. I didn't know 9. Show me 10. Nobody could tell

109. Make up sentences, using the following infinitive phrases parenthetically:

1. to cut a long story short; 2. to put it mildly; 3. to crown all; 4. to tell you the truth; 5. to say the least of it; 6. to say nothing of ...; 7. to begin with; 8. to judge by her appearance.

110. Translate the sentences into English, using infinitives:

1. Вам лучше сегодня не выходить. Вы можете простудиться.
2. Я часто слышу, как вы выступаете на студенческих диспутах.
3. Вы сами слышали, как он это сказал. 4. Вам было бы полезно больше заниматься физкультурой. 5. Он знал, что его присутствие обязательно, но не мог заставить себя войти. 6. Слышали, как она сказала, что никому из них нельзя доверять. 7. Он, должно быть, читал этот роман совсем недавно. Он помнит множество подробностей. 8. Едва ли она знает, что сказать об этом. 9. Трудность в том, где достать эту редкую книгу. 10. Я недостаточно хорошо его знаю, чтобы говорить с ним об этом. 11. Она не любит, когда дверь ее комнаты закрыта. 12. Рад познакомиться с вами. 13. Рад, что познакомился с вами. 14. Некого было спросить, и нам пришлось ждать. 15. Почему не пойти погулять? Погода чудесная. 16. Говорят, видели, что он вошел в дом, но никто не видел, чтобы он вышел. 17. Она, кажется, разучивает упражнения на пианино (to practise) все утро. 18. Бен говорил первым. 19. Они, кажется, еще не уехали. 20. Мне надо о многом с вами поговорить. 21. Мы не ожидали, что он сам это сделает. 22. Она слишком легкомысленна, чтобы принять это всерьез. 23. Не может быть, чтобы это было сделано за столь короткий срок. 24. Ему не так-то просто угодить.

The Gerund

111. Point out the Gerund and comment on its noun and verb characteristics. Translate the sentences into Russian:

1. Talking about ourselves is what we modern authors have a strong objection to doing. 2. He stopped writing and ran out into the bathroom. He started washing with great

speed. He was two minutes late already. 3. It's silly of me, but I can't help feeling anxious. 4. I don't like being lied to — and that, I think, is what you are trying to do. 5. I feel a good deal of hesitation about telling you this story of my own. 6. On hearing the sound Nance hurried to the door, and Grand to the window. 7. He left without having paid the bill. 8. Would you mind waiting a moment in the hall? 9. He denied having opened the box. 10. Writing quickly tires my hand. 11. I remember seeing it on the table. 12. He was accused of having entered the country illegally. 13. I disliked my mother's interfering in the affair. 14. The boy spent half the night in writing to his people.

112. Use the appropriate form of the Gerund of the verbs in brackets:

1. (to speak) without (to think) is (to shoot) without aim. 2. Do you know what is peculiar about the English rule of (to drive)? 3. I'm glad to say that the lady didn't keep us (to wait). 4. I remember (to take) to Paris when I was a very small child. 5. I strongly suspect Gerald of (to know) all about it beforehand, though he swears he didn't. 6. Excuse me for not (to write) more at the moment. 7. She never lost the power of (to form) quick decisions. 8. He had an air of (to be) master of his fate, which was his chief attraction. 9. She denied (to see) me at the concert though I'm sure I saw her in the stalls. 10. I want to thank her for (to look) after the children while I was out. 11. He passed to the front door and out without (to see) us. 12. I enjoy (to read) poetry. 13. I don't mind (to stay) here for a little while. 14. Are you going to keep me (to wait) all day? 15. They reproached us for (not to come) to the party; they were waiting for us the whole evening. 16. He suspected her of (to give) the police information about him while the workers were on strike. 17. I sat on the doorstep thinking over my chances of (to escape) from home. 18. There is very little hope of the work (to do) in time. 19. The coat showed evident signs of (to wear) on the preceding night. 20. (to avoid) the use of the perfect gerund is quite common if there is no fear of (to misunderstand).

113. Use the appropriate form of the Gerund and insert prepositions where necessary:

1. Newton, the famous scientist, was sometimes engaged (to work out) difficult problems. 2. "There's no question (to forgive) you," he said quickly. 3. Of course, I should insist (to pay) for my work. 4. I wonder if there's any use (to try) to improve him. 5. We began to speak only when we were out (to hear) of the old man. 6. I insist (to go) there at once. 7. We all suspected him (to learn) it before and (to try) to conceal it from us. 8. They were all busy (to unpack) the books and (to put) them on the shelves. 9. (to hear) the news she ran over to the telephone to inform Gerald at once. 10. But (to make) this request Mr. Dennant avoided (to look) in his face. 11. I spent the rest of the time in the hall of the Station Hotel (to write) letters. 12. You can help me (to give) a piece of good advice, you're old enough to know it better. 13. (to discuss) the plan ourselves we decided to consult Mike's eldest brother who in our eyes was an expert. 14. He hesitated a little (to open) the door. He had a feeling that there was somebody waiting for him inside. 15. (to hear) the sound of the door opened downstairs he tiptoed into the corridor and bent over the banister. 16. (to see) three little children dancing in the street to their own music he came up nearer to see them better. 17. Excuse me (to come) late.

114. Comment on the functions of the Gerund in the following sentences:

1. Looking after children requires patience. 2. It is no use discussing it now, we must act. 3. It was no good taking the little darling up to town, she got only tired. 4. Seeing is believing. 5. What he loves best in the world is playing football. 6. The main thing to do in this situation is getting away as soon as possible. 7. The car began moving away down the road. 8. Every second he kept glancing at the clock. 9. The kind woman started crying before the boy had finished his sad story. 10. However hard he tried he could not stop thinking about it. 11. He enjoyed teaching and knew that he did it well. 12. Do you mind seeing these photos again? 13. I dislike reminding you continually of the things you ought to have done. 14. I can't afford buying this expensive hat

15. Oh, how I dislike being interrupted! 16. He was busy getting ready for his journey. 17. Nobody thought of anything but spending money, and having what they called "a good time." 18. But instead of soothing Shelton these words had just the opposite effect. 19. The idea of settling down in that little town filled her with nothing but regret. 20. He was in the habit of dozing after dinner in his favourite armchair. 21. She knew that there was a danger of falling ill. 22. I walked to my place as fast as I could without breaking into a run. 23. Before speaking he carefully thought out what he was going to say. 24. By studying early in the morning he saved a good deal of time. 25. On reading her letter he had once more a feeling of disappointment.

115. Use the appropriate form of the Gerund. Insert prepositions where necessary:

1. Now I can boast (to see) Rome and London, Paris and Athens. 2. How did you like the English rule (to drive) on the left side of the road instead of the right? 3. I hate (to be) ill and (to stay) in bed. 4. We all kissed Mother (to go) to bed. 5. I'm not used (to receive) Christmas presents. 6. At every school she went to she learned drawing, besides (to teach) by her father at home. 7. My wife and I look forward (to see) you and Rosa. 8. The children had to help (to sweep) and (to clean) the rooms and (to wash up) after meals. 9. The doctor left three different medicines with instructions (to give) them. 10. You can improve your pronunciation (to read) aloud. 11. I went out for a while (to give) the boy the prescribed capsules. 12. You can't act (to feel). 13. I dislike the idea (to spend) a holiday with hundreds of other people. 14. (to ask) about it he said he knew nothing. 15. The silence was broken by the sound of a door (to lock). 16. She walked a little (to leave) her office. 17. I remember (to go) to the British Museum one day.

116. Translate these sentences into English, using the Gerund:

1. Нелли предложила пойти в Исторический музей. 2. Эту проблему стоит обсудить. 3. Я припоминаю, что видела эту же фотографию Британского музея в другом журнале. 4. Хотя мы были в Лондоне всего три дня, я получила большое удовольствие от ос-

мотра достопримечательностей этого огромного города. 5. Она боится одна оставаться с детьми. Она не знает, что с ними делать, как их забавлять. 6. Чтение книг по истории Англии и, в частности, Лондона — приятное и полезное занятие для будущего учителя английского языка. 7. Он избегает встречаться со мной после нашей ссоры. 8. Они не могли не опоздать. Их поезд задержался из-за тумана. 9. Доктор настаивает на том, чтобы всем детям были сделаны прививки. 10. Твое пальто нужно почистить щеткой. 11. Я помню, что видела письмо на столе. 12. Извините, что я вмешиваюсь, но у меня очень важная новость для вас. 13. Я не люблю занимать деньги. Это довольно неприятно. 14. Она предпочитает все делать сама без чьей-либо помощи. 15. Он сказал это громко, не глядя ни на кого, и было неясно, к кому он обращается. 16. Нет никакого другого способа попасть туда до захода солнца. 17. Мы провели много времени за писанием пригласительных билетов на наш вечер выпускникам факультета. 18. Вы можете улучшить произношение, слушая магнитофонные записи, а также чтением вслух. 19. При виде жареной индейки на подносе он сказал, что это наилучшее угощение, какое только можно себе представить. 20. После того как он просмотрел все фотографии, Джон долго улыбался. 21. Я сожалею, что приходится покидать вас так скоро.

117. Point out complexes with the Gerund and comment on their functions in the following sentences:

1. Do you agree to our taking her up to town and putting her under the best control? 2. His breathing heavily when he greeted her was the result of running up two flights of stairs. 3. Of course I should insist on your accepting the proper professional fee. 4. She was startled by the noise of the outer door being opened. 5. "You know Sven hates your standing down at the door alone," said Minnie. 6. I can't bear the thought of the children staying there alone. 7. We knew nothing of his being a humorous writer. 8. Your being so indifferent irritates me a great deal. 9. We've got a lot of questions to settle before your leaving. 10. What annoyed me most of all was his accepting their proposal quite readily. 11. Nick was very much excited about his favourite cake getting spoiled. 12. I remember in school days he couldn't answer the teacher's questions without my prompting him. 13. Don't think she'll approve of your telling me this. 14. His having failed at the entrance examination was a great disap-

pointment to his mother. 15. Uncle Julius insists on my coming to keep him company.

118. Make up sentences, using the Gerund after the following verbs:

stop, finish, prevent, avoid, dislike, risk, deny, remember, postpone, enjoy, fancy, imagine, forgive, excuse, suggest, keep, mind, rely, regret, it wants (needs).

119. Point out gerunds and verbal nouns. Translate the sentences into Russian:

1. Oh, Robert, dearest, don't leave us! I've so loved being with you. 2. He may have noticed my goings out and comings in. 3. There's no going back now. 4. Remember at school one was always kept waiting for a beating. 5. Now and again came the clear hammering of the woodpecker or the joyless call of a crow. 6. She tried to speak lightly, but there was a lump in her throat and a tightening at her heart. 7. Upon reading this letter Shelton had once more a sense of being exploited. 8. "Oh," she cried when they were out of hearing. "I wish he would go." 9. She went quickly past him and out of the room without looking back. 10. He looked at us with a kind of cheerful cunning. 11. Well, what are your plans, Dixon? — I was thinking of going in for school teaching. 12. She arose, but before she had time to get out of the room a loud rapping began upon the front door. 13. He began tidying the cabin, putting away his clothes and straightening the bed. 14. I have only a candle to see by, so I trust you will excuse my bad writing. 15. He reached his rooms at midnight so exhausted that, without waiting to light up, he dropped into a chair. 16. He said he was looking forward to meeting you again. 17. And the worst of it is that I shall go on doing exactly I was going to do in the first place. 18. There was the splashing of big drops on large leaves and a faint stirring and shaking in the bush. 19. She began talking to the girl behind the bar. 20. Her father took no notice of her comings and goings.

120. Translate into English, using the Gerund:

1. Я не люблю провожать. Я предпочитаю, чтобы провожали меня. 2. Вам не следовало бы настаивать на том, чтобы вам сказали

правду. 3. То, что он пришел, меняет дело. 4. Я помню, что положила деньги в сумку. 5. Я не могу позволить себе покупать такие дорогие вещи. 6. Вы ничего не имеете против того, чтобы он зашел к вам сегодня? 7. Она продолжала говорить, не обращая внимания на наши слова. 8. Он был сердит на нас за то, что мы его побеспокоили. 9. Мысль о том, чтобы сказать ей все открыто, пугала его. 10. Мы хотели проводить ее, но она настояла на том, что пойдет одна. 11. Я не помню, чтобы он когда-либо обращался ко мне с подобной просьбой. 12. Вместо того, чтобы обдумать вопрос как следует, она сразу отказалась. 13. Что помешало вам поехать вместе с нами? 14. Услышав отдаленный крик, он остановился и прислушался. 15. Осознав свою оплошность, она рассмеялась. 16. Она никогда не уставала говорить о своих детях. Она так гордилась ими! 17. Она дала мне понять, что заметила меня, слегка кивнув головой.

121. Use the Gerund instead of the subordinate clauses. Insert prepositions if necessary:

1. I remember Mother reprimanded me when I spoiled her favourite fish-cake. 2. We recommended that work should start at once. 3. Thank you that you reminded me. 4. Nick suggested that we should dine at a restaurant to celebrate this little event. 5. He doesn't like when you interfere. 6. He prevents when I help him. 7. Nobody knew that they had agreed to take part in the expedition. 8. I insist that everything should be said in plain words so that there can't be any misunderstanding. 9. She dislikes when the children prompt one another and always gets very angry. 10. He wrote he would stay in Paris another week and did not explain why he was obliged to do so. 11. I can't recollect that they ever invited me to stay a weekend with them. 12. He was afraid that the news might cause excitement among the girls. 13. She disliked that he was so stubborn and would never listen to her reasons. 14. Nell denies that he is a bore. 15. I prefer that we should make use of tape-recording before we read the text. 16. Nobody objects that Peter lives with us. 17. We decided that we should join them in Glasgow.

122. Complete the following, using the Gerund:

1. We couldn't even dream of 2. Everybody wished he stopped 3. He is sure to boast of 4. You can't act

without 5. Are English people fond of...? 6. I hardly remember 7. We don't often have the chance of 8. My children are not used to 9. Is there any use in ... ? 10. He didn't care for 11. We all look forward to 12. Everybody disliked the idea of.... 13. He has given up 14. What kept you from ... ? 15. Is it worth while ... ? 16. The boy kept on ... 17. What prevented her from ...? 18. The audience enjoyed 19. What do you mean by ... ?

123. Translate the sentences into English, using the Gerund:

1. Я помню, что была больна в это время. 2. Она продолжала молчать, так как боялась обидеть его, если расскажет всю правду. 3. Нельзя привыкнуть к тому, что тебя оскорбляют. 4. Увидев меня, ребенок радостно улыбнулся. 5. Мать не могла не волноваться, так как детям давно пора было вернуться. 6. Она разорвала письмо на мелкие кусочки, не читая его. 7. Этот вопрос стоит обсудить. 8. Его оштрафовали за то, что он перешел улицу в неподобающем месте. 9. После того, что произошло, она избегала встречаться с ним. 10. Он подумывает о том, чтобы оставить работу и переехать в деревню. 11. Мне понравилась мысль о том, чтобы провести конец недели за городом. 12. Вы не возражаете, если я зайду к вам сегодня вечером? 13. Я привыкла рано вставать, так как занятия в институте начинаются в 7.30. 14. Вы должны вовремя возвращать книги в библиотеку без напоминания. 15. Бесполезно пытаться достать билеты на этот спектакль. 16. Мы получали удовольствие, слушая, как он рассказывает о своих приключениях. 17. Видя, что я подхожу, они перестали разговаривать. 18. Она отрицала, что видела нас там. 19. Я не могу позволить себе купить такие дорогие часы. 20. Она казалась очень удивленной тем, что увидела меня там.

The Participles

124. Point out the First Participle and state its functions in the sentence:

1. She sat very still, and the train rattled on in the dying twilight. 2. I sat quite silent, watching his face, a strong and noble face. 3. He wished to say something sympathetic, but, being an Englishman, could only turn away his eyes. 4. She was always to him a laughing girl, with dancing eyes full of eager expectation. 5. It was a bright Sunday morning of early

summer, promising heat. 6. The door opened and he entered, carrying his head as though it held some fatal secret. 7. I'm afraid it's the moon looking so much like a slice of melon. 8. Lying he spoke more quickly than when he told the truth. 9. I hadn't slept the night before, and, having eaten a heavy lunch, was agreeably drowsy. 10. When driving in London itself she had as immediate knowledge of its streets as any taxi-driver. 11. "What a nice lunch," said Clare, eating the sugar at the bottom of her coffee cup. 12. While eating and drinking they talked loudly in order that all present might hear what they said. 13. For the first time she stared about her, trying to see what there was. 14. I received from her another letter saying that she was passing through Paris and would like to have a chat with me. 15. I sat on the doorstep holding my little sister in my arms thinking over my chances of escaping from home. 16. I used to tell all my troubles to Mrs. Winkshap, our neighbour living next door. 17. "It's a quarter past seven," he said trying as hard as he could to keep relief from his voice. 18. As he wrote, bending over his desk, his mouth worked.

125. Use the appropriate form of the First Participle of the verbs brackets:

1. (to look) out of the window, she saw there was a man working in the garden. 2. That night, (to go) up to his room Shelton thought of his unpleasant duty. 3. (to descend) to the hall, he came on Mr. Dennant (to cross) to his study, with a handful of official-looking papers. 4. The carriage was almost full, and (to put) his bag up in the rack, he took his seat. 5. (to know) that she couldn't trust Jim, she sent Peter instead. 6. (to do) all that was required, he was the last to leave the office. 7. (to return) home in the afternoon, she became conscious of her mistake. 8. He couldn't join his friends (to be) still busy in the laboratory. 9. (to finish) his work, he seemed more pleased than usual. 10. (to step) inside, he found himself in what had once been a sort of office. 11. He left the room again, (to close) the door behind him with a bang. 12. I spent about ten minutes (to turn) over the sixteen pages of "The Times" before I found the chief news and articles. 13. (to turn) to the main street, he ran into Donald and Mary (to return) from school. 14. (to return) from the expedi-

tion he wrote a book about Central Africa. 15. (to get) out of bed she ran to the window and drew the curtain aside. 16 (to confuse) by his joke, she blushed. 17, (to inform) of their arrival the day before, he was better prepared to meet them than anyone of us. 18. Sir Henry paused and then said, (to glance) down at his watch, "Edward's arriving by the 12.15."

126. Translate the sentences into English, using the First Participle:

1. Будьте осторожны, пересекая улицу. 2. Написав сочинение, она начала готовить другое задание. 3. Студенты, не уделяющие достаточно внимания грамматике, никогда не овладеют английским языком. 4. Мы сидели в саду и разговаривали о нашей поездке по Волге. 5. Сбежав с лестницы, она остановилась на мгновение, как бы колеблясь, в каком направлении пойти. 6. Объяснив все подробно, он спокойно сел на свое место. 7. Очутившись одна на улице, она сразу пожалела о том, что случилось. 8. Схватив сына на руки, Элиза бросилась бежать. 9. Молодой человек, стоявший у окна, внимательно посмотрел на меня. 10. Проводив сына, они медленно возвращались с вокзала. 11. Театры Ист-Энда часто ставят пьесы, затрагивающие многие современные проблемы. 12. Утопающий за соломинку хватается. 13. Маме приходилось много раз вставать из-за стола, меняя тарелки и принося то одно, то другое блюдо. 14. Заметив меня, она остановилась.

127. Point out the Complex Object with the First Participle. Translate the sentences into Russian:

1. I heard the visitor walking restlessly backwards and forwards. I also heard him talking to himself. 2. She turned and saw Shelton standing down there. 3. He felt his irritation mounting. 4. He found Dora reading a novel in their bedroom. 5. With amusement they watched them going. 6. We heard her walking on the stairs by the cellar. 7. At that moment I noticed Charles sitting a little farther in the hall. 8. For the first time she found herself wondering about him. 9. The moon came fully through a cloud, and he was startled as he suddenly saw her face looking at him. 10. You can always find him handing round bread and butter at a tea party. 11. He felt the bridge shaking under his feet. 12. Then in the complete silence of the night he heard somebody opening the door quietly. 13. He looked at groups of young girls walking arm in

arm. 14. Soames raised his hand to his forehead, where suddenly she saw moisture shining. 15. As I was looking this over I heard the doors which led on to the main corridor being opened.

128. Use the Infinitive or the First Participle of the verbs in brackets to form a Complex Object:

1. A moment later they heard her bedroom door (to shut) with a bang. 2. I've never heard your canary (to sing). Is there anything the matter with the bird? 3. Would you like me (to make) you lunch, or have you had some? 4. I want you (to explain) the disappointment we had this morning. 5. She watched him (to pass) the gate and (to walk) down the street. 6. Through the chink in the shutters she watched Emma (to pick) cherries in the orchard. 7. The captain said something which made them (to laugh), he did not hear what it was. 8. They had their own pattern of life and expected me (to fit) in. 9. You can see him (to work) in his little garden every day. 10. She had never heard philosophy (to pass) those lips before. 11. I saw him (to put) his suitcase right here. 12. During that moment Miss Pembroke told a lie, and made Rickie (to believe) it was the truth. 13. Together they watched the old oak (to drop) its leaves. 14. He found them (to sit) together and (to talk) peacefully. They did not notice him (to approach). 15. He felt the water (to reach) his knees. 16. She felt her voice (to tremble) and tried to control herself. 17. We saw him (to open) the envelope and (to read) something hastily. 18. I saw him (to unfold) the telegram slowly and hesitatingly as though he expected it (to contain) some bad news. 19. He heard the young people (to sing) and (to shout) from the opposite bank. 20. She watched him (to work) for a long time.

129. Point out the "Nominative Absolute" construction and translate the sentences into Russian:

1. She had sunk into a chair and was sitting there, her small fingers curling and uncurling themselves nervously. 2. The door being opened, and Bunter having produced an electric torch, the party stepped into a wide stone passage. 3. ... Mrs. Baddle made the round of the room, candle in

hand, to point out all its beauties. 4. "You don't respect me," said Dora, her voice trembling. 5. Together they ran back down the road, Mor still gripping her arm in a tight grip. 6. Men, their caps pulled down, their collars turned up, passed by. 7. Before he moved himself Bertrand said, his eyes on Dixon: "That's quite clear, is it?" 8. Constantia lay like a statue, her hands by her sides, the sheet up to her chin. She stared at the ceiling. 9. The strain of his indecision over, he felt like a man recovering, from an illness. 10. Four seconds later Dixon was on the way out of the hotel into the sunlight, his shilling in his pocket. 11. Another time when we were going through Ferne Bay on our way back from a long excursion, it being a hot day and all of us thirsty, she suggested that we should go into the Dolphin and have a glass of beer. 12. Dinner over, Carrie went into the bathroom where they could not disturb her, and wrote a little note. 13. The patient's leg having been amputated, there was no doubt of his recovering soon. 14. The voices had receded; and James was left alone; his ears standing up like a hare's; and fear creeping about his inwards.

130. Translate the sentences into English, using the First Participle:

1. Она слышала, как ее отец ходит взад и вперед по террасе. 2. Строго говоря, это не совсем то, что я хотела сказать. 3. Том увидел, что в воде что-то быстро движется. 4. Приехав домой, он увидел, что его совсем не ждали. 5. Холодные лучи заходящего солнца освещали вершины деревьев. 6. Он заметил, что за ним кто-то следит и, поняв это, решил изменить свой путь. 7. Было слышно, как где-то вдалеке играла музыка. 8. Судя по тому, как ласково она на него смотрит, он ей нравится. 9. Видя, что собираются тучи, мы решили отложить прогулку. 10. Дойдя до середины, я почувствовала, что мост дрожит. 11. Было слышно, как больной стонет от боли. 12. Услышав шаги на пустынной улице, она насторожилась. 13. Стараясь скрыть свое Смущение, она начала что-то торопливо рассказывать, обращаясь к своему спутнику. 14. Выйдя в сад, я увидела, что дети мирно играют, как будто ничего не случилось. 15. Я наблюдала за тем, как внимательно он читал письмо. 16. Вообще говоря, у меня нет времени, чтобы выслушивать ее нелепые истории.

131. Replace the attributive and adverbial clauses in the following sentences by participle phrases:

1. We were tired and thirsty, for we had been on the road since eight o'clock in the morning, and it was a hot day.
2. One day towards evening when both the old people were sitting in front of their cottage, they caught sight of a young girl with a bundle in her hand.
3. The lady was waiting for her sister who was arriving by the 7.30 train.
4. I hailed the first taxi that passed by and reached the station at ten minutes to three.
5. One morning, as Johnny was looking out of the window, he saw in his neighbour's orchard a great number of fine red apples which had fallen from the trees.
6. "Villain!" cried he, as he ran down to him.
7. "Oh, sir," said the poor boy who was trembling with fear, "it isn't my fault."
8. "May I come in?" she said as she pushed the door a little wider open.
9. "I'm late," she remarked, as she sat down and drew off her gloves.
10. Here and there were signs that the flower-beds had been trampled upon by excited villagers who tried to reach the windows.
11. As he did not know the way to the station very well he often stopped to ask people who were passing by.
12. He looked like an African savage who was being shown a simple conjuring trick.
13. The old woman told me with pride that the healthy-looking child that was playing beside us was her grandson.
14. She returned presently and brought a tray with a jug of milk.
15. The path which was leading through the coppice soon got lost in the high grass.

132. Replace the participle phrases in the following sentences by attributive or adverbial clauses:

1. A middle-aged woman, wearing a print apron, stood at the door of the cottage.
2. She looked down at the floor as though seeing something there.
3. On a sunny afternoon arriving at the house in Malta Street, Jacob found it deserted.
4. A snake sleeping in the grass will bite if anyone treads upon it.
5. Being seven, she often wore her favourite brown velvet frock barely reaching the knees of her thin legs.
6. Suddenly, while watching the fear she was trying to hide, he believed her story.
7. The golden light, still lying in

sheets upon the water, dazzled Nan for a moment. 8. I felt a bitter envy towards the two small boys walking along the path with their mother at that moment. 9. It's an old face for twenty-five, Jan thought, watching the wrinkles that fanned out from eyes to temples. 10. Jim, not being sure of her real intentions, merely looked at her and paused for a moment. 11. Having satisfied himself that each guest had a plate of food and a glass of water, he was anxious to make conversation. 12. Returning home late at night, he found everybody in bed. 13. Reaching the top of the hill my companion stopped. 14. Having filled his pockets with apples, the boy was about to run away when he saw the owner of the garden with a stick in his hand. 15. The letter, beginning with "Dear sir" was not signed. 16. Having addressed and sealed the parcel, I went out at once to the Main Post Office.

133. Translate the sentences into English, using attributive participle phrases, where possible:

1. Старик, работавший в саду, не сразу заметил меня. 2. Высокий человек оказался инженером, работавшим на этом заводе несколько лет тому назад. 3. Мальчика, продававшего газеты, уже не было видно. 4. Девушка, продававшая неподалеку фиалки, казалось, чем-то напоминала Элизу Дулитл. Очевидно, я был склонен увидеть в Англии то, что когда-то читал о ней. 5. Жители деревни, видевшие девочку в то утро, говорили, что она шла в дальний конец деревни, где была речка. 6. Все, читавшие юмористические рассказы этого писателя, не могут не восхищаться ими. 7. Студенты, читавшие этот очерк, говорят, что он труден для перевода. 8. Мой друг, посетивший Панамский канал, рассказывает много интересного о своем путешествии. 9. Туристы, посетившие Музей Изобразительных Искусств одновременно со мной, выражали вслух свое восхищение. 10. Наконец молодой человек, читавший иллюстрированный журнал, поднял голову и взглянул на меня. 11. Человек, спрашивавший дорогу к мосту Ватерлоо, вдруг куда-то исчез. 12. Молодой рабочий, спрашивавший меня, откуда я приехал, показался мне знакомым, я определенно его уже видел. Но где? 13. Он заметил, что пожилой джентльмен, пристально смотревший на него, делает ему таинственные знаки. 14. Человек, принесший письмо от Артура, хотел поговорить с ней наедине. 15. Они часто думали о своих друзьях, работавших на Дальнем Востоке. 16. Наши друзья, работавшие на Дальнем Востоке, вернулись в

Москву. 17. Мики, переводивший трудную статью, даже не взглянул на меня. 18. Мики, переводивший эту статью, говорит, что мы должны непременно прочесть ее в оригинале. 19. Шофер, медленно вылезший из машины, выглядел очень усталым.

134. Point out the Second Participle and state its functions in the sentence:

1. His name was well-known among the younger writers of France. 2. London, like most cities which have a long history behind them, is not really one single city, but rather a collection of once separated towns and villages which in the course of time have grown together. 3. The door opened. A little frightened girl stood in the light that fell from the passage. 4. The broad thoroughfare which runs between Trafalgar Square and the Houses of Parliament, is known as Whitehall. 5. The child kept silent and looked frightened. 6. Finella glanced up at the top of the hill. High in the air, a little figure, his hands thrust in his short jacket pockets, stood staring out to sea. 7. He lived in a little village situated at the foot of a hill. 8. He fell asleep exhausted by his journey. 9. If you hadn't caught sight of him at the door he might have slipped out unnoticed. 10. In the coppice they sat down on a fallen tree. 11. Seen from the Vorobyev Hills the city looks magnificent, and especially at night in the electric light. 12. She entered the drawing-room accompanied by her husband and her father. 13. On one side the Kremlin opens upon Red Square. There, near the Kremlin Wall, is Lenin Mausoleum, made of granite. 14. Presently I grew tired and went to bed. 15. Locked in her room, she flung herself on the bed and cried bitterly. 16. She sat for a while with her eyes shut. 17. The house in which Denby lives is little more than a cottage, looked at from outside but there are more rooms in it than one would think.

135. Replace the attributive clauses in the following sentences by phrases with the Second Participle, where possible:

1. By a residential college we mean a college with a hostel which is usually situated on the same grounds as the principal building. 2. The slogan which was made by Mike's brother attracted everybody's attention. 3. The child that was

left alone in the large room began to scream. 4. I have a letter for you which was received two days ago. 5. They were all pleased with the results which were achieved by the end of the month. 6. His words, which he uttered in an undertone, reached my ears. 7. The boy who had broken the windowpane ran away and did not appear till the evening. 8. The storm that caused a lot of harm to the crops abated late at night. 9. He said that the book which I had chosen belonged to his grandfather. 10. I asked the librarian to show me the magazines which were sent from the German Democratic Republic. 11. Everybody felt that in the farewell dinner there was sadness which was mingled with festivity. 12. We were all looking at his smiling face which was framed in the window of the railway-carriage. 13. There was another pause which was broken by a fit of laughing of one of the old men sitting in the first row. 14. There lay a loaf of brown bread which was divided into two halves. 15. The English people love their green hedges which are covered with leaf and flower in summer, and a blaze of gold and red in autumn. 16. From his essay we learn about various goods which are produced in Birmingham and the adjoining manufacturing towns. 17. The teacher told us that the centre of the cotton industry is Manchester, which is connected with Liverpool by a canal. 18. In the South of England we find fertile valleys which are divided by numerous hedges. 19. Tennis is one of the most popular games in England which is played all the year round. 20. They say that in their college, as well as in ours, the students have lots of exams which are held at the end of each term.

136. a) Translate the following word-groups into English. Pay attention to the place of the Second Participle:

иллюстрированный журнал; журнал, иллюстрированный известным художником; разбитое стекло; стекло, разбитое накануне; сломанный карандаш; ветка, сломанная ветром; взволнованные голоса; дети, взволнованные происшедшим; потерянный ключ; ключ, потерянный вчера; газеты, полученные из Лондона; письмо, написанное незнакомым почерком; закрытая дверь; дверь, запертая изнутри; девушка, приглашенная на вечер; упавшее дерево; книга, упавшая со стола; украденные документы; документы, украденные

у секретаря; оконченное сочинение; сочинение, оконченное в спешке; мальчик, испуганный собакой; высокоразвитая индустриальная страна.

b) Make up sentences with the word-groups you have translated.

137. Point out the Complex Objects with the Second Participle. Translate the sentences into Russian:

1. He had his luggage sent to the station. 2. How often do you have your carpets cleaned? 3. Have you got your watch repaired? 4. I want it done as soon as possible. 5. We decided to have our photos taken after the final exam. 6. Get the rooms dusted and aired by the time they arrive. 7. I haven't had my nails polished yet. 8. I'm having a new dress made. 9. He thought it necessary to have the ceiling of the room whitewashed. 10. They found the door locked. 11. Mrs. Mooney watched the table cleared and the broken bread collected. 12. He heard his name called from behind.

REVISION EXERCISES ON THE VERBALS

138. State the function of the Infinitive in the following sentences and translate them into Russian:

1. To live a healthy life in the country was good for them. 2. It was a great happiness to him to discover that she was in complete agreement with him in opinions. 3. It was a real pleasure to him to give pleasure to others. 4. She had never learned the habit of command: her habit was to ask permission. 5. The dearest wish of his heart was to have a boy. 6. His first act was to seek the tailor that Glover had recommended. 7. Margaret's visit was exciting. He started to plan her reception. 8. The company began to drift in a polite group towards the door. 9. The train began to slow down. "Why, here we are in Oxford!" said the man. 10. We used to play in the garden behind the house. 11. Now you can do whatever you like. 12. But she had to turn round again; her father was coming. 13. "Listen, Gilbert, I've got to talk to you seriously." But Mr. Pinfold would not answer. 14. Dixon tried to suppress his irritation. 15. He asked us not to move

and stay where we were. 16. He taught his boy to swim. 17. Mary warned us not to be late. 18. My dear child, it's not a thing to joke about. 19. "How am I to find that house," he thought. "There isn't anyone to ask." 20. This is the right thing to do. 21. I need a pen to write with. 22. "I don't want anything to eat," said Felicity. 23. And William went to London to start a new life. 24. He opened his eyes too late to see the momentary gleam of light from the corridor. 25. I wish I were young enough to help you.

139. Complete the following sentences, using infinitives or infinitive constructions:

1. I didn't expect 2. Oh, how nice of you 3. We are all very glad 4. She doesn't like 5. What would you do if you saw 6. I'm so sorry 7. The book seems 8. It would be of great use 9. What is done 10. There's nothing 11. The difficulty is 12. I'm not quite sure... . 13. It hasn't yet been decided 14. He is unlikely 15. Nobody will ever make 16. You are too inexperienced 17. She appeared 18. She is old enough 19. It's too late, he can't 20. Judging from the shadows under his eyes, he must

140. Use the Gerund or the Infinitive of the verbs in brackets. Fill in the blanks with appropriate prepositions:

1. He was so young, so gay, he laughed so merrily at other people's jokes that no one could help (like) him. 2. Yalta is a nice town (live) 3. He was on the point... (quarrel) with her. 4. I want you (help) me (pack) this suitcase. 5. I should love (go) to the party with you; I hate (go) out alone. 6. Don't forget (put) the book in the right place. 7. I forgot (put) the book on the top shelf and spent half an hour or so ... (look) for it. 8. She told me how (make) clothes (last) longer. 9. Mother says she often has occasion (complain) ... (he, come) late. 10. ... (do) the exercise you should carefully study the examples. 11. You must encourage him (start) (take) more exercise. 12. Bob was greatly ashamed ... (beat) in class by a smaller boy. 13. I looked around me, but there was no chair (sit) 14. We heard ... (he, come) back today. 15. She could not bear the thought ... (he, stay) alone.

16. Are you going (keep) me (wait) all day? 17. He pushed the door with his toe ... (put) his suitcases down. 18. I should have gone (fetch) the doctor instead ... (remain) where I was. 19. Oh, Robert, dearest, it's not a thing (joke) about. I've so loved (be) with you. I'll miss you more than anyone. 20. His first impulse was (turn) back, but he suppressed it and walked in boldly. 21. "I'm sorry, Margaret," he said, "I'm too old (start) (play) hide-and-seek with school girls."

141. Translate the sentences into English, using the Gerund:

1. Ты предпочитаешь готовить сама или обедать в институтской столовой? 2. Нельзя быстро выздороветь, не принимая лекарства регулярно. 3. Я советую вам перестать беспокоиться о ребенке. Он уже вне опасности. 4. Всем понравилась мысль отпраздновать день рождений Джона за городом. 5. Мы решили прогуляться перед тем, как лечь спать. 6. Мальчик боялся появиться дома в таком виде. Было ясно, что он заслуживает наказания. 7. Она не привыкла получать подарки и была удивлена, увидев на столе великолепные розы. 8. Вам не следовало бы настаивать на том, чтобы вам сказали об этом. 9. Из-за одного этого стоило вернуться домой. 10. Мы не могли не улыбнуться серьезности ребенка. 11. Помимо того, что он прекрасный актер, он еще и опытный режиссер. 12. Я не помню, чтобы он когда-либо поздравлял меня с днем рождения. 13. Почему вы отпустили пациента, не измерив ему кровяное давление? 14. Я думаю принять участие в первенстве института по шахматам. 15. Моя спутница поблагодарила меня за то, что я присмотрела за ее багажом. 16. Я очень люблю плавать и стараюсь никогда не упустить возможности искупаться. 17. После этой неприятной сцены она избегала, чтобы ее видели в обществе. 18. Вы не возражаете, если я положу вам еще порцию пирога? 19. Мы не могли даже мечтать о том, чтобы попасть на премьеру этого спектакля. 20. Она продолжала развлекать гостей, как будто ничего не случилось.

142. State whether the -ing- form is a participle, a gerund or a verbal noun:

1. To my mind the setting of the scene was beautiful. 2. As to his stooping, it was natural when dancing with a small person like myself, so much shorter than he. 3. I found him in exactly the position I had left him, staring still at the foot of the bed. 4. If possible, give up smoking, at least for .

time. 5. There you can see the Fire of London with the flames coming out of the windows of the houses. 6. Having finished the work, he seemed more pleased with himself than usual. 7. Pausing in his story, Burton turned to me. 8. I admired the grounds and trees surrounding the house. 9. Father said that we were not to let the fact of his not having had a real holiday for three years stand in our way. 10. I saw there wooden cabins with beds, electric light, running water. 11. Most Englishmen are not overfond of soup, remarking that it fills them without leaving sufficient room for the more important meat course. 12. The evening meal goes under various names: tea, "high tea," dinner or supper depending upon its size and also social standing of those eating it. 13. Colleges give a specialized training. 14. I want you to give my hair a good brushing. 15. The boys could not go without asking permission. 16. I am much pleased with my surroundings.

143. Point out the verbals and comment on them:

1. She often took care of my little sister Polly giving me a possibility to play with other boys in the neighbourhood. 2. Having bathed her face in cold water, she came up to the window and burst it open. 3. Renton Heath is a charming village, situated in the loveliest part of the West of England. 4. "I'm leaving for South America and have come to say good-bye," Jim said staring into her eyes. 5. She seemed to be asking not him but herself. 6. I seated myself at the table and was on the point of filling my cup from the teapot when the sound of the door opening made me look up. 7. After spending the night in the farm, the weather remaining fine, they set out again on their journey in the same way. 8. He had to stand aside for the maid to carry in the luncheon. 9. I'm afraid I never seem to get any time for reading. 10. He began moving away down the drive, keeping his eyes on Dixon. 11. It's no use trying to argue with me. 12. Looking in Ferrand's face he saw to his dismay tears rolling down his cheeks. 13. He said it bending forward to be out of hearing of the girl. 14. Douglas sat down again, having evidently changed his mind about going. 15. When we

had lain on the bank for some time without speaking I saw a man approaching from the far end of the field. 16. I know why I make you laugh. It's because you're so far above me in every way that I am somehow ridiculous. 17. It was past two o'clock when she heard the car return. There were steps on the gravel, the opening and shutting of the door, a brief murmur of voices — then silence. 18. From room to room he went and, though each gave signs of having recently been occupied, it was clear that its inhabitants had departed. 19. Were it not for his having asked me to spend a week with him in the country, I should certainly be very glad to go with you to Madrid. 20. Get a blanket spread and make them hold it tight. 21. The darkness found him occupied with these thoughts. 22. "Three years ago it was," she broke off and stood still, her mouth set in a rigid grimace of pain. 23. He felt anger against the gipsy for having given them such a fright.

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