МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ЗАПОРІЗЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ

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ПРАКТИЧНИЙ КУРС З ДРУГОЇ ІНОЗЕМНОЇ МОВИ (АНГЛІЙСЬКА)

**Навчально-методичний посібник
для здобувачів ступеня вищої освіти магістра
спеціальності «Філологія»
освітньо-професійних програм
«Мова і література (французька)», «Мова і література
(німецька)», «Мова і література (іспанська)», «Російська мова і зарубіжна
література. Друга мова (англійська)», «Переклад (німецький)»,
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Запоріжжя
2018

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Навчально-методичне видання призначене для здобувачів ступеня вищої освіти магістра 1-2 років навчання професійних спрямувань «Мова і література (німецька, французька, іспанська)», «Російська мова і зарубіжна література. Друга мова (англійська)», «Переклад (німецький, французький)», які вивчають англійську мову як другу іноземну.

Основною метою навчально-методичного видання є формування та активізація іншомовної комунікативної компетенції з другої іноземної мови. До змісту навчального видання включено різні аспекти практичного курсу з другої іноземної мови (англійської): читання та інтерпретація іншомовних художніх текстів (план інтерпретації, словник з опорної лексики, приклади стилістичних інструментів), реферування англомовних та україномовних статей (побутова та наукова тематика), розмовна практика (12 загальних тем за змістом базового автентичного НМК «Cutting Edge Advanced»). Послідовність і тематика розділів корелюється з тематикою уроків базового підручника та вимогами робочої програми й навчальною дисципліною. Навчальний посібник розширює комплекс творчих вправ, більш наочно і структуровано представляє пояснення теоретико-практичного матеріалу для інтерпретації художніх текстів та реферування статей.

Тематика, складність та обсяг завдань відповідають робочій програмі підготовки здобувачів ступеня вищої освіти магістр, які вивчають англійську мову як другу іноземну.

Навчально-методичний посібник адресується студентам 1-2 курсів ступеня вищої освіти магістра денного та заочного відділення.

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ЗМІСТ

ПЕРЕДМОВА

Курс «Практичний курс з другої іноземної мови (англійська)» належить до циклу фахових дисциплін, її вивчення сприяє підготовці висококваліфікованого та конкурентоспроможного фахівця. Даний курс є необхідною складовою частиною оволодіння студентами професійними практичними іншомовними навичками. Він дає можливість здобути мовну, мовленнєву, соціокультурну та комунікативну компетенцію для здійснення педагогічної і наукової діяльності.

Метою вивчення даної навчальної дисципліни є розширення профілю підготовки висококваліфікованого фахівця. Прагматичний аспект підготовки студента, який володіє трьома іноземними мовами, зумовлюється реаліями сучасного суспільства: розширенням міжнародних зв'язків, якісною зміною характеру відносин між країнами, інтернаціоналізацією всіх аспектів побутового життя. Метою останніх семестрів навчання другої іноземної мови є поглиблення і розвиток навичок мовної діяльності, узагальнення і систематизація одержаних студентами мовних знань на матеріалах підвищеної складності, більш глибока робота зі словом, а також стилями сучасної англійської мови.

Навчання даної дисципліни здійснюється за інтегрованим принципом: оволодіння мовним матеріалом і формування комунікативної компетенції у говорінні, аудіюванні, читанні та письмі. Автентичний характер навчальних матеріалів, трактування їх змісту й тематика сприяють ідейно-світоглядному та естетичному вихованню студентів, формують професійну мотивацію, розвивають творче осмислення, особисте відношення й громадську активність. Навчання здійснюється за аспектним принципом з метою формування комунікативної та лінгвосоціокультурної компетенції, зміст кожного аспекту передбачає різні види мовленнєвої діяльності (говоріння, читання, письмо, аудіювання): «Розмовна практика», «Реферування текстів соціально-публіцистичного характеру», «Інтерпретація поезії / художнього тексту», «Робота з текстами за фахом».

Навчально-методичне видання укладено відповідно до навчальної програми з курсу «Практичний курс з другої іноземної мови (англійська)» для студентів 1-2 курсу ступеня вищої освіти магістра. До змісту видання включено 3 розділи, структура кожного з яких уніфікована і включає:

– теоретичні та практичні матеріали для роботи над інтерпретацією художніх текстів (два приклади алгоритмів інтерпретації художнього тексту, теоретичні положення інтерпретації тексту, каталог стилістичних інструментів тексту, словник-мінімум для створення власної інтерпретації художніх текстів, приклади вже готових інтерпретацій, практичні завдання для роботи з художніми текстами);

– теоретичні та практичні матеріали для роботи над реферування статей як побутової, так і наукової тематики (план реферування статей, опорна лексика для роботи над реферуванням публіцистичних текстів, приклади реферування, практичні завдання);

– розмовно-тематичний блок (представлено понад 12 лексичних тем: English as a global language, Generation gaps, Ecological problems, Money and compensation, Man and woman, Globalisation, Mixed emotions, Truth and lies та інші), який містить іншомовні тексти, словник лексичних одиниць, творчі завдання та проекти.

У результаті вивчення дисципліни студент повинен

Знати:

З **лексики**: лексичні одиниці з соціально-культурної та побутової сфери спілкування (газети та журнали Великої Британії та англомовних країн), лексичні одиниці з тем, що вивчалися на попередньому рівню. Лексичні одиниці для лінгвостилістичного аналізу тексту із творів англомовних авторів, для аналізу змісту прагматичного тексту, для аналізу, анотування та реферування статей з англійської та української преси, для реферування фахової статті (фрагменту лінгвістичного тексту).

Уміти:

– вести бесіду в межах тематики, передбаченої програмою навчання для студентів ступеня вищої освіти «магістр»;

– реферувати в усній формі тексти із соціально-суспільної тематики з аутентичних джерел; виступати з оглядовими рефератами з конкретної теми, зокрема з лінгвокраїнознавчої тематики;

– критично коментувати зміст прочитаного;

– висловлюватись у формі монологічного й діалогічного мовлення на основі змісту текстів основних і допоміжних посібників, а також на основі змісту статей з соціально-культурної, професійної, побутової, наукової сфери спілкування; на основі художніх текстів та текстів прагматичного характеру;

– читати і реферувати статті (з іноземної або з рідної мови) іноземною мовою (без використання словника); давати вичерпну інформацію зі змісту текстів прагматичного характеру (бізнес-реклама, оголошення, запрошення на роботу і інше) та текстів за фахом;

– реферувати та анотувати за запропонованою схемою статті, вживати при цьому загальноприйняті у англійській мові фрази-кліше;

– читати та перекладати текст; обговорювати тематику та проблематику статті, виділяти загальні висновки, аналізувати зміст текстів: визначення теми, мети, проблем статей; у письмовій формі висловити власні думки до прочитаного, прослуханого, до проблем соціально-побутового і професійного плану.

Навчально-методичний посібник включає комплекс вправ, які спрямовані на розвиток навичок розуміння англомовного тексту, збагачення словникового запасу студентів, розвиток комунікативної компетенції, навичок самостійної роботи з новими лексичними одиницями. Основним призначенням даного видання є формування у студентів полікультурної компетенції на базі інтегрованого використання другої іноземної мови з опорою на володіння і знання першої іноземної мови. Посібник адресується студентам 1-2 курсів ступеня вищої освіти магістра денного та заочного відділення.

UNIT 1

INTERPRETING LITERARY TEXTS

1.1 PLANS FOR RETELLING OF THE TEXT WITH THE ELEMENTS OF INTERPRETATION - VARIANT 1

1. Information about the author and the book from which the passage is taken. *Examples:*

- I would like to tell you a story ... written by ... . He / she was a well-known for ... . The book is about... who....

- The story I would like to speak about is written by .... We know that the author ....The book is devoted to....

- We've read a very unusual (thrilling, exaggerated, exciting, etc.) story by ... . It touches upon (deals with) the problem of ...

2. General characteristics of the text (type of narration, etc.).
3. Introduction of the main character (appearance, characteristic features, the way he / she is presented in the text) **and opening events.**
4. Description of events as they appear in the extract. Pay attention to:
- *the variety of expressive means, e.g.:*
  - *the narration begins with ...;*
  - *draw(s) the reader's attention to ...;*
  - *making the reader believe ...;*
  - *serve(s) to stress ...;*
  - *prepare(s) the ground for ...;*
  - *the emotional state of the character is revealed ...;*
  - *the author's presentation of ...; etc.;*
- *the use of stylistic devices, e. g.:*
  - *epithets;*
  - *similes;*
  - *metaphors;*
  - *personifications;*
  - *repetitions;*
  - *their role in the narration (to create the atmosphere of ...;*
  - *to convey the feelings and emotion of ...;*
  - *to give an explanation ...;*
  - *to express the idea ...;*
  - *to underline ...; etc.).*

5. The main idea of the story.
6. Your attitude towards the things described.

PLAN FOR RETELLING OF THE TEXT
WITH THE ELEMENTS OF INTERPRETATION
VARIANT 2

The following questions will help you to analyze a shot story or an excerpt:

1. **Author**: Who is the author of the story? What do you know about him?

2. **Title**: What is the story's title? Does the story's title suggest its theme?

3. **Setting**: Where and when does the story take place? What details does the writer use to create the setting? Does the setting create a particular mood, or feeling? Is the setting a symbol for an importing idea that the writer wants to convey?

4. **Point of view**: Is the story told from the first-person or the third-person point of view? Is the narrator limited or omniscient? What effect does the point of view have on the way the reader experiences the story?

5. **Plot**: What events take place in the story? Does the story have an introduction? When does the climax occur? Does the story have a denouement? Does the writer use such special plot devices as foreshadowing, flashbacks or a surprise ending? Is the story suspenseful?

6. **Characterization**: Who is the main character or protagonist? Who are the other major and minor characters? How does the writer reveal what each of the characters is like?

7. **Theme**: What is the theme (the message of the author), or central idea of the story? How is the theme revealed? (A *theme* usually expresses some insight into the human experience. It may deal with values, ideas, beliefs, or life in general.)

8. **Figures of speech and devices of sound**: Which of them can you find and how do they reveal the author's ideas?

9. **The tone (mood) of the text**: What is the writer's attitude to what he depicts? Is it serious, humorous, ironic, sarcastic, mocking, indignant, matter-of-fact, etc.? How is the author's attitude revealed – in the author's commentaries or impersonally, through the characters' actions and speech?

1.2 MAIN NOTIONS

When discussing stories or extracts there are certain aspects which are supposed to regard. It's useful to know them and to be able to use them. They can make it easier for you to talk about novels, stories and other literary work.

If you deal with an extract, begin your discussion with same a few words about its origin, naming the writer and the title of the story or the novel it's taken from.

Plot refers to the sequence of events or actions in a story.

Conflict is at the heart of the plot. It's the up position of the characters or groups of characters to each other or something.

Plot plus conflict comprise **Theme**. The theme of the story is its central idea or message.

Tone of a story shouldn't be forgotten while speaking on characters or objects. Tone shows the author's attitude and helps us to understand if the writer takes it seriously, ironically, comically, bitterly, humorously or otherwise.

Mood is the dominant impression the story makes on you. It can be gloom, sad, optimistic, pathetic, cheerful, melancholic and so on. Mood like tone may be revealed through the choice of words, figures of speech, dialogues, short or long sentences and even phonetic devices.

The structure of the text

Any narrative has a certain number of compositional elements: **exposition, development of the plot, climax and denouement.**

Exposition is the introduction of the necessary details to the action, such as the time, the place of the action (the setting) or the circumstances which will influence the action.

Plot development means the actions, thoughts or descriptions which lead the reader forward, varying degrees of suspense (the episodes which build up the tension and postpone the completion of the action).

Climax is the event of greatest interest and intensity; the most dramatic point of the action, crucial, culminating point.

Denouement is the final stage of the plot where everything is made clear.

Structure – a piece of **narration** - *is the use of a written or spoken commentary to convey a story to an audience.*

Narration generally means any kind of explaining or telling of something. It is usually used in reference to storytelling.

- the act of giving an account describing incidents or a course of events

- a message that tells the particulars of an act or occurrence or course of events; presented in writing or drama or cinema or as a radio or television program

Inner monologue – favourite method of characterization.

Internal monologue, also known as inner voice, internal speech, or verbal stream of consciousness is thinking in words. It also refers to the semi-constant internal monologue some people have with themselves at a conscious or semi-conscious level. Much of what people consciously report "thinking about" may be thought of as an internal monologue, a conversation with oneself. Some of this can be considered as speech rehearsal.

Interior monologue, in dramatic and nondramatic fiction, narrative technique that exhibits the thoughts passing through the minds of the protagonists. These ideas may be either loosely related impressions approaching free association or more rationally structured sequences of thought and emotion.

An internal monologue, sometimes called an interior monologue, is a type of stream of consciousness. In it, the writer will show the inner thoughts of a person in the writer's story. The writer will portray these inner thoughts in the same way and the same order that these thoughts enter the mind of the character. The writer will not write any description or commentary of the inner monologue.

The inner monologue will also not be written in a grammatically correct style usually as the thoughts will come out of the character in a surge. Internal monologues can be found in both nondramatic and dramatic fiction as a *form of narrative technique*. Edouard Dujardin was the first writer to use the internal monologue

frequently and artistically in his 1887 writing, "We'll to the Woods No More." It soon then became a popular feature in 20th-century psychological books.

Types of Narrative Point of View – from Moffett and McElheny

1. Interior Monologue – 1st person, train of thought or stream of consciousness

2. Dramatic Monologue – 1st person, narrator speaking to someone else; reader "overhears"

3. Letter Narration – 1st person, narrator writing a letter

4. Diary Narration – 1st person, narrator writing diary entries

5. Subjective Narration – 1st person, narrator seems unreliable, tries to get us to share their side, or assume values or views we don't share.

6. Detached Autobiography – 1st person, narrator is reliable, guides reader. Narrator is main character, often reflecting on a past "self."

7. Memoir or Observer Narration – 1st person, narrator is observer rather than main participant; narrator can be confident, eye-witness or "chorus" (provides offstage or background information); Narrator can be reliable or unreliable.

8. Anonymous or Omniscient Narration, Single Character Point of View – 3rd person narrator is generally reliable; narrator is omniscient and ubiquitous in terms of knowing all about ONE character in the story; story presented from one character's vantage point.

9. Anonymous or Omniscient Narration, Dual Character Point of View – 3rd person, generally reliable narrator presents inner life of two characters; knows all there is to know about these two characters.

10. Anonymous or Omniscient Narration, Multiple Character Point of View – 3rd person narrator presents inner life, thoughts, actions of several characters

11. Anonymous or Omniscient Narration, No Character Point of View – 3rd person narrator, generally reliable, stays OUT of minds of characters; presents story in eyewitness or "chorus" account; narrator is not a confident, does not present characters' thoughts

Theme

a subject of discourse, discussion, meditation, or composition; topic;

a unifying or dominant idea, motif, etc., as in a work of art;

the main subject that is being discussed or described in a piece of writing, a movie, etc.;

a subject or topic of discourse or of artistic representation.

A theme can be an underlying topic of a discussion or a recurring idea in an artistic work.

Theme is defined as a main idea or an underlying meaning of a literary work that may be stated directly or indirectly.

Major and minor themes are two types of themes that appear in literary works. A major theme is an idea that a writer repeats in his work, making it the most significant idea in a literary work. A minor theme, on the other hand, refers to an idea that appears in a work briefly and gives way to another minor theme.

Difference between a Theme and a Subject

It is important not to confuse a theme of a literary work with its subject. Subject is a topic which acts as a foundation for a literary work while a theme is an opinion

expressed on the subject. For example, a writer may choose a subject of war for his story and the theme of a story may be writer's personal opinion that war is a curse for humanity. Usually, it is up to the readers to explore a theme of a literary work by analyzing characters, plot and other literary devices.

Presentation of Themes

A writer presents themes in a literary work through several ways. A writer may express a theme through the feelings of his main character about the subject he has chosen to write about. Similarly, themes are presented through thoughts and conversations of different characters. Moreover, the experiences of the main character in the course of a literary work give us an idea about its theme. Finally, the actions and events taking place in a narrative are consequential in determining its theme.

Theme Examples in Literature

Example #1

Love and friendship are frequently occurring themes in literature. They generate emotional twists and turns in a narrative and can lead to a variety of endings: happy, sad or bittersweet. The following are famous literary works with love and friendship themes:

Romeo and Juliet by William Shakespeare
Wuthering Heights by Emily Bronte
Anna Karenina by Leo Tolstoy
Sense and Sensibility by Jane Austen
Pride and Prejudice by Jane Austen

Example #2

The theme of war has been explored in literature since ancient times. The literary woks utilizing this theme may either glorify or criticize the idea of war. Most recent literary works portray war as a curse for humanity due to the suffering it inflicts. Some famous examples are:

Iliad and Odyssey by Homer
War and Peace by Leo Tolstoy
Gone with the Wind by Margaret Mitchell
A Farewell to Arms by Ernest Hemingway
Arms and the Man by Bernard Shaw
A Band of Brothers: Stories from Vietnam by Walter McDonald

Example #3

Crime and mystery are utilized in detective novels. Such narratives also include sub-themes such as "crimes cannot be hidden", "evil is always punished" etc. Some well-known crime and mystery theme examples are:

The Murders in the Rue Morgue by Edgar Allan Poe
Sherlock Holmes by Arthur Conan Doyle
Bleak House by Charles Dickens
Murder on the Orient Express by Agatha Christie
Da Vinci Code by Dan Brown

Example #4

Revenge is another recurrent theme found in many popular literary works. A character comes across certain circumstances that make him aware of his need for revenge. The outcome of his action is often bitter but sometimes they may end up being satisfied. Examples are:

Hamlet and Macbeth by William Shakespeare
The Count of Monte Cristo by Alexander Dumas
The Girl Who Kicked the Hornet's Nest by Stieg Larsson
A Time to Kill by John Grisham

Function of Theme

Theme is an element of a story that binds together various other essential elements of a narrative. It is a truth that exhibits universality and stands true for people of all cultures. Theme gives readers better understanding of the main character's conflicts, experiences, discoveries and emotions as they are derived from them. Through themes, a writer tries to give his readers an insight into how the world works or how he or she views human life.

The theme of any literary work is the base that acts as a foundation for the entire literary piece. The theme links all aspects of the literary work with one another and is basically the main subject. The theme can be an enduring pattern or motif throughout the literary work, occurring in a complex, long winding manner or it can be short and succinct and provide a certain insight into the story.

A Huge List of Common Themes

Themes in literature are often varied and hidden. Sometimes you can get through an entire book and not realize what the author meant. However, this is a good basic list that you can build from. Remember that some books have multiple themes.

Beauty of simplicity	Emptiness of attaining false dream
Capitalism – effect on the individual	Everlasting love
Change of power – necessity	Evils of racism
Change versus tradition	Facing darkness
Chaos and order	Facing reality
Character – destruction, building up	Fading beauty
Circle of life	Faith versus doubt
Coming of age	Family – blessing or curse
Communication – verbal and nonverbal	Fate and free will
Companionship as salvation	Fear of failure
Convention and rebellion	Female roles
Dangers of ignorance	Fulfillment
Darkness and light	Good versus bad
Death – inevitable or tragedy	Greed as downfall
Desire to escape	Growing up – pain or pleasure
Destruction of beauty	Hazards of passing judgment
Disillusionment and dreams	Heartbreak of betrayal
Displacement	Heroism – real and perceived
Empowerment	Hierarchy in nature

Identity crisis	Power of tradition
Illusion of power	Power of wealth
Immortality	Power of words
Individual versus society	Pride and downfall
Inner versus outer strength	Progress – real or illusion
Injustice	Quest for discovery
Isolation	Quest for power
Isolationism – hazards	Rebirth
Knowledge versus ignorance	Reunion
Loneliness as destructive force	Role of men
Losing hope	Role of Religion – virtue or hypocrisy
Loss of innocence	Role of women
Lost honor	Self – inner and outer
Lost love	Self-awareness
Love and sacrifice	Self-preservation
Man against nature	Self-reliance
Manipulation	Social mobility
Materialism as downfall	Technology in society – good or bad
Motherhood	Temporary nature of physical beauty
Names – power and significance	Temptation and destruction
Nationalism – complications	Totalitarianism
Nature as beauty	Vanity as downfall
Necessity of work	Vulnerability of the meek
Oppression of women	Vulnerability of the strong
Optimism – power or folly	War – glory, necessity, pain, tragedy
Overcoming – fear, weakness, vice	Will to survive
Patriotism – positive side or complications	Wisdom of experience
	Working class struggles
Power and corruption	Youth and beaut
Power of silence	

What is Theme in Literature? – Definition & Examples

Understanding a story's theme is critical to deciphering an author's message in a particular piece of writing. In this lesson, we will examine the idea of theme and look at some examples in actual literary works.

Defining a Theme

The theme in a story is its underlying message, or 'big idea.' In other words, what critical belief about life is the author trying to convey in the writing of a novel, play, short story or poem? This belief, or idea, transcends cultural barriers. It is usually universal in nature. When a theme is universal, it touches on the human experience, regardless of race or language. It is what the story means. Often, a piece of writing will have more than one theme.

How Does a Writer Develop Theme?

So how does a writer develop a theme for a story, poem or narrative? It really comes down to what the writer believes about life. If a writer has a belief system or

feels strongly about certain things – and most people do – then, those strong life views will be reflected in his or her writing. For a work to last, it needs depth, and depth in writing reflects depth in the writer.

Idea

What does the "central idea" mean in literature?

'Central idea' is just another way of describing the main thought or principal theme of a work of literature. Of course what one person sees as the central idea in a particular play or novel or poem may not be the same as someone else's but that is part of the enjoyment of literary discussion and argument.

Most important or central thought of a paragraph or larger section of text, which tells the reader what the text is about

What is the main idea of a story?

The main idea is what the story is about, including the content and plot details. The main idea is often confused with the topics of a story, but they are different.

Essays, stories, and books typically have a main idea, which is the primary idea or point that the author is trying to get across to the reader in the complete piece of writing. Main ideas may appear at the beginning of the paragraph and offers an overview of what follows. However, the main idea may come at the end of a paragraph as a conclusion that offers a summary of information and that introduces the paragraphs to come.

Writing may have more than one topic, but they all tie into the main idea in some way. Topics often provide additional supporting information, major concepts, and minor details for the main idea. These topics also help clarify the main idea and aid in the reader's understanding of the subject matter.

Details that support the main idea, but that are not the main idea itself, include:

Who is involved in the story

What is happening in the story

When the story takes place

Where the story takes place.

The main idea is usually repeated in some form throughout the writing. Such repetition may be inferred or implied rather than clearly stated.

Plot. Plot refers to the sequence of events inside a story which affect other events through the principle of cause and effect.

Freytag's pyramid

In 1863, Gustav Freytag, a German writer, advocated a model based upon Aristotle's theory of tragedy. This is now called "Freytag's pyramid," which divides a drama into five parts, and provides function to each part. These parts are: exposition, rising action, climax, falling action, and denouement.

Exposition. The first phase in Freytag's pyramid is the exposition, which introduces the characters, especially the main character, also known as the protagonist. It shows how the characters relate to one another, their goals and motivations, as well as their moral character. During the exposition, the protagonist learns their main goal and what is at stake.

Conflict. Freytag's definition of conflict refers to the second act in a five-act play, a point of time in which all of the major characters have been introduced, their motives and allegiances have been made clear, and they have begun to struggle against one another.

Rising action. Rising action is the second phase in Freytag's five-phase structure. It starts with a conflict, for example, the death of a character. The inciting incident is the point of the plot that begins the conflict. It is the event that catalyzes the protagonist to go into motion and to take action. Rising action involves the buildup of events until the climax.

In this phase, the protagonist understands his or her goal and begins to work toward it. Smaller problems thwart their initial success and their progress is directed primarily against these secondary obstacles. This phase demonstrates how the protagonist overcomes these obstacles.

Climax. The climax is the turning point or highest point of the story. The protagonist makes the single big decision that defines not only the outcome of the story, but also who they are as a person. Freytag defines the climax as the third of the five dramatic phases which occupies the middle of the story.

At the beginning of this phase, the protagonist finally clears away the preliminary barriers and engages with the adversary. Usually, both the protagonist and the antagonist have a plan to win against the other as they enter this phase. For the first time, the audience sees the pair going against one another in direct or nearly direct conflict.

This struggle usually results in neither character completely winning or losing. In most cases, each character's plan is both partially successful and partially foiled by their adversary. The central struggle between the two characters is unique in that the protagonist makes a decision which shows their moral quality, and ultimately decides their fate. In a tragedy, the protagonist here makes a poor decision or a miscalculation that demonstrates their tragic flaw.

Falling action. According to Freytag, the falling action phase consists of events that lead to the ending. Character's actions resolve the problem. In the beginning of this phase, the antagonist often has the upper hand. The protagonist has never been further from accomplishing their goal. The outcome depends on which side the protagonist has put themselves on.

Resolution. In this phase the protagonist and antagonist have solved their problems and either the protagonist or antagonist wins the conflict. The conflict officially ends. Some stories show what happens to the characters after the conflict ends and / or they show what happens to the characters in the future.

Plot definition

Plot is a literary term used to describe the events that make up a story or the main part of a story. These events relate to each other in a pattern or a sequence. The structure of a novel depends on the organization of events in the plot of the story.

Plot is known as the foundation of a novel or story which the characters and settings are built around. It is meant to organize information and events in a logical manner. When writing the plot of a piece of literature, the author has to be careful that it does not dominate the other parts of the story.

There are five main elements in a plot.

The first is the exposition or the introduction. This is known as the beginning of the story where characters and setting are established. The conflict or main problem is introduced as well.

The second element of a plot is known as the rising action which occurs when a series of events build up to the conflict. The main characters are established by the time the rising action of a plot occurs and at the same time, events begin to get complicated. It is during this part of a story that excitement, tension or crisis is encountered.

The third element of a plot is known as the climax or the main point of the plot. This is the turning point of the story and is meant to be the moment of highest interest and emotion. The reader wonders what is going to happen next.

The fourth element of a plot is known as falling action or the winding up of the story. Events and complications begin to resolve and the result of actions of the main characters are put forward.

The last element of a plot is the resolution or the conclusion. It is the end of a story and ends with either a happy or a tragic ending.

Functions of a plot

A plot is one of the most important parts of a story and has many different purposes. Firstly, the plot focuses attention on the important characters and their roles in the story. It motivates the characters to affect the story and connects the events in an orderly manner. It creates a desire for the reader to go on reading by absorbing them in the middle of the story, wanting to know what happens next. The plot leads to the climax, but by gradually releases the story in order to maintain the reader's interest. During the plot of a book, a reader gets emotions and connects with the book, not allowing himself to put the book down. Eventually, the plot reveals the entire story and gives the reader a sense of completion that he has finished the story and reached a conclusion.

The plot is what forms a memory in the readers' mind, allowing them to think about the book and even making them want to read it again. By identifying and understanding the plot, the reader is able to understand the message being conveyed by the author and the explicit or implicit moral of the story.

What Is Plot?

Say it's a lazy, rainy Sunday afternoon, and you and your friend decide to go to the movies. You scan the movie listings and talk about which film to see. The most important question you will ask in order to make your decision is, 'What's the movie about?' What you're essentially concerned about is the plot of the film.

Plot is what happens in the narrative. Every story, from books, plays and films to newspaper articles and television programs, is based around plot. Without a plot, the characters would have nothing to do. It is what engages us as spectators and keeps us interested; however, plot is not just a series of random events. What turns a story into a plot is how the events unfold in a casual manner.

The Structure of Traditional Plots

Storytelling has been around for thousands of years, but plot structures have generally remained the same. In simple terms, plots usually have a beginning, a

middle and an end. Plots typically begin with a main character, a protagonist, and everything is just fine in their story-world (equilibrium) at the beginning. Then, the protagonist has a problem (disequilibrium) and tries to solve it, but complications arise.

The plot moves along, one event causes another event (causality). The tension escalates. Towards the end of the story, it seems like the protagonist is at a point of no return, and there is no possible way that he can solve his problem (**climax**). By the end of the story, the protagonist usually solves his problem (resolution), and a new equilibrium emerges (**denouement**).

The **plot** usually refers to the sequence of events and happenings that make up a story. There is usually a pattern, unintended or intentional, that threads the plot together. The plot basically refers to the main outcome and order of the story. There is another kind of plot in literature as well; it refers to the conflict or clash occurring as a part of the story.

The conflict usually follows 3 regular formats:

a) characters in conflict with one another;

b) characters in conflict with their surroundings;

c) characters in conflict with themselves.

Exposition – *the part of a play or work of fiction in which the background to the main conflict is introduced*

Exposition is a literary device used to introduce background information about events, settings, characters etc. to the audience or readers. The word comes from the Latin language and its literal meaning is "a showing forth." Exposition is crucial to any story, for without it nothing makes sense.

There are many ways to present an exposition and they include monologues, dialogues, in-universe media (newspaper, letters, reports, journal etc.), a protagonist's thoughts or a narrator's explanation of past events. It is one of the four rhetorical modes of communication – the other three being narration, description and argumentation.

An exposition is typically positioned at the beginning of a novel or a movie because the author wants the readers to be fully aware of the characters in the story.

Function of exposition

The importance of exposition in literature, as well as in our practical lives, cannot be ignored. Examining the types of writing we come across in our daily lives show us that almost all of them are incomplete without exposition.

The fiction books, articles and magazines that people read in their everyday lives essentially rely on exposition to connect the readers to the main story by giving them the background information. In most cases, a narrative or script loses its essence if not accompanied by an exposition. Not only is it important for bringing clarity to a script but it is also vital to enhance its literary value. The true essence of a book usually lies in how the reader is introduced to the characters in it and, if done correctly, the reader automatically starts relating to them.

Moreover, exposition is also widely used for academic purposes in schools, colleges and universities. Generally, students are asked to submit research reports and

pass exams to establish their progress. The exposition here is keeping the academia updated on what you have learned so far.

Also, employees are also asked very often to put together business reports and memorandums to update their employers about their progress.

Characterization through surroundings

Characterization in literature refers the step by step process wherein an author introduces and then describes a character. The character can be described directly by the author or indirectly through the actions, thoughts, and speech of the character.

The forms of writing

The major forms of writing are: **narration, description, commentary, dialogue / monologue, interior monologue (represented speech)**. In modern literary texts all these forms overlap and run together.

Narration is an account of events; things are shown as happening one after another.

Description tells how something looks. Here the author brings out the most essential qualities and peculiarities of the objects.

Dialogue / monologue reproduces the speech of the characters.

Commentary represents the author's meditation, evaluation, comments of the thing he is writing about.

Interior monologue (represented speech) is neither direct nor indirect speech. This form of writing renders the characters' thoughts which are not uttered. Everything is seen through the character's <u>inner speech</u>. This form of writing is also called **'a stream of consciousness'**.

Methods of character-drawing

There are two methods of character-drawing: **direct** and **indirect**.

A character is described **directly** if we learn about him from descriptions of his appearance, behaviuor, etc.

The indirect method is used when we learn about the personage from other parts of the text: in dialogue the character is described through his own words and the remarks of other personages; in narrations - through his actions.

The **protagonist** is the most important character in a work. Other characters are called **major** and **minor** characters.

Elements of character are: appearance, words and actions, background, personality, motivation, relationships, conflict.

When you analyze a character, ask yourself the following questions:

1. Appearance: what do the aspects of the character's appearance reveal about his traits?

2. Words and actions: What kind of language does the hero use? What can we learn from his words?

3. Background: What past experience has the character got? How does the past effect the character's thoughts and actions in the present?

4. Motivation: what makes the character act and speak as he does?

5. Conflict: Is the character involved in some conflict? Is the conflict internal (within the character's mind) or external (between the character and the other force)? How is the conflict resolved?

Remember! ALWAYS support your views and opinion with evidence by referring to points in the text.

Special techniques of plot

1. **Foreshadowing**: this technique involves hinting at an event that will happen later in the narrative. Foreshadowing is often very subtle, so the readers must be attentive for clues.

2. **Flashback**: is a section in the narrative that interrupts the chronological order of the events to relate something that happened in the past. Flashback helps to explain the motivation of the heroes and tells about their past experience.

3. **Suspense**: the tension that builds as the reader wonders how the central conflict will be resolved. Writers create suspense by rising questions in the reader's mind about what will happen next.

4. **Surprise ending**: an unexpected turn of events at the resolution.

Style of language

When a writer results to the language of everyday life neither rich nor refined and which is especially typical on dialogs we call this style **Colloquial.**

When a writer results to the language which is not widely used in everyday life and isn't typical of spoken English because its "top correct" we call this style **Bookish.**

When there are many scientific words in a story we speak about **Scientific style**.

When there are words typical of this or that profession we speak about **Professional words** in a story.

1.3 ESSENTIALS OF STYLISTICS

Phonetic Expressive Means and Stylistic Devices

Onomatopoeia [ˌɒnəˌmætəˈpiːə] is a combination of speech-sounds which aims at imitating sounds produced in nature, by things, by people and by animals.

E.g.: ding-dong, buzz,-bang, cuckoo, roar, ping-pong, etc.

Alliteration [əˌlɪtəˈreɪʃən] is the repetition of similar sounds, in particular consonants, in close succession, often in the initial position.

E.g.: "Deep into the darkness peering, long I stood there wondering, fearing, doubting, dreaming dreams no mortal ever dared to dream before." (E. A. Poe)

Rhyme [raɪm] is the repetition of identical or similar terminal sound combinations of words. In verse rhyming words are usually placed at the end of the corresponding lines.

E.g.: "I bring fresh showers for the thirsting flowers." (internal rhyme) (Shelly)

Rhythm /ˈrɪðəm] is a flow, movement, procedure, etc., characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different element or features.

E.g. "The high-sloping roof, of a fine sooty pink was almost Danish, arid two 'ducky ' little windows looked out of it, giving an impression that every tall servant lived up there" (J. Galsworthy)

Lexical Expressive Means and Stylistic Devices

Bathos [ˈbeɪθɒs] means bringing together unrelated elements as they denoted things equal in rank or belonging to one class, as if they were of the same stylistic aspect. By being forcibly linked together, the elements acquire a slight modification of meaning.

E.g.: "They grieved for those who perished with the cutter
And also for the biscuit-casks and butter." (Byron)

Metaphor [ˈmɛtəfə] means transference of some quality from one object to another. In other words, it describes one thing in terms of another, creating an implicit comparison.

E.g.: "In a cavern under is fettered the thunder. It struggles and howls at fits?
(Shelly)

Personification [pɜːˌsɒnɪfɪˈkeɪʃən] is a description of an object or an idea as if it were a human being.

E.g.: The long arm of the law will catch him in the end.

Metonymy [mɪˈtɒnɪmɪ] is the term used when the name of an attribute or object is substituted for the object itself. It is based on some kind of association connecting two concepts which are represented by the dictionary and contextual meanings.

E.g.: the Stage = the theatrical profession; the Crown = the King or Queen; a hand = a worker; etc.

Metonymy is a transfer of the name of one object to another with which it is in some way connected.

E.g.: The hall applauded.

Irony [ˈaɪrənɪ] is a figure of speech by means of which a word or words express the direct opposite of what their primary dictionary meanings denote.

E.g.: It must be delightful to find oneself in a foreign country without a penny in one pocket.

Irony is the clash of two opposite meanings within the same context, which is sustained in oral speech by intonation. Bitter or politically aimed irony is called SARCASM.

E. g.: Stoney smiled the sweet smile of an alligator.

Zeugma [ˈzjuːgmə] is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being, on the one hand, literal and, on the other, transferred.

E.g.:" Whether the Nymph Shall stain her Honour or her new Brocade Or lose her Heart or necklace at a Ball." (Pope)

Zeugma – the context allows to realize two meanings of the same polysemantic word without the repetition of the word itself.

E.g.: Mr. Stiggins... took his hat and his leave.

Pun [pʌn] is another stylistic device based on the interaction of two well-known meanings of a word or phrase, more independent than zeugma.

E.g.: What is the difference between a schoolmaster and an engine-driver? One trains the mind and the other minds the train.

Pun is play on words.

E.g.: "Did you hit a woman with a child?" – "No, Sir, I hit her with a brick."

Epithet [ˈɛpɪˌθɛt] is usually an attributive word or phrase expressing some quality of a person, thing or phenomenon. The epithet always expresses the author's individual attitude towards what he describes, his personal appraisal of it, and is a powerful means in his hands of conveying his emotions to the and in this way securing the desired effect.

E.g.: wild wind, loud ocean, heart-burning smile, slavish knees, etc.

Epithet is a word or a group of words giving an expressive characterization of the subject described.

E.g.: fine open-faced boy; generous and soft in heart; wavy flaxen hair.

Reversed Epithet is composed of two nouns linked in an of-phrase. The subjective, evaluating, emotional element is embodied not in the noun attribute but in the noun structurally described.

E.g.: "...a dog of a fellow" (Dickens); "a devil of a job" (Maugham); "A little Flying Dutchman of a cab" (Galsworthy)

Oxymoron [ˌɒksɪˈmɔːrɒn] is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meanings of the two clash, being opposite in sense.

E.g.: delicious poison, low skyscraper, pleasantly ugly, sweet sorrow, proud humility, 'She was a damned nice woman', etc.

Antonomasia [ˌæntənəˈmeɪzɪə] is the interplay between the logical and nominal meanings of a word.

E.g.: "I suspect that the Noes and Don't Knows would far outnumber the Yesses" (The Spectator)

Simile [ˈsɪmɪlɪ] is an expressed imaginative comparison based on the likeness of two objects or ideas belonging to different classes (not to be confused with comparison weighing two objects belonging to one class). Similes have formal words in their structure such as like, as, such as, as if, seem.

E.g.: "I saw the jury return, moving like underwater swimmers..."

Simile is a comparison of two things which are quite different, but which have one important quality in common. The purpose of the simile is to highlight this quality.

E.g.: Andrew's face looked as if it were made of a rotten apple.

Periphrasis [pəˈrɪfrəsɪs] (**Circumlocution** [ˌsɜːkəmləˈkjuːʃən]) is the use of a longer phrasing in place of a possible shorter and plainer form of expression. In other words, it is a round-about or indirect way to name a familiar object or phenomenon.

E.g.: a gentleman of the long robe (a lawyer), the fair sex (women), a play of swords (a battle), etc.

Euphuism [ˈjuːfjuːˌɪzəm] is a word or phrase used to replace an unpleasant word or expression by a conventionally more accepted one.

E.g.: to pass away/to join the majority (to die), a four-letter word (an obscenity), etc.

Hyperbole [haɪˈpɜːbəlɪ] is a deliberate overstatement or exaggeration of a feature essential (unlike periphrasis) to the object or phenomenon.

E.g.: a thousand pardons, scared to death, 'I'd give the world to see him', 'I would give the whole world to know, etc.

Cliché [ˈkliːʃeɪ] is an expression that has become hackneyed and trite.

E.g.: rosy dreams of youth, to grow by leaps and bounds, the patter of rain, to withstand the test of time.

Allusion [əˈluːʒən] is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing.

E.g.: "Tie in the sky' for Railmen" means nothing but promises (a line from the well-known workers: "You'll get pie in the sky when you die").

Syntactical Expressive Means and Stylistic Devices

Repetition [ˌrɛpɪˈtɪʃən] is an expressive means of language used when the speaker is under the stress or strong emotion.

E.g.: "I am exactly the man to be placed in a superior position in such a case as that. I am above the rest of mankind, in such a case as that. I can act with philosophy in such case as that." (Dickens)

Repetition is observed when some parts of the sentence or sentences are repeated. It is employed as a means of emphasis.

E.g.: A smile would come into Mr. Pickwick's face; the smile extended into a laugh; the laugh into a roar, and the roar became general.

• Anaphora is when the repeated word (or phrase) comes at the beginning of two or more consecutive sentences, clauses or phrases.

• Epiphora is when the repeated unit is placed at the end of consecutive sentences, clauses or phrases.

• Anadiplosis is structured so that the last word or phrase of one part of one part of an utterance is repeated at the beginning of the next part, thus hooking the two parts together.

• Framing is an arrangement of repetition in which the initial parts of a syntactical unit, in most cases of a paragraph, are repeated at the end of it.

Enumeration [ɪˌnjuːməˈreɪʃən] is a stylistic device by which separate things, objects, phenomena, actions are named one by one so that they produce a chain, the links of which are forced to display some kind of semantic homogeneity, remote though it may seem.

E.g.: "Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend and his sole mourner." (Dickens)

Suspense [səˈspɛns] is arranging the matter of a communication in such a way that the less important, subordinate parts are amassed at the beginning, the main idea being withheld till the end of the sentence. Thus the reader's attention is held and his interest is kept up.

E.g.: "Mankind, says a Chinese manuscript, which my friend M. Was obliging enough to read and explain to me, for the first seventy thousand ages ate their meat raw." (Charles Lamb)

Climax [ˈklaɪmæks] (**Gradation** [grəˈdeɪʃən]) is an arrangement of sentences (or homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension in the utterance.

E.g.: "Little by little, bit by bit, and day by day, and year by year the baron got the worst of some disputed question." (Dickens)

Anticlimax [ˌæntɪˈklaɪmæks] is an arrangement of ideas in ascending order of significance.or they may be poetical or elevated, but the final one, which the reader expects to be the culminating one, as in climax, is trifling or farcical. There is a sudden drop from the lofty or serious to the ridiculous.

E.g.: "This war-like speech, received with many a cheer. Had filled them with desire of flame, and beer." (Byron)

Antithesis [ænˈtɪθɪsɪs] is based on relative opposition which arises out of the context through the expansion of objectively contrasting pairs.

E.g.: "A saint abroad, and a devil at home." (Bunyan) "Better to reign in hell than serve in heaven." (Milton)

Antithesis is a structure consisting of two steps, the lexical meanings of which are opposite to each other.

E.g.: In marriage the upkeep of a woman is often the downfall of a man.

Asyndeton [æˈsɪndɪtən] is a connection between parts of a sentence or between sentences without any formal sign, the connective being deliberately omitted.

E.g.: "Soames turned away; he had an utter disinclination for talk, like one standing before an open grave, watching a coffin slowly lowered." (Galsworthy)

Polysyndeton [ˌpɒlɪˈsɪndətən] is the connection of sentences, or phrases, or syntagms, or words by using connectives (mostly conjunctions and prepositions) before each component part.

E.g.: "The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect." (Dickens)

Ellipsis [ɪˈlɪpsɪs] imitates the common features of colloquial language, where the situation predetermines not the omission of certain members of the sentence, but their absence.

E.g.: "Nothing so difficult as the beginning." (Byron)

Inversion [ɪnˈvɜːʃən] is broken word order.

E.g.: Into a singularly restricted and indifferent environment Ida Zobel was born.

Break-in-the-Narrative (**Aposiopesis** [ˌapə(ʊ)ˌsʌɪəˈpiːsɪs]) is a break in the narrative used for some stylistic effect.

E.g.: "You just come home or I'll..."

Litotes [ˈlaɪtəʊˌtiːz] is a peculiar use of negative constructions aimed at establishing a positive feature in a person or thing.

E.g.: "He was not without taste ..." "It troubled him not a little ...

1.4 PHRASE FOR TRANSLATING IDEAS INTO WORDS

❖ **INTODUCTION**

• The story / article deals with / is concerned with / describes / examines / reveals / exposes / dwells on / explains / addresses / discusses / presents / covers / outlines / states / offers / considers / looks into / treats

• The story is set in ...

• The scene is laid in …

• The story is written in a form of ... (the author's recollections, the dialogue, narration, autobiography)

• The action takes place in ...

• As the story unfolds ...

❖ **PLOT**

• The plot of the story centers round ...

• The basic plot of the story develops slowly towards a violently dramatic incident and an ironical conclusion.

• The plot of the story is complicated (intricate, tangled up, trite, commonplace, simple).

• The plot of the story baffles the reader.

❖ **MAIN PROBLEM**

• The gist / core of the problem raised in the story is ...

• The subject taken up in the story / article is ...

• The issues / problems of... are the concern of this article.

• This problem is the subject of the article.

• The problems addressed in the article are acute / urgent / vital / burning.

❖ **MAIN IDEA**

• The main idea / message of the story is ...

• ... is main thread of the story.

• The idea is conveyed through the presentation of ... (the dialogue of ...)

• The moral of the story is ...

• The central conflict of the story is ...

❖ **MAIN EVENTS**

• With the beginning of Chapter ..., the novel gains momentum and the mood changes.

• The story has a deep emotional / intellectual appeal.

• The content is an objective / subjective reflection of reality.

• The story deals with the burning problems of life: politics, economics, education, marriage, and so on.

• The story is a broad reflector of the aims, confusions, concerns, ideas, and-attitudes of ...

• This story is intended to provoke thought.

- This story gives food for thought.
- This story is realistic in style, cordial in comedy, sympathetic in mood.
- The story is full of problems, but they emerge as part of life which is so energetically, vividly, frankly offered for our inspection.
- The story provokes contradictory assessments.
- The story is marked with pessimism / optimism.
- The story is characterized by gripping narrative and deep emotional impact.
- The story is permeated with irony / lofty ideas / strong feelings.
- The story is a remarkable insight into human character.
- The story is an in-depth study of human nature.
- The story reveals human virtues and vices.
- This story reflects the author's preoccupation with the moral self.
- The story shows the author's concern with the moral principles.
- The story has an interesting / entertaining / exciting / gripping / amusing/ enjoyable / funny /witty / banal / skillfully developed / slow-moving / fast-moving plot.
- The charm of the story lies in a realistic portrayal of the characters and a truthful description of ...
- This story is a delight to read, even though it is made of material which is so disgusting and depressing.
- Whatever is sick, sad and ugly in modem urban life is depicted in the story; its rare moments of beauty too.

❖ **AUTHOR'S ATTITUDE**

- The author reveals the nature of his characters through (actions, details, dialogues, etc.) ...
- The author gives an account of...
- The author conveys his emotions to the reader using...
- The author brings to the reader's notice...
- The author gives a comprehensive and vivid picture of...
- The author remains concentrated on these problems throughout the story.
- In this story the author voices dissatisfaction with...
- The author shows (presents) complex / complicated / simple / imaginary / realistic / (unconvincing / superficial / flat / round / well (badly) portrayed characters.
- The author seems to be the spokesman of the spirit of time.
- The author's aim is to concentrate the reader's attention on the inner world of his characters.
- The author displays mastery in rendering the subtleties and contradictions of life.
- The author is focused on human feelings and relationships, actions and motives.
- The author explores the complexity of human character / smb's inner motives.
- There is one trait always present in this author's books, which singles him out of commonplace writers.
- The author unfolds a theme in which stupidity, hypocrisy and ambition play their sorry parts.

- The author's attention is focused on ...
- The author portrays / depicts a man in close cooperation with society.
- In his story the author turns to the conflicts of contemporary life.

❖ READERS' ATTITUDE
- The reader can easily understand the author's own attitude towards his characters.
- The reader grasps the idea that ...
- ... serves to convey to the reader the mood of the narrator / author.
- It is ... that falls under the author's observation.
- The author's strong point lies in a vivid description of the beliefs, customs, manners, costumes, language of the epoch plus the energy and movement which his story displays.
- The author's sympathy lies with...
- The author's real central figure seems to be ...
- The author's irony exposes the vices of this society: hypocrisy, money-worship, and moral degradation. That is why one can hardly find any positive character in the novel.
- The author is known for a deep psychological analysis of his heroes and a very thoughtful attitude the burning political and social problems of the day.
- The author starts a new tradition of bringing the language of literature (in the author's speech, no less than in that of the personages) close to the language of real life. He does away with the elaborate syntax of the 19th century prose and cultivates somewhat abrupt sentences, true to the rhythm and the intonation of the spoken language and full of low colloquialisms and even slang.
- The author's method of developing a story often involves a turn which takes the audience half by surprise, as it may have taken the dramatist himself.
- There is not a character in the story that is not worth studying, nor a scene that is not life-like, not a reflection that has not a deep meaning.
- The character of the heroine is drawn with admirable skill. She is full-blooded and many-sided: adventurous, gifted, with a keen sense of humor and deep understanding of people.
- He is the only character worthy of the author's positive estimate.
- His life is characteristic of / typical of / peculiar to...
- She is an embodiment of beauty.
- Money becomes the prime object of their worship and respect.
- This character enjoys all the sympathy of the reader.

❖ CONCLUSION
- Though possessing some social problems, this story seems to have an air of being away from reality.
- The story reveals the author's great knowledge of man's inner world. He penetrates into the subtlest windings of the human heart.
- The author's style is remarkable for its powerful sweep, brilliant illustrations and deep psychological analysis. Everything he touches seems to reflect the feelings of

the heroes, and his power in depicting their passions – hate, fear, revenge, remorse, love – is enormous.

- Giving the author his due for brilliance of style and a pointed ridicule of many social vices, such as snobbishness, money-worship, pretense, self-interest, etc., we realize, however, his cynical attitude to mankind. It is quite obvious that when describing the corruption of modem society, he is not indignant but rather amused. His habitual attitude is that of expecting little or nothing of his fellow men. His ironical cynicism combined with a keen wit and power of observation affords him effective means of portraying reality without shrinking before its seamy side.
- The author 'shares in his characters' attitude towards ...
- ... is given by the author with great force and skill.
- Galsworthy's realism lies in his capacity for making his hero part and parcel of his surroundings and convincing the reader of his typicality: he is a fine artist in reproducing the individual workings of his characters' mind.
- The foundation of Galsworthy's talent lies in a remarkable power of ironic insight combined with an extremely keen and faithful eye for all the phenomena on the surface of the life he observes.
- The appeal of Jerome lies in his gentleness and irony, in his power of digression, his gift of capping his comic moments with a final extravagant act that outbids life altogether.
- The atmosphere of gayety characteristic of the beginning is changed by sad humor towards the end.
- The charm of this story lies in its interesting plot and exciting situation. At the same time it conveys deep thought, keen observation and sharpness of characterization. These very qualities sure the author of an outstanding place in the annals of literature and in the hearts of all who love good stories.
- Many of the events, reactions and descriptions in the story are seen through the main character's eyes.
- This description provides an essential clue to the character.

❖ **STYLISTIC TOOLS**
- ... leads to comical effect.
- ... intensifies the total effect.
- ... brings out the character's essential nature.
- ... adds much to the revelation of...
- ... stands in contrast to...
- The compositional arrangement of the text (stylistic devices) help to bring the idea out (to create tense atmosphere, to show the real state of things).
- The author resorts to high-flown phrases / expressions to show ...
- The enumeration shows the author's striving for an exhaustive and fully detailed presentation of the phenomenon dealt with.
- The choice of vocabulary and stylistic devices is admirable.
- The following stylistic devices contribute to the expressiveness of the passage.

- The author makes extensive use of ... to render the story more vivid, convincing, more real and emotional.
- All the descriptive attributes used in the passage serve to convey to the reader …
- An additional humorous effect is produced by ...
- The description of ...is contrasted to that of …

1.5 EXAMPLES OF INTERPRETATION OF THE LITERARY TEXTS

➢ **Read the text and the student's example of interpretation.**

TEXT: AT THE END OF THE RAINBOW
Stories from The Life and Times of
ROGER DEAN KISER

"There's a rainbow in the sky," hollered one of the boys who lived in the orphanage with me. We children had just finished eating our breakfast and were walking back to our dormitory, when Kenny saw the beautiful rainbow. There were about fifteen of us; we were a bunch of eight, nine and ten-year-old boys standing there staring at the heavens. I suppose to most children a rainbow is nothing more than something colorful in the sky, but to us the rainbow was very important. However, it only lasted several minutes, but it was something different for us to do. When you live in an orphanage, there are no toys, stereos, computers or video games. Therefore, a rainbow, or an airplane overhead was a very big deal.

"They say there is a pot of gold at the end of the rainbow," said Wayne.

"Then that means there's two pots of gold, 'cause there is two ends on the rainbow," I replied.

Everyone began to look at each other with puzzled looks on their faces.

"You think we can find the gold?" asked one of the young boys.

Within minutes, it was decided that we would divide into two groups, leave the orphanage grounds, and head out to find the pots of gold. We began to run knowing the rainbow would not last very long. Faster and faster, we ran towards the right side of the rainbow.

"It looks like that side is disappearing," said Tommy.

Sure enough, the right side of the rainbow was now becoming lighter and lighter. We were now running at full speed.

"Put down a stick," yelled Wayne.

We stopped and looked at Wayne to see what he was talking about.

"What's a stick gonna do?" I asked.

"It will mark the direction to the end of the rainbow after it disappears."

"But, we still won't know how far it is?" I said.

"It don't matter. We just keep walking in a straight line until we get to all the gold. The rainbow disappears, but the gold doesn't."

We found several straight sticks and laid one in the direction of the end of the rainbow. We left one boy at the first marker and walked several hundred yards before

we stopped. We would have the boy tell us what direction to leave the next stick, and then he would run to catch up, bringing the first stick forward.

Soon the rainbow was gone. Nevertheless, we continued with our search. The entire time we talked about nothing except what wonderful lives we could have, should we find the golden treasure. We could run away from the orphanage, be happy, and have everything that we always wanted.

The farther we traveled the harder it was to navigate. We crossed roads, went around houses, and at one point even around a large shopping center. Soon it became apparent that our search was hopeless.

"We are in bad trouble with Mother Winters now. We been gone for a long time," said little Billy Smith.

All at once, it began to rain, so we made a dash for cover at a gas station. It rained so hard you could not see the passing cars. We sat down against the wall and waited for the storm to pass. Within fifteen minutes, the rain had stopped and the sun began to shine. As soon as everyone had used the bathroom, we headed back toward the orphanage, which was now several miles away.

"Look, there's the rainbow again," I screamed.

Everyone stopped dead in his tracks.

"We didn't get lost. We went the right direction after all," said Wayne. "The rainbow ends in that big field!" He was pointing across the road to a large, grassy fenced area.

We began to run at full speed. Cars were honking their horns at us as we ran across the large highway. We crossed through the barbed-wire fence, and headed out into the field to claim our pot of gold.

As fast as the rainbow had appeared, it disappeared. We stood looking up into the sky, our eyes a big as saucers.

"I am sure it was right over there," I told the group.

We all got in a line holding each other's hands and we began to walk across the wet grassy field. Within a hundred yards, we had found the gold at the end of the rainbow.

The five of us stood there looking at what we had found.

Considering how many children, raised at the Children's Home Society Orphanage in Jacksonville, Florida ended up in prison, became drug addicts, prostitutes or committed suicide; it is no wonder that the prize we found at the end of the rainbow was nothing more than a dead cat.

TEXT ANALYSIS: AT THE END OF THE RAINBOW
Stories from The Life and Times of
ROGER DEAN KISER

The story I would like to speak about is written by Roger Dean Kiser. This American writer is well-known for his short stories, through which he relives the sadness and cruelty of growing up as an orphan in the early 1950s and that's exactly what the story deals with.

The title is "At the end of the Rainbow", people believe that this is the place where the pot of gold may be found, so we can tell that the title suggests the theme of

the story: searching for treasure.

The scene is set in Jacksonville, Florida in an orphanage. As for the time, we can suppose it was morning as the narrator says they had just finished their breakfast. The setting creates a contradictory mood: on one hand, the action takes place in an orphanage which makes the reader feel sorry for the children; on the other hand, it's the sunny state of Florida, there's a rainbow – it creates an easy and cheerful feeling, gives us hope for the best.

The story is written in a form of the author's recollections, it's told from the first-person point of view (the use of pronouns *I, we*) and it makes us understand that this is real, that it really happened, so the reader relives this story together with the narrator. As the narrator takes part in action, we can say that he is limited because he doesn't know what happened to the rest of the children after their division, he only describes what he saw and heard.

The story has an entertaining and quite gripping plot, which centers round a group of boys who lived in an orphanage. One of them saw the rainbow and they decided to follow it to the end in order to find a pot of gold. The whole story is suspenseful, the reader is excited to find out what happens and the writer uses a surprise ending: after their long and hopeless search they found a dead cat. Such compositional arrangement of the text helps to create tense atmosphere.

There're a few characters: in the beginning the narrator tells us about fifteen children, but as they divided into two groups at the end of the story there were only five of them. We only know that they were about nine-ten years old, the author mentions the names of Billy Smith, Wayne and Tommy, but it doesn't really matter because all of the boys take the same place in the story. The author revels the nature of his characters through actions: *"Within minutes, it was decided that we would divide into two groups, leave the orphanage grounds, and head out to find the pots of gold"* – which lets the reader assume that they all are brave and courageous, very decisive a bit naive; they are dreamers and real trouble-makers which is shown through following details: *"*The entire time *we talked about nothing except what wonderful lives we could have, should we find the golden treasure. We could run away from the orphanage, be happy, and have everything that we always* wanted*".* The charm of the story lies in a realistic portrayal of the characters and a truthful description of the children's adventure.

It is very easy to read and to understand the author's style; he retells a story that happened to him in his childhood. It was nothing like a fairy tale, which is one of the reasons why the texts is not rich on stylistic devices. The life of any orphan is not easy and there's nothing to decorate about it and that is why the choice of style is quite reasonable. However, the language of the characters deserves attention: *"there's two pots of gold", "it don't matter", "we been gone for a long time"*. It's neither rich nor refined; this is the language of everyday life so we can define the style as colloquial.

The way of life in an orphanage, the need for adventure, and the fact that no matter what lies at the end of the rainbow you will find something anyways are the main message of the story.

The reader can easily understand the author's own attitude towards his characters as he makes us feel what he felt at the moment of the story – at first he is really thrilled

and excited about that rainbow *"I suppose to most children a rainbow is nothing more than something colorful in the sky, but to us the rainbow was very important"* – we see the child in him; but at the end of the story we see an adult who is humorous to what he depicts which is revealed through his personal comments *"it is no wonder that the prize we found at the end of the rainbow was nothing more than a dead cat"*.

I really enjoyed reading this story as the text doesn't ramble on. No matter how disappointing the find was for children, I found it amusing to read.

> ➢ **Read the text and the example of interpretation.**

TEXT: J. GALSWORTHY "THE MAN OF PROPERTY"
CHAPTER VI
SOAMES BREAKS THE NEWS

At ten o'clock Soames left; twice in reply to questions, he had said that Irene was not well; he felt he could no longer trust himself. His mother kissed him with her large soft kiss, and he pressed her hand, a flush of warmth in his cheeks. He walked away in the cold wind, which whistled desolately round the corners of the streets, under a sky of clear steel blue, alive with stars; he noticed neither their frosty greeting, nor the crackle of the curled-up plane-leaves, nor the night-women hurrying in their shabby furs, nor the pinched faces of vagabonds at street corners. Winter was come! But Soames hastened home, oblivious; his hands trembled as he took the late letters from the gilt wire cage into which they had been thrust through the slit in the door.

None from Irene.

He went into the dining-room; the fire was bright there, his chair drawn up to it, slippers ready, spirit-case, and carven cigarette box on the table; but after staring at it all for a minute or two, he turned out the light and went upstairs. There was a fire too in his dressing-room, but her room was dark and cold. It was into this room that Soames went.

He made a great illumination with candles, and for a long time continued pacing up and down between the bed and the door. He could not get used to the thought that she had really left him, and as though still searching for some message, some reason, some reading of all the mystery of his married life, he began opening every recess and drawer.

There were her dresses; he had always liked, indeed insisted, that she should be well-dressed – she had taken very few; two or three at most, and drawer after drawer, full of linen and silk things, was untouched.

Perhaps after all it was only a freak, and she had gone to the seaside for a few days' change. If only that were so, and she were really coming back, he would never again do as he had done that fatal night before last, never again run that risk – though it was her duty, her duty as a wife; though she did belong to him – he would never again run that risk; she was evidently not quite right in her head!

He stooped over the drawer where she kept her jewels; it was not locked, and came open as he pulled; the jewel box had the key in it. This surprised him until he remembered that it was sure to be empty. He opened it.

It was far from empty. Divided, in little green velvet compartments, were all the things he had given her, even her watch, and stuck into the recess that contained the watch was a three-cornered note addressed "Soames Forsyte," in Irene's handwriting.

"I think I have taken nothing that you or your people have given me." And that was all.

He looked at the clasps and bracelets of diamonds and pearls, at the little flat gold watch with a great diamond set in sapphires, at the chains and rings, each in its nest, and the tears rushed up in his eyes and dropped upon them. Nothing that she could have done, nothing that she *had* done, brought home to him like this the inner significance of her act. For the moment, perhaps, he understood nearly all there was to understand – understood that she loathed him, that she had loathed him for years, that for all intents and purposes they were like people living in different worlds, that there was no hope for him, never had been; even, that she had suffered – that she was to be pitied.

In that moment of emotion he betrayed the Forsyte in him – forgot himself, his interests, his property – was capable of almost anything; was lifted into the pure ether of the selfless and unpractical.

Such moments pass quickly.

And as though with the tears he had purged himself of weakness, he got up, locked the box, and slowly, almost trembling, carried it with him into the other room

TEXT ANALYSIS: J. GALSWORTHY "THE MAN OF PROPERTY"
CHAPTER VI
SOAMES BREAKS THE NEWS

The extract under consideration is taken from John Galsworthy's novel "The Man of Property".

John Galsworthy (1867 - 1933), British novelist and playwright. He is noted for The Forsyte Saga (1906 - 28), a series of novels. Nobel Prize for Literature (1932)

From the point of view of its structure it presents a piece of narration, which is an account of the main character's actions, a piece of character drawing (a psychological portrayal of the main character) and an inner monologue which is Galsworthy's favourite method of characterization.

It is impossible to say who is the narrator in this extract, thus the conclusion may be made that the narration is anonymous. Though, the reader is made to feel the author's attitude towards the main character.

The event described in the passage with the help of numerous stylistic devices which will be commented upon further.

The theme of the excerpt is the main character's (whose name is Soames) discovering that his wife had left him and taken nothing of her personal things.

The idea is deep feelings and suffering which Soames has to experience because of that and the contradiction between his feelings and his sense of property.

The author mentioned that he *"betrayed the Forsyte in him"* meaning that such sorrows are uncommon for the Forsytes, all of whom are men of property despising human weakness.

The plot is rather eventless and consists mainly in describing the main character's actions and thoughts. It includes all the traditional elements. Besides, the story may be divided into five logically completed parts.

1ˢᵗ part

The narration and the first part, which is the **exposition** (*the part of a play or work of fiction in which the background to the main conflict is introduced*) begins with Soames's leaving his parents' house and going home.

It may be entitled "**Winter has come**" by the quotation from this part as it describes the cold winter weather on that day and its contrast with the warmth of Soames's parents' house and also symbolizes the winter in his own heart which came after his wife had left him.

As the key words and sentences may serve the following phrases, which can be divided into the ones connected with the warm feeling: *her large soft kiss*, *a flush of warmth*, and the ones connected with the coldness: *the cold wind, frosty greeting, winter was come, none from Irene* – which is the last sentence in this part.

So, after leaving the parents' house Soames set off to his own one.

Though the weather was nasty, he seemed not to notice it. On reaching his house he took the late letters from the gilt wire cage hoping to find one from his wife. But it wasn't there.

Galsworthy resorts to characterization through surroundings, which help the reader to understand the feelings of the main character and makes him part and parcel of the surroundings.

This part contains several stylistic devices: lexical and syntactical.

First of all the mentioned above contrast between the warmth of his parents' house and the weather outside and inside his heart is created with the help of **vivid epithets**, such as: *large soft kiss, a sky of clear steel blue, alive with stars, frosty greeting, shabby furs, pinched faces*.

Also some **metaphors** can be found in this part helping to describe the general atmosphere of the described events and the contrast: *a flush of warmth in his cheek; wind, which whistled desolately round the corners of the streets* (**a sustained metaphor**).

Among the syntactical devices **partial inversion** should be mentioned: *at ten o'clock Soames left, in reply to questions he had said ... .*

A case of **syntactical parallelism**: *he noticed... neither their frosty greeting, nor the crackle of the curled-up plane leaves, nor the night women ..., nor the pinched faces of vagabonds at street corners*.

This device helps to make the reader feel the monotony of what was happening around the main character and his indifference to it due to his inner sufferings.

2ⁿᵈ part

The second part of the passage begins with the words "*he went into the dining-room ...*" and ends with "*he opened it*".

The title which may be given is "**Searching for a message**" as the part gives a description of Soames's actions after his coming home to disclose some message, some note from his wife explaining her leaving him or, perhaps, giving at least a slight hope for her coming back.

The key words and sentences are as follows:

he went into the dining-room; her room was dark and cold; a great illumination with candles; pacing up and down; searching for some message, some reason, some reading; drawer after drawer was untouched; perhaps ... it was only a freak; it was her duty as a wife; she did belong to him; she was evidently not quite right in her head; the jewel box had the key in it.

In this part Soames went first into the dining-room but realizing that Irene couldn't have left anything for him there he turned out the light and decided to look for some kind of a message in her room, which was dark and cold in contrast with all the other rooms in the house.

Examining it, Soames opened all the drawers, where he found all her dresses, linen, and silk things untouched.

Then follows **an inner monologue** presenting Soames's reflections upon the reasons of his wife leaving him and his inability to understand such an action.

His "*man of property*" instincts fight in his mind with the growing anxiety and pain because of being rejected by the woman he loved.

Finally Soames decided to check the drawer where Irene had kept her jewels and he found that the box wasn't locked. Naturally, he opened it.

This part is a very important one in creating the **suspense** which the reader can't but feel it shows the growing anxiety and the nervous tension of feelings of the main character and at the same time gives an obscure premonition that something terrible must happen.

The same end is served by the numerous stylistic devices employed in this part, all of which are **syntactical**.

At the very beginning of it the reader comes across **syntactical parallelism** - **the repetition** of Absolute Nominative constructions: *the fire was bright there, his chair drawn up to it, slippers ready, spirit-case, and carven cigarette box on the table ...*

In the next sentence a case of **antithesis** is found: *there was a fire too in his dressing-room, but her room was dark and cold.*

It serves to show the contrast between the warmth of Soames' house still inhabited by him but her room, being desolated by Irene, is dark and cold, as if symbolizing the feeling in Soames's heart.

The **emphatic construction** "*it was into this room that Soames went*" is used to show how the hero strings up his resolution for entering it as it was not easy for him at all to do that: he had all kinds of emotions and fears of what he might find there.

To create **suspense** the author makes ample use of **parallel syntactic constructions**: *some message, some reason, some reading; he would never again do as he had done, never again run that risk ..., he would never again run that risk.*

And introducing the inner monologue of the character, the author skilfully shows the dismay of his mind trying to find a reasonable explanation and hope but failing.

Even in Soames's thoughts there is **reiteration** found: *it was her duty, her duty as a wife.*

And, again, there is an **emphatic construction** "*though she **did belong** to him*" which helps the reader to see the way Soames tried to convince himself that it was his wife's caprice and she had no other way but to return to him.

But deep inside, he understood that it was wrong. But being a man of property, a strong and reasonable husband he wouldn't listen to his inner voice saying things controversial to the sense of property according to which a woman like Irene treated by her husband, getting all the things she wanted, couldn't leave the husband.

3rd part

The third part begins with the words "*it was far from empty*" and ends with "*and that was all*".

An appropriate title would be "**A note from Irene**", and the key words and sentences are: *it was far from empty; a three-cornered note addressed "Soames Forsyte"; I have taken nothing that you or your people have given me; and that was all.*

In this part Soames found out that Irene's jewel box was not empty at all - she had left all the jewelry that he or his relatives had given her. She had taken nothing that didn't belong only to herself. In the box Soames found a note explaining her decision not to take all those things. It was at this point that Soames definitely realized that his wife had left him forever and would never return.

As the part is rather small not many stylistic devices can be found, but the feeling of growing suspense is still present in a very high degree.

Complete inversion is used several times: "*...divided, in little green velvet compartments, were all the things...* "; "*and stuck into the recess that contained the watch was a three-cornered note addressed "Soames Forsyte"*.

4th part

The fourth part, having for a title "**Soames's feelings and emotions**" begins with the words "*He looked at the clasps and bracelets...*" and ends with "*... was lifted into the pure ether of the selfless and unpractical*".

As the author emphasizes the main character's inner sufferings the key words and sentences must describe those feelings: *the tears rushed up in his eyes; the inner significance of her act; she loathed him; people living in different worlds; she was to be pitied; he betrayed the Forsyte; the pure ether of the selfless and unpractical*".

The fact that his wife had taken none of his gifts to her revealed to Soames the inner significance of Irene's act, all his hopes were destroyed in one moment.

Now he understood that all the time that they had been married she had loathed him and that they had been living in different worlds: *his was the world of property and hers was the world of emotions.*

To make the reader understand the depth of Soames's inner crisis the author employs a number of stylistic devices.

Among the **lexical stylistic devices** are: three **metaphors** "*the tears rushed up in his eyes and dropped upon them*"; "*he betrayed the Forsyte in him*" and "*was lifted into the pure ether of the selfless and unpractical*", which show Soames's moment of weakness as a Forsyte would call it, or the moment of natural human suffering because of the loss of a beloved person.

They make the reader involuntarily compare Soames's tears with the precious stones in Irene's jewels and describe his complete understanding of his wife's deserting him.

That is why this very verb is repeated several times "*he **understood** nearly all there was to **understand** – **understood** that...*" and this **reiteration** (Syn: **repetition**) is immediately followed by **syntactical parallelism** combined with another case of **reiteration** of the verb "*to loathe*":

"*that she **loathed** him, that she had **loathed** him for years, that for all intents and purposes..., even, that she had suffered - that she was to be pitied*" and in the same sentence there is a **comparison**: "*they were **like people living in different worlds***".

All that creates a peculiar feeling that the reader is overflowed by Soames's thoughts and feelings.

The end of this part is **the climax** of the story: "*in that moment of emotion he betrayed the Forsyte in him – forgot himself, his interests, his property – was capable of almost anything; was lifted into the pure ether of the selfless and unpractical*".

It is the highest peak of Soames's suffering, when he is ready even to forget the essence of the soul of every Forsyte – *the sense of property* – just to make that woman return to him.

If only such self-denial could help! But that was only a moment's weakness, which is shown in the fifth part.

5th part

And in the last part, having for a possible title "**The triumph of the sense of property in Soames**" and for key words: "*such moments pass quickly, he had purged himself of weakness, locked the box*".

Soames managed to gain control over his emotions after acting so unlike a Forsyte.

The sentence "***such moments pass quickly***" is the **denouement** (*the final part of narrative in which the strands of the plot are drawn together and matters are explained or resolved*) of the story and it immediately follows the **climax** as if getting the reader back to reality in a very abrupt way and destroying all the charm of the moment.

His weakness passed very soon and he locked the box of jewels, this action is very symbolic and signifies his drawing a line at this hopeless relationship and also the victory of his sense of property.

The way he carried that box with him out of her room into another one is the ending of the passage and a relief of all the feelings and emotions.

In this part several **lexical devices** are found helping to imagine Soames's state of mind.

Syntactical devices are not needed anymore as there is no more tension and no necessity for suspense.

A **simile** is employed to describe his relieving from that pain "*and **as though** with the tears he had purged himself of weakness*".

Now Soames became the same man of property that he used to be.

On the whole the mood of the text is rather dramatic, especially in the inner monologues, at the end it is pathetic and emotional.

As it is clear from the above mentioned, the main character of the passage is Soames Forsyte, called by the author "*the man of property*".

Some remarks have been made about the ***method of characterization***: it is indirect, mainly with the help of *inner monologues*, revealing the feelings and fears of the hero and through the surroundings: *the weather outside, Irene's room, dark and cold*.

Our attitude towards this passage is intricate. On the one hand, we deeply sympathize with Soames, which is obviously one of the author's aims. It seems to us that he is trapped in that sense of property and it destroys his happiness.

On the other hand, that sense is also a kind of a guard for him as it finally overpowers all other feelings and prevents him from suffering long.

We pity both Irene and Soames as both of them were unhappy but due to many reasons couldn't solve their inner problems and conjugal ones.

It is brilliantly described by Galsworthy without imposing the author's opinion on the reader but gently making him understand the depth of the conflict described.

Within a very few pages a whole drama reveals itself but without any superficial exaggeration, which is an important feature of Galsworthy's quiet and restrained art.

1.6 PRACTICAL TASKS

> **Read the text. Retell it with the elements of interpretation according to the Plans I and II (p. 6-7).**

TEXT: MISUNDERSTOOD (A STORY OF THE STONE AGE)
P. G. WODEHOUSE

Of all the young bachelors in his tribe not one was more highly esteemed than Ug, the son of Zug. He was one of the nicest young prehistoric men that ever sprang seven feet into the air to avoid the impulsive bite of a sabre-tooth tiger, or cheered the hearts of brave elders searching for inter-tribal talent by his lightning sprints in front of excitable mammoths. Everybody liked Ug, and it was a matter of surprise to his friends that he had never married.

One bright day, however, they were interested to observe that he had begun to exhibit all the symptoms. He brooded apart. Twice in succession he refused a second help of pterodactyl at the tribal luncheon table. And there were those who claimed to have come upon him laboriously writing poetry on the walls of distant caves.

It should be understood that in those days only the most powerful motive, such as a whole-hearted love, could drive a man to writing poetry; for it was not the ridiculously simple task which it is today. The alphabet had not yet been invented, and the only method by which a young man could express himself was by carving or writing on stone a series of pictures, each of which conveyed the sense of some word or phrase. Thus, where the modern bard takes but a few seconds to write, "You made me love you. I didn't want to do it. I didn't want to do it", Ug, the son of Zug, had to sit up night after night till he had carved three trees, a plesiosaurus, four kinds of fish, a star-shaped rock, eleven different varieties of flowering shrub, and a more or less lifelike representation of a mammoth surprised while bathing. It is little wonder that the youth of the period, ever impetuous, looked askance at this method of revealing

their passion, and preferred to give proof of their sincerity and fervour by waiting for the lady of their affections behind a rock and stunning her with a club.

But the refined and sensitive nature of Ug, the son of Zug, shrank from this brusque form of wooing. He was shy with women. To him there was something a little coarse, almost ungentlemanly, in the orthodox form of proposal; and he had made up his mind that, if ever he should happen to fall in love, he would propose by ideograph.

It was shortly after he had come to this decision that, at a boy-and- girl dance given by a popular hostess, he met the divinest creature he had ever seen. Her name was Wug, the daughter of Glug; and from the moment of their introduction he realised that she was the one girl in the world for him. It only remained to compose the ideograph.

Having steadied himself as far as possible by carving a few poems, as described above, he addressed himself to the really important task of the proposal.

It was extraordinarily difficult, for Ug had not had a very good education. All he knew he had picked up in the give and take of tribal life. For this reason he felt it would be better to keep the thing short. But it was hard to condense all he felt into a brief note. For a long time he thought in vain, then one night, as he tossed sleeplessly on his bed of rocks, he came to a decision. He would just ideograph, "Dear Wug, I love you. Yours faithfully, Ug. P.S. R.S.V.P.", and leave it at that. So in the morning he got to work, and by the end of the week the ideograph was completed. It consisted of a rising sun, two cave-bears, a walrus, seventeen shin-bones of the lesser rib-nosed baboon, a brontosaurus, three sand-eels, and a pterodactyl devouring a mangold-worzel. It was an uncommonly neat piece of work, he considered, for one who had never attended an art-school. He was pleased with it. It would, he flattered himself, be a queer sort of girl who could stand out against that. For the first time for weeks he slept soundly and peacefully.

Next day his valet brought him with his morning beverage a piece of flat rock. On it was carved a simple human thigh-bone. He uttered a loud cry. She had rejected him. The parcel-post, an hour later, brought him his own ideograph, returned without a word.

Ug's greatest friend in the tribe was Jug, son of Mug, a youth of extra-ordinary tact and intelligence. To him Ug took his trouble.

Jug heard his story, and asked to see exactly what he had ideographed.

"You must have expressed yourself badly", he said.

"On the contrary", replied Ug, with some pique, "my proposal was brief, but it was a model of what that sort of proposal should be. Here it is. Read it for yourself."

Jug read it. Then he looked at his friend, concerned.

"But, my dear old man, what on earth did you mean by saying she has red hair and that you hate the sight of her?"

"What do you mean?"

"Why, this ichthyosaurus."

"That's not an ichthyosaurus. It's a brontosaurus."

"It's not a bit like a brontosaurus. And is rather like an ichthyosaurus. Where you went wrong was in not taking a few simple lessons in this sort of thing first."

"If you ask me", said Ug disgustedly, "this picture-writing is silly rot. Tomorrow I start an Alphabet."

* * * * *

But on the morrow he was otherwise employed. He was standing, concealed behind a rock, at the mouth of the cave of Wug, daughter of Glug. There was a dreamy look in his eyes, and his fingers were clasped like steel bands round the handle of one of the most business – like clubs the Stone Age had ever seen. Orthodoxy had found another disciple.

> ➢ **Read the text. Retell it with the elements of interpretation according to the Plans I and II (p. 6-7).**

TEXT: RETURN TO PARADISE
ELIZA RILEY

Lisa gazed out over the Caribbean Sea, feeling the faint breeze against her face – eyes shut, the white sand warm between her bare toes. The place was beautiful beyond belief, but it was still unable to ease the grief she felt as she remembered the last time she had been here.

She had married James right here on this spot three years ago to the day. Dressed in a simple white shift dress, miniature white roses attempting to tame her long dark curls, Lisa had been happier than she had ever thought possible. James was even less formal but utterly irresistible increased summer trousers and a loose white cotton shirt. His dark hair slightly ruffled and his eyes full of adoration as his looked at his bride to be. The justice of the peace had read their vows as they held hands and laughed at the sheer joy of being young, in love and staying in a five star resort on the Caribbean island of the Dominican Republic. They had seen the years blissfully stretching ahead of them, together forever. They planned their children, two she said, he said four so they compromised on three (two girls and a boy of course); where they would live, the travelling they would do together – it was all certain, so they had thought then.

But that seemed such a long time ago now. A lot can change in just a few years – a lot of heartache can change a person and drive a wedge through the strongest ties, break even the deepest love. Three years to the day and they had returned, though this time not for the beachside marriages the island was famous for but for one of its equally popular quickie divorces.

Lisa let out a sigh that was filled with pain and regret. What could she do but move on, find a new life and new dreams? – the old one was beyond repair. How could this beautiful place, with its lush green coastline, eternity of azure blue sea and endless sands be a place for the agony she felt now?

The man stood watching from the edge of the palm trees. He couldn't take his eyes of the dark-haired woman he saw standing at the water's edge, gazing out to sea as though she was waiting for something – or someone. She was beautiful, with her slim figure dressed in a loose flowing cotton dress, her crazy hair and bright blue eyes not far off the colour of the sea itself. It wasn't her looks that attracted him though; he came across many beautiful women in his work as a freelance

photographer. It was her loneliness and intensity that lured him. Even at some distance he was aware that she was different from any other woman he could meet.

Lisa sensed the man approaching even before she turned around. She had been aware of him standing there staring at her and had felt strangely calm about being observed. She looked at him and felt the instant spark of connection she had only experienced once before. He walked slowly towards her and they held each other's gaze. It felt like meeting a long lost friend - not a stranger on a strange beach.

Later, sitting at one of the many bars on the resort, sipping the local cocktails they began to talk. First pleasantries, their hotels, the quality of the food and friendliness of the locals. Their conversation was strangely hesitant considering the naturalness and confidence of their earlier meeting. Onlookers, however, would have detected the subtle flirtation as they mirrored each other's actions and spoke directly into each other's eyes. Only later, after the alcohol had had its loosening effect, did the conversation deepen. They talked of why they were here and finally, against her judgment, Lisa opened up about her heartache of the past year and how events had led her back to the place where she had married the only man she believed she could ever love. She told him of things that had been locked deep inside her, able to tell no one. She told him how she had felt after she had lost her baby.

She was six months pregnant and the happiest she had ever been when the pains had started. She was staying with her mother as James was working out of town. He hadn't made it back in time. The doctor had said it was just one of those things, that they could try again. But how could she when she couldn't even look James in the eye. She hated him then, for not being there, for not hurting as much as her but most of all for looking so much like the tiny baby boy that she held for just three hours before the took him away. All through the following months she had withdrawn from her husband, family, friends. Not wanting to recover form the pain she felt – that would have been a betrayal of her son. At the funeral she had refused to stand next to her husband and the next day she had left him.

Looking up, Lisa could see her pain reflected in the man's eyes. For the first time in months she didn't feel alone, she felt the unbearable burden begin to lift from her, only a bit but it was a start. She began to believe that maybe she had a future after all and maybe it could be with this man, with his kind hazel eyes, wet with their shared tears.

They had come here to dissolve their marriage but maybe there was hope. Lisa stood up and took James by the hand and led him away from the bar towards the beech where they had made their vows to each other three years ago. Tomorrow she would cancel the divorce; tonight they would work on renewing their promises.

UNIT 2: RENDERING OF THE ARTICLE

2.1 PLAN OF THE RENDERING OF THE ARTICLE

1. **Introduction**. The paper, the newspaper, the magazine, the journal) "___" in its issue of ____ (date) published an article on _____ (general problem, sphere of life).

The article is published in the newspaper (magazine, journal) «...».)

The article is published in the internet edition of the newspaper (magazine, journal) «...».

Its monthly (daily, morning, evening, Sunday, weekly, bi-weekly, national, local, "popular", "quality") newspaper (magazine) (tabloid).

The article (text, essay, review, account, editorial (article), comment, report, feature) is published **on page** ... (in internet edition) under the headline «...»

2. **The title of the article** I have read is …

The article is head-lined …

The headline of the article I have read is …

3. The author(s) of the article is (are) …

4. **The main idea of the article.**

The article is about …

The article is devoted to …

The article deals with …

The article touches upon …

The article is connected with …

The purpose of the article is to give the reader some information on …

The aim of the article is to provide the reader with some material on …

The article is devoted to the events which took place in ...

5. **The contents of the article** (some names, facts, figures):

In the first lines of the article the reporter (the author) **gives us information about**...

The author **starts** by telling the readers (about / that) …

The reporter (the correspondent) **asserts** that ...

The author **concentrates** the reader's attention on ...

The reporter **goes on to say** that ...

The author **writes** (**states, stresses, thinks, points out**) that …

Further the author **reports** that …

According to the text …

It should be noted ...

In conclusion …

At the end of the article the author **comes to the conclusion** that ...

6. **Your opinion of the article**:

I found the article interesting (important, dull, of no value, too hard to understand, instructive, urgent, timely, informative).

The information of the article deserves attention (consideration), deserves careful study, improbable, urgent, contradictory.

I think that the information I've got is very useful for … because ...

Why? Give your reasons.

2.2 PLAN OF THE RENDERING OF THE SCIENTIFIC ARTICLE (RESEARCH PAPER)

1. **Introduction.** The scientific article is published in the journal (collection of scientific papers, book) «...».

2. **The title of the article** I have read is …

The article is head-lined …

The headline of the article I have read is …

3. The author(s) of the article is (are) …

4. The article is devoted to some aspects of *linguistics*.
- ✓ *applied linguistics – прикладна лінгвістика,*
- ✓ *cognitive linguistics – когнитивна лінгвістика,*
- ✓ *comparative linguistics – порівняльне мовознавство,*
- ✓ *contrastive linguistics – контрастивна лінгвістика,*
- ✓ *descriptive linguistics – дескриптивна лінгвістика,*
- ✓ *general linguistics – загальна лінгвістика,*
- ✓ *generative linguistics – генеративна лінгвістика,*
- ✓ *historical linguistics – історичне мовознавство,*
- ✓ *morphology – морфологія,*
- ✓ *neurolinguistics – нейролінгвістика,*
- ✓ *sociolinguistics – соціолінгвістика,*
- ✓ *structural linguistics - структурна лінгвістика,*
- ✓ *transformational linguistics –трансформаційна лінгвістика,*
- ✓ *study of literature, literary criticism – літературознавство,*
- ✓ *semantics – семантика,*
- ✓ *syntax – синтаксис,*
- ✓ *phonology – фонологія,*
- ✓ *pragmatics – прагматика (or some other branch of linguistics)*

5. **The main idea of the article.**

The article is about …

The article is devoted to …

The article deals with …

The article touches upon …

The article is connected with …

The purpose of the article is to give the reader some information on …

The aim of the article is to provide the reader with some material on …

The main idea of the article is …

6. **The contents of the article** (some names, facts, figures, scientific methods, …):

In the first lines of the article the *scientist* **gives us information about** ...

The *scholar* **starts** by telling the readers (about / that) …

The *researcher* **points out** that ...
The *author* **concentrates** the reader's attention on ...
The *scholar* **goes on to say** that ...
The *author* **writes** (states, thinks) that …
Further the *scientist* **reports** that …
According to the text …
It should be noted...
In conclusion …
(At the end of the article the *author* **comes to the conclusion** that...)

7. Your opinion of the article:

I found the article interesting, important, too hard to understand.

The information of the article deserves attention (consideration), deserves careful study, contradictory.

I think that the information I've got is very useful for … because ... . Why? Give your reasons.

8. The key terms of the article are …, …, …, …. .

9. Give the definitions of the key terms.

2.3 PHRASE FOR TRANSLATING IDEAS INTO WORDS

➢ **Useful verbs which can be used in rendering of the article**

to inform smb. – інформувати
to relate (narrate) – розповідати
to describe – описувати
to assert – стверджувати
to maintain – стверджувати (наполегливо)
to explain – пояснювати
to clarify – пояснювати (з'ясовувати)
to illustrate - ілюструвати, пояснювати
to emphasize – виділяти, надавати особливе значення
to stress – підкреслювати
to underline (to point) – виділяти, надавати особливе значення
to accentuate – підкреслювати, виділяти
to discuss – обмірковувати

to convince – переконувати, запевняти
to persuade – переконувати (умовляти, схиляти до дії)
to suggest – пропонувати (ідею, план)
to propose – пропонувати, вносити пропозицію
to quote – цитувати
to comment – робити зауваження, висловлюватися (з чогось)
to admit – признавати (щось неприємне), припускати (під тиском)
to deny – заперечувати
to agree – погоджуватися
to disagree - не погоджуватися
to approve – стверджувати, схвалювати
to disapprove – не схвалювати
to recommend – рекомендувати
to object – заперечувати, бути проти чогось

➢ **Useful verbs which can be used in rendering of the scientific article (research paper)**

to describe – описувати

to convince – переконувати, запевняти

to assert – стверджувати
to maintain – стверджувати (наполегливо)
to explain – пояснювати
to clarify – пояснювати (з'ясовувати)
to illustrate - ілюструвати, пояснювати
to emphasize – виділяти, надавати особливе значення
to stress – підкреслювати
to accentuate – підкреслювати, виділяти

to suggest – пропонувати (ідею, план)
to propose – пропонувати, вносити пропозицію
to quote – цитувати
to comment – робити зауваження, висловлюватися (з чогось)
to deny – заперечувати
to agree – погоджуватися
to disagree - не погоджуватися
to approve – стверджувати, схвалювати
to disapprove – не схвалювати
to object – заперечувати, бути проти чогось
to discuss – обмірковувати

➢ **The title of the article. The author of the article.**
The article I'm going to give a review of is taken from …
The headline of the article is …
The author of the article is …
It is written by
The article under discussion is …
The headline for shadows …

➢ **The topic of the article. The parts of the article.**
The topic of the article is …
The key issue of the article is …
The article under discussion is devoted to the problem …
The author in the article touches upon the problem of …
I'd like to make some remarks concerning …
I'd like to mention briefly that …
I'd like to comment on the problem of …
The article under discussion may be divided into several logically connected parts which are …

➢ **The plot of the article.**
The author starts by telling the reader that …
At the beginning of the story the author describes …
depicts …
touches upon …
explains …
introduces …
mentions …
recalls …
makes a few critical remarks on …

The story begins (opens) with a (the)
description of …
statement …

introduction of ...
the mention of ...
the analysis of a summary of ...
the characterization of ...
(author's) opinion of ...
author's recollections of ...
the enumeration of ...

The scene is laid in ...
The opening scene shows (reveals) ...
We first see (meet) ... (the name of a character) as ...
In conclusion the author dwells on ...

points out ...
generalizes ...
reveals ...
exposes ...
accuses / blames ...
mocks at ...
gives a summary of ...

➢ **Author's attitude**
The author gives full coverage to ...
The author outlines ...
The article contains the following facts .... / describes in details ...
The author starts with the statement of the problem and then logically passes over to its possible solutions.
The author asserts that ...
The author resorts to ... to underline ...
Let me give an example ...

➢ **Author's conclusion**
In conclusion the author says / makes it clear that ... / gives a warning that ...
At the end of the story the author sums it all up by saying ...
The author concludes by saying that .../ draws a conclusion that / comes to the conclusion that ...

➢ **Stylistic devices in the article**
To emphasize ... the author uses ...
To underline ... the author uses ...
To stress ...
Balancing...

➢ **Your conclusion**
Taking into consideration the fact that ...
The message of the article is that / The main idea of the article is ...
In addition... / Furthermore...
On the one hand ..., but on the other hand...
Back to our main topic ...

To come back to what I was saying ...
In conclusion I'd like to ...
From my point of view ...
As far as I am able to judge ...
My own attitude to this article is ...
I fully agree with / I don't agree with ...
It is hard to predict the course of events in future, but there is some evidence of the improvement of this situation.
I have found the article dull / important / interesting / of great value ...

2. 4 EXAMPLES OF THE RENDERING OF THE ARTICLES

ARTICLE
Unemployment with a degree
National education system satisfies only 60 percent of the labor market

By Inna FILIPENKO, *The Day* №2, Tuesday, 22 2008

Wage dissatisfaction, the lack of demand on the labor market, and limited career opportunities are the main factors that prevent young people from finding a job. These are the findings of a survey entitled "Youth of Ukraine 2007," which was conducted in June-July 2007 by the State Institute of Family Development and Youth in every region of Ukraine. According to the researchers, who polled more than 2,000 people, young Ukrainians are becoming passive. *The Day* asked Lidia SMOLA, director of the State Institute of Family Development and Youth, to comment on what young people are dissatisfied with and to what extent their material requirements and working condition demands have grown.

What changes has the Ukrainian youth labor market undergone in the past year?

"Ukraine, like the entire world, is showing the following trend: youth unemployment is two or three times higher than that of the adult population. In comparison to Europe, the employment situation among young people in Ukraine is much better: the under-24 unemployment level is 15 percent lower than in Poland, 12 percent lower than in Slovakia, and 9 percent lower than in France. The results of our survey show that the employment level is still on the rise in Ukraine, while unemployment is dropping: compared to 2005, the level of employment has risen by nearly one percent to 55 percent. Employable people now account for more than 39 percent of the informal sector of the economy; half of them are under 35 years of age. This means that a middle class is beginning to form in our country or, at least, the groundwork is being laid for it."

To what extent do young people feel comfortable in the employment sector?

"The analysis of young people's employment shows that the situation on the youth market is rather unstable because young people are very inactive economically. In spite of the survey's positive results, there are a lot of problems in the field of youth employment. One of them is the gap between labor market requirements and

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the education system. The need to introduce changes in the education system has been debated for many years. In 2006 graduates of higher educational institutions and secondary schools who became unemployed accounted for 17 percent of the total number of jobless people. Experts estimate that the state order for higher education specialists in 2006 was 40 percent short of the economy's current requirements. The latest poll shows that 36 percent of employed youth are not working in their fields, a considerable drop compared to last year (48 percent). One of the reasons for this is wage dissatisfaction in one's specialization. Another reason is lack of job openings in popular specialties: it is difficult to find this kind of job because this segment of the market is filled to capacity. One more reason is dissatisfaction with working conditions (14 percent in 2006 and 18 percent today). It should be noted that young people are making greater demands on their work, which are constantly expanding. Whereas before it was the desire to find a job and earn a salary, today young people are demanding opportunities to advance their careers and upgrade their professional level, and obtain additional training and comfortable conditions."

Have the incomes of young Ukrainians increased in comparison with previous years?

"After analyzing the problem of poverty in the context of youth employment, experts note positive changes in the material position of young people. First of all, their incomes have gone up and the income / expenditure ratio in youth households has improved. According to a 2006 poll, 56 percent of young people rated their financial position as average, 24 percent said they had a lower-than-average level, and 7 percent said their standards were very low. If you take young people with no children, 6.8 percent of them were living in poverty. Young households with children have a poverty level of 34 percent, which exceeds the nationwide average figure of 28 percent.

"It is important to note that every second young person is dissatisfied with his/her financial position as a result of low wages and high prices and taxes: most of them favor actively building their economic future without waiting for the government's help. But one-third of young people are taking a passive and uncertain stand, and 20 percent are reluctant to be patient and want to have small but guaranteed salaries right now."

Why are young people dissatisfied with their jobs?

"One of the reasons is low salaries (64 percent of young people mentioned this in 2006 and 58 percent today). In 2006, 26 percent of young people were dissatisfied with their jobs because of the lack of prospects and professional upgrading opportunities. This number rose to 37 percent in 2007. Today, young people are not very scared of losing their jobs – only 13 percent are.

"The low level of young people's economic activity is also caused by the fact that many of them go abroad. The survey showed that the most active young people go abroad, while passive ones stay behind. In the past few years, 52 percent of young migrants went to Russia and 7 percent to Italy. Most young people (47 percent) are employed in civil construction and 19 percent in agriculture. What sparks concern is the fact that every tenth young emigrant worked in the profession he or she acquired in Ukraine."

Since Ukrainian young people are quite confident and not afraid to take risks, are they prepared to launch their own businesses?

"The monitoring of young peoples' attitudes to launching a business shows that their interest in entrepreneurial activity is on the decline. The proportion of young people who want to have their own business has dropped to 7 percent, and about 30 percent of young people are absolutely unwilling to own their own business. In 2007 there was an increase in the proportion of those who call high taxes an obstacle to entrepreneurship (from 23 percent in 2006 to 36 percent in 2007). Every third person does not want to do business because of the economic and political situation. Another obstacle is the bureaucracy (22 percent)."

What should be changed on the labor market to increase the proportion of employed young people?

"The situation with young people depends greatly on the nationwide economic situation and policies of the new government. It cannot be radically changed by spontaneous actions: it will take a lot of time to create conditions for small businesses, minimize governmental interference in the private sector, and reform the system of employment remuneration. The survey proved once again that in order to create a competitive Ukrainian economy and integrate it into the global space, you must not only improve the organizational and technological structures of the national economy, but also reform the labor market and increase the competitiveness of labor resources in Ukraine. Today's young people realize that the world is becoming an undivided whole, so they are not afraid to realize themselves in another country. Young people are not afraid of changes and are very open to reforms. All we need is a catalyst that will speed up all the necessary changes and create favorable conditions in the field of youth employment.

EXAMPLE OF THE RENDERING NEWSPAPER ARTICLE

The newspaper "The Day" in its issue № 2, 2008 published an article on some social problems of young people in Ukraine. Its daily national newspaper.

The article is published in internet edition of this newspaper under the headline «*Unemployment with a degree. National education system satisfies only 60 percent of the labor market*».

The author of the article is Inna Filipenko.

The article is published in the form of interview with Lidia Smola, director of the State Institute of Family Development and Youth, who comments on what young people are dissatisfied with and to what extent their material requirements and working condition demands have grown.

In the first lines of the article the author *asserts* that according to the findings of a survey entitled "Youth of Ukraine 2007," which was conducted in June-July 2007 by the State Institute of Family Development and Youth in every region of Ukraine wage dissatisfaction, the lack of demand on the labor market, and limited career opportunities are the main factors that prevent young people from finding a job.

The correspondent *maintains* that youth unemployment is two or three times higher than that of the adult population. On the other hand she *explains* that in

comparison with Europe, the employment situation among young people in Ukraine is much better and **_proves_** this fact using the statistical data from the survey "Youth of Ukraine 2007".

Further Inna Filipenko **_quotes_** director of the State Institute of Family Development and Youth who explains that the situation on the youth market is rather unstable because young people are very inactive economically. Lidia Smola **_emphasizes_** that there are a lot of problems in the field of youth employment and one of them is the gap between labor market requirements and the education system.

The author **_goes on to say_** that employed youth are not working in their fields and **_shows_** three reasons for this. They are wage dissatisfaction in one's specialization, lack of job openings in popular specialties and dissatisfaction with working conditions.

The author **_stresses_** that today young people are demanding opportunities to advance their careers and upgrade their professional level, and obtain additional training and comfortable conditions.

Analysing the incomes of young Ukrainians, Lidia Smola **_underlines_** that their incomes have gone up and the income/expenditure ratio in youth households has improved.

She **_relates_** that every second young person is dissatisfied with his/her financial position as a result of low wages and high prices and taxes: most of them favor actively building their economic future without waiting for the government's help.

Then Lidia Smola **_clarifies_** why young people are dissatisfied with their jobs and she **_emphasizes_** such reasons as low salaries, lack of prospects and professional upgrading opportunities.

According to the article about 30 percent of young people are absolutely unwilling to own their own business. In 2007 there was an increase in the proportion of those who call high taxes an obstacle to entrepreneurship (from 23 percent in 2006 to 36 percent in 2007). Every third person does not want to do business because of the economic and political situation. Another obstacle is the bureaucracy (22 percent)."

At the end of the article the author **_accentuates_** the fact that the situation with young people depends greatly on the nationwide economic situation and policies of the new government. He author **_points out_** that the survey proved once again that in order to create a competitive Ukrainian economy and integrate it into the global space, you must not only improve the organizational and technological structures of the national economy, but also reform the labor market and increase the competitiveness of labor resources in Ukraine. And as for young people they are not afraid of changes and are very open to reforms. Lidia Smola **_suggests_** to create favorable conditions in the field of youth employment.

I found the article urgent, informative and the information of the article deserves attention and consideration. Though this article was published in 2008 we can use it to compare the present day situation, to analyse if anything has got better, which new problems have appeared.

I think that the information I've got is very useful for discussion the topic "Youth Problems" because it contains useful and interesting information.

2.5 PRACTICAL TASKS

➢   **Read the article. Make a rendering of this article according to the Plan (p. 40).**

ЕЛЕКТРОННА КНИГА ПОКИ ЩО НЕ ЗАГРОЖУЄ ПАПЕРОВІЙ

День №29-30, 18.02.2017   **Любов БАГАЦЬКА**

Зверніть увагу: в транспорті великих міст усе частіше можна побачити людей, що читають не звичайні книжки, а з електронних пристроїв розміром із блокнот. Прогрес не стоїть на місці. Мабуть, тоді, коли в мобільні телефони почали закачувати книжки, аби читати по дорозі на роботу, винахідники нащупали золоту жилу. І якщо раніше багато людей скаржилися, що від читання з монітора комп'ютера швидко втомлюються очі, то розробники апаратних платформ для електронних книг (у народі − «електронні читалки») подбали про це, обладнавши читалки електронним папером − технологією, яка імітує звичайне чорнило на папері. За формою електронні рідери (від англійського read − читати) нагадують звичайну книжку, лише виготовлену з пластику. Великі обсяги пам'яті дозволяють зберігати в ній величезну кількість інформації, цілу бібліотеку.

Користувач електронної книжки виробництва lbook Олег Логвиненко вже встиг оцінити переваги такого читання: «Зображення дійсно схоже на папір, батареї вистачає надовго і очі менше втомлюються − це головна відмінність від кишенькового комп'ютера». «Нещодавно випадково наступив на книжку, й екран зіпсувався, − додає він. − Тепер чекаю, доки з'явиться кольоровий варіант». Дійсно, останнім часом електронні книжки почали начиняти всілякими додатковими функціями. Менеджер магазину ТОВ «Ей-Сі-Ес» Олексій Борцов розповідає, що окрім додаткових функцій, які й раніше були у старіших моделях − калькулятор, календар, записник, функції перегляду фотографій і відео, аудіоплеєр, органайзер, − з'являються все нові й нові вигоди. «Електронний рідер дозволяє відображати анімовані малюнки, мультимедійні кліпи і відтворювати аудіокнижки та mp3-файли, а нові дорожчі моделі різних виробників мають різні корисні речі, як, наприклад, 3G модем, Wi-Fi, Bluetooth, micro USB, сенсорний і кольоровий дисплей», − розповідає він. Проте незалежно від ціни і виробника, на всіх форумах і сайтах, де обговорюють електронні книжки, в один голос користувачі скаржаться на занадто «тендітний» екран. Дехто встиг за рік двічі-тричі поміняти екран, декому пощастило менше − деякі компанії не отримують запасних деталей для ремонту в сервіс-центрах.

Найпопулярнішими в Україні пристроями для читання електронних книг є Assistant, PocketBook, Sony, Prestigio, Amazon Kindle, хоча загалом продукцію такого роду випускають нині 34 виробники. Придбати такий гаджет можна в усіх обласних центрах України. До того ж, останнім часом ціни на електронні «читалки» дещо впали: можна знайти варіанти від 900 гривень. Виробники турбуються, аби пристрої читали всі формати тексту. У когось це виходить краще, як у PocketBook, а от на Wexler Book T7001 скаржаться − не розпізнає архіви, має труднощі з кодуванням у форматі txt, до того ж важко знайти прошивку. Пристрої постійно вдосконалюють, постійно випускають нові моделі. Цей продукт знайшов своїх шанувальників в Україні, проте оголошувати електронну «читалку» загрозою для паперової книжки зарано. «На паперову книжку ця поява не вплине ніяк. Купивши електронну, я не припинив купувати паперові, − ділиться думками поет Олесь Корж. − Українських текстів відносно багато в інтернеті, але читати нічого. Навіть якщо їх у мережі стане ще більше, все одно читати нічого буде».

При купівлі електронної «читалки» ви, скоріше за все, вже матимете якісь книжки, які встановив виробник. Дивно, але виробники чомусь не дуже зважають на те, кому і де

продають продукцію. «У новій книжці була якась російська класика, а от із українського – тільки «Енеїда». Її я залишив, а решту видалив», – скаржиться Олесь Корж, який придбав собі PocketBook301. Він говорить, що в основному знаходить ті твори, що хоче почитати, в інтернеті. Якщо ж немає оцифрованого варіанта, то доводиться купувати, здебільшого в американських інтернет-магазинах. «Коли активніше купуватиму електронні книжки за кордоном, то придбаю Amazon Kindle», – додає Олесь. Ця компанія дає можливість своїм клієнтам безкоштовно завантажувати тексти з власного сайта Amazon Whispernet, що є значною перевагою.

Тарасові Малковичу книжка PocketBook360 дісталася в подарунок від інтернет-магазину bookland, який визнав упорядковану Тарасом антологію «Сновиди» однією з визначних книжок Львівського форуму видавців 2010 року. І йому з готовими текстами пощастило дещо більше: окрім «Енеїди», з української літератури там були також «Гайдамаки» Тараса Шевченка, а ще по кілька книжок російською, англійською і французькою мовами. «Також тут є словник, але без клавіатури практична користь його невелика, бо поки намацаєш слово стрілочками, то вже й забудеш, що хотів знайти, – ділиться враженнями Тарас і додає: – Дуже задоволений тим, що текст можна обертати на 360 градусів!» Менеджер львівської книгарні «Є» Анастасія Левкова зазначає, що окрім інших зручностей електронної книжки, є ще така річ, як постійна зміна житла — в таких умовах важко мати велику бібліотеку, якщо вона не завантажена в один невеличкий пристрій.

Проте говорити, що електрона «читалка» підкорила серце українського читача, ще зарано. Та й із українськими текстами в інтернеті ситуація не найкраща – не так уже й багато електронних текстів українською мовою, якщо порівнювати з доступними іншомовними варіантами й аналогами. А українські видавництва чомусь не дуже поспішають паралельно із друкованим виданням запускати в продаж електронний варіант. Отже, тут уже питання часу і здатності видавництв прораховувати ситуацію на крок уперед.

➢ **Read the article. Make a rendering of this article according to the Plan (p. 40).**

ПОЗИТИВ ДЛЯ ВЧОРАШНІХ БЕЗПРИТУЛЬНИХ

Запорізька правда, 05.01.2018 Прес-служба БК "ФЕРРО-ЗНТУ"

Незабутнє свято з Дідом Морозом і Снігуронькою, новорічними подарунками та веселощами влаштували для вихованців Запорізького обласного притулку для дітей-сиріт громадська організація "Європейська молодь України" та баскетбольний клуб "Ферро-ЗНТУ".

– Усі наші діти ображені долею, – стверджує вихователька притулку Наталія Калістратова. – Коли вони потрапляють до нас, ми намагаємося зробити все, щоб дитина забула негативи, що робили її життя вдома нестерпним, а ті, кому дім іще нещодавно заміняла вулиця, відчули тепло домашнього затишку. Ці діти майже не бачили радощів у житті. Тому вони радо приймають гостей, люблять, коли їх залучають до ігор...

На думку голови обласної організації "Європейська молодь України" Катерини Коротченко, діти, що виховуються в таких притулках або інтернатах, потребують розуміння та уваги:

– Ми привітали їх із католицьким Різдвом і Новим роком, розповіли про Європу, щоб діти мали хоча б якесь уявлення про континент, на якому живуть.

Вчорашні безпритульні тепер мають уяву, як у різних країнах світу зустрічають новорічні свята. Діти взяли участь у цікавих конкурсах, отримали призи. Та, мабуть, найцікавішим для них стало спілкування із запорізькими баскетболістами. Гості зі свого боку

переконалися, що їхня допомога вихованцям притулку вкрай необхідна. Волонтери і баскетболісти "ФЕРРО-ЗНТУ" вручили дітям подарунки — солодощі та спортивний інвентар.

— Таких дітей обов'язково потрібно підтримувати, — вважає капітан команди Олександр Рибалко. — Їм було так весело, що ми теж поринули в атмосферу свята. Адже в кожного з нас є діти, і ми чудово розуміємо, що означає наш прихід для мешканців притулку. Гадаю, такі зустрічі треба зробити традиційними, адже цим дітям не вистачає батьківського тепла і ласки. Отже, ми спробували заповнити цю прогалину.

Серед баскетболістів "ФЕРРО-ЗНТУ", які відвідали притулок, був американський легіонер Річард Гуїнн. Він прибув не сам, а разом із дружиною і тещею, яка перебуває у них у гостях.

— У США багато подібних дитячих установ, — стверджує Річард. — Втім, суспільство має об'єднати зусилля заради того, щоб їх із кожним роком ставало менше завдяки усиновленню дітей. До проблем сирітства треба ставитися більш серйозно.

Річарда підтримала його дружина Малін:

— Кожен із нас зобов'язаний допомагати дітям, особливо тим, які позбавлені батьківської опіки. Ми спробували сьогодні їм подарувати частинку свята і надії на те, що в новому році станеться диво, і кожен з цих хлопчиків і дівчаток знайде свою сім'ю.

Георгій Кондрусевич, білоруський легіонер "ФЕРРО-ЗНТУ":

— Організаторам вдалося зробити для хлопців і дівчат таке свято, яке їм запам'ятається надовго. Я бачив, що вихованців притулку переповнювали позитивні емоції.

Вихованка обласного дитячого притулку Віка Рожкова не приховувала ці емоції:

— Мені дуже сподобалися всілякі цікаві ігри. Напевно, це найкраще свято в моєму житті! Ми наче тепло якесь відчули. Добре, що є небайдужі люди, які частку своєї любові нам сьогодні подарували.

Їй вторить Павлик Субота:

— Класне свято! Ми прикольно мапи розмальовували... Та найбільше сподобалося, як ми у баскетбол вчилися грати.

Кожен такий захід має важливий педагогічний аспект, переконані організатори свята. Приміром, дізнавшись про досягнення запорізьких баскетболістів, діти, не виключено, знайдуть для себе нові моральні орієнтири в житті.

— Популяризація спорту серед цієї категорії дітей має важливе значення. Наші гравці є прикладом для них, і після зустрічі з баскетболістами колишнім безпритульникам вже не здаватимуться цікавими ті розваги, до яких їх спонукало вуличне життя, — дійшов висновку тренер "ФЕРРО-ЗНТУ" Дмитро Щиглинський.

➢ **Read the article. Make a rendering of this article according to the Plan (p. 40).**

БАТЬКІВСЬКИЙ КОНТРОЛЬ В ОН-ЛАЙН РЕЖИМІ

Запорізька правда, 05.01.2018 Інна Лехман

Відтепер батьки перевірятимуть успішність навчання своїх дітей в Інтернеті. Таку можливість вони отримали завдяки веб-порталу "Запорізька обласна освітня мережа", який днями презентували в облдержадміністрації. Сайт з усіма даними про вчителів та їхніх вихованців розробили в рамках проекту "Єдиний освітній інформаційний простір".

П'ять років тому обласна влада поставила за мету комп'ютеризувати всі школи області, забезпечити їх якісним Інтернетом, а також створити єдиний інформаційний простір. Тепер ці плани втілилися у веб-порталі "Запорізька обласна освітня мережа", який спільно розробили фахівці Запорізької обласної академії післядипломної педагогічної освіти та харківської фірми "Нові знання".

Зараз близько десяти відсотків учителів області використовують на уроках інформаційно-комп'ютерні технології. Якщо цього року дисципліну "Інформатика" вивчають у дев'ятому класі, то в 2012 році ази комп'ютерної науки опановуватимуть у другому, − поінформував начальник управління освіти та науки Запорізької облдержадміністрації Олександр Вєрозубов. − Доступ до Інтернету мають 62 відсотки шкіл області. В окремих ЗОШ практикують електронне навчання. Так, наприклад, учні виконують завдання в мережі, а вчителі слідкують за всіма етапами їхньої роботи. Сподіваюся, що вже у жовтні цього року "Запорізька обласна освітня мережа" стане доступною всім школам області.

Над єдиним інформаційним простором у регіоні почали працювати два роки тому. Зусилля фахівців виявилися недаремними. Адже тепер уже діє автоматизована система з електронною базою даних, де можна знайти інформацію абсолютно про кожного вчителя й учня області. Більше того, тут містяться звіти педагогів, класні журнали й розклади занять. У майбутньому до новоствореного Інтернет-порталу збираються приєднатися профтехучилища та вузи області.

Як повідомив заступник керівника проекту "Нові знання" Анатолій Ковальцов, у загальноосвітніх закладах Запорізького краю найближчим часом установлять спеціальну програму "КУРС: Школа". В ній можна буде працювати і без Інтернету.

Таку програму розробили спеціально для того, щоб керівництво шкіл і вчителі не залежали від доступу до всесвітньої павутини. Вся інформація зберігається на центральному сервері, − пояснив принципи її роботи Анатолій Ковальцов. − Тепер усе просто: заходиш у мережу, заносиш у пошуковик ім'я школяра і на екрані з'являється вся інформація про нього. Зокрема, його оцінки з різних предметів. Наш проект зацікавив уже дніпропетровців і кримчан. Зараз пілотні дослідження комп'ютерних освітніх програм тривають у дванадцяти областях України.

"Запорізька обласна освітня мережа" працює на основі порталу osvita.org. Вона складається з трьох рівнів. На першому, базовому, містяться дані про школи, ліцеї, гімназії та колегіуми. Другий рівень називається "КУРС+". Тут можуть працювати представники районних і міських відділів освіти. А третій рівень "КУРС: Освіта" призначений для співробітників обласного управління освіти та науки.

Користувачі першого і третього рівнів можуть обмінюватися інформацією як в Інтернеті, так і за допомогою компакт-дисків та флеш-носіїв.

> **Read the article. Make a rendering of this article according to the Plan (p. 40).**

LANGUAGE AND DIVERSITY

by B. Comrie

Differences among Languages

We are all aware that different languages have different words for the same concept, as when English 'dog' shows up in Spanish as perro or in Japanese as inu. And we are all aware that different languages are pronounced in different ways, so that the strongly trilled 'r' of Spanish perro is alien to most varieties of English. But equally important is the fact that languages differ from one another in grammar.

A straightforward illustration of this can be seen by comparing the way in which different languages order the various parts of a sentence. In an English sentence, the usual order is for the subject to come first, then the verb, then the object. In Japanese, by contrast, the usual order is first subject, then object, then verb:

gakusei ga hon o katta.

student subj. book obj. bought

The student bought the book.

In Welsh, the usual order is for the verb to come first, followed by the subject, followed in turn by the object:

prynodd y myfyriwr y llyfr

bought the student the book

The student bought the book.

A few languages have the order object-verb-subject, exactly the opposite to English, e.g. Hixkaryana, spoken by some 400 people on a tributary of the Amazon River in Brazil:

toto yahosIye kamara

man grabbed jaguar

The jaguar grabbed the man.

These differences would surely be soon noticed by anyone involved to any depth with the languages in question. But there are other differences in grammar between languages that are much more subtle. Let us take the English sentence I saw you, and came here. The first part of the sentence (before the 'and') is a complete sentence in its own right − the subject of the verb 'saw' is overt, appearing as the word 'I'. But the second part of the sentence is not complete in itself; its subject is missing. However, as speakers of English we have no hesitation in interpreting the second part to mean 'I came here', and not to mean 'you came here', although there is no logical reason, other than the requirements of English grammar, that this second interpretation should be excluded.

Do all languages behave like English in this respect? No. In Dyirbal, an almost extinct Australian Aboriginal language of northeast Queensland, the sentence Ngadya nginuna buran, baninyu looks very much like the English sentence. Indeed, the first part of the sentence, before the comma, does mean 'I saw you'. However, the second part is interpreted to mean 'you came here', not 'I came here':

ngadya nginuna buran, baninyu

I you saw came here

I saw you and you came here.

Dyirbal is just as strict in insisting on this interpretation as English is in insisting on the other interpretation: Both languages have strict conventions that are followed by speakers of the language; it just happens that the conventions are different in each of these two languages.

Language Universals

If languages can differ from one another in these ways, one might ask: Are there any restrictions on the ways in which they can differ from one another? Are there some general properties that are common to all human languages? There are. For instance, many languages use differences in the order of elements to carry differences in meaning. In English, one difference between the statement The green parrot can speak Hixkaryana and the question Can the green parrot speak Hixkaryana? is a difference in the order of elements of this kind, more specifically inversion of the subject and the auxiliary verb. But no language is known to relate sentences by inverting the order of sentences of indefinite length (so that the question would appear as Hixkaryana speak can parrot green the?). Linguists believe that such a relation would violate constraints on humans' linguistic ability. In other words, while languages can be astonishingly different from one another − and this is why it is important for linguists to study languages of as many different types as possible − there are nonetheless features that unite all languages as different manifestations of the human language ability.

> **Read the article. Make a rendering of this article according to the Plan (p. 41).**

THE SOUNDS OF SPEECH

by M. Halle

Identifying Words

When we speak we say words and when spoken to we hear words. In normal discourse, however, we do not separate---the---words---by---short---pauses, but rather run one word into the next. Yet in spite of this we still hear utterances as composed of discrete words. Why should that be so?

A clue is provided by the fact that in order for us to hear the words, the utterance must be in a language we know; in utterances in a language we do not know we do not hear the words. Similarly,

when we hear a string of nonsense syllables, we cannot tell whether it is composed of one or of several words. Knowledge of language is therefore crucial.

In a way this is not surprising. Everybody who has studied a foreign language knows that learning the words is a major part of mastering the language. Knowing the words is not sufficient, but it surely is necessary. When we learn a word we store in our memory information that allows us both to say the word and to recognize it when said by someone else. And the reason we do not hear words when spoken to in a foreign language is that we have not learned them, we do not have them in our linguistic memory, i.e., in the part of our memory dedicated to language.

Speaking

A plausible account of an act of speaking might run as follows. Speakers select from their memories the words they wish to say. They then perform a special kind of gymnastics with their speech organs or articulators, i.e., with the tongue, lips, velum, and larynx. The gymnastics results in an acoustic signal that both the speaker and the interlocutors hear. Since in performing the gymnastics speakers do not pause at the end of each word, the words in the utterance run into one another. This model of speaking is represented graphically below:

Words in memory>>> Articulatory action>>> Acoustic signal

There is some evidence that when we hear speech the same process is activated but in reverse An acoustic signal strikes our ears; we interpret the signal in terms of the articulatory actions that gave rise to it, and we use this interpretation − rather than the acoustic signal itself − to access our memory.

Consider now the gymnastics that we execute as we pronounce the English words 'meet' and 'Mott'. In both words we begin with an action closing the oral cavity with the lips and end with an action by the tongue blade closing the oral cavity at a point in the anterior region of the hard palate. Between these two actions is an action of the tongue body: The tongue body is raised and advanced in 'meet', and lowered and retracted in 'Mott' without, however, closing the cavity. The production of these words is, thus, made up of distinct actions by three distinct articulators. The actions must, moreover, proceed in the order indicated: If the order of the three actions is reversed, different words are produced, viz., team, Tom. Facts of this kind motivate the hypothesis that the words we say are composed of discrete sounds or phonemes.

Words in Memory

As noted above, words are learned and are stored in our linguistic memory. If the words we utter are composed of discrete sounds, then it is reasonable to suppose that words in memory also consist of sequences of discrete sounds. Scientific study of language strongly supports this supposition although the evidence and argumentation are too complex to be given here.

In uttering a word we actualize the sequence of discrete sounds stored in memory as a sequence of actions of our articulators. Because, like other human actions, speaking is subject to limitations on accuracy, it is to be expected that there will be some slippage and that the discreteness of the sounds will be compromised to some extent in the utterance. In fact, X-ray motion pictures of speaking show that the actions of the articulators in producing a given sound do not begin and end at exactly the same time. This slippage, however, does not interfere with the hearer's ability to identify the words − i.e., to access them in memory. Inertia of the articulators is, of course, not the only factor in the failure of the speech signal to reproduce accurately various aspects of the word as represented in memory. Other factors are rapid speech rate and a variety of memory lapses.

In spite of the fact that burps, yawns, coughs, the sound made in blowing out a candle, and many other noises are produced by actions of the articulators, they are not perceived as sequences of phonemes, even though they may be indistinguishable acoustically and articulatorily from utterances of phoneme sequences. Not being words, these noises are not stored in the part of our memory that is dedicated to words. By hypothesizing that only items stored in the linguistic memory are composed of phonemes, we explain why burps, yawns, etc. are not perceived as phoneme sequences.

In sum, speech sounds are the constituents of words, and words are special in that only words are sequences of speech sounds.

UNIT 3: SPEAKING ACTIVITIES

TOPIC 3.1
GLOBALISATION

PRACTICAL TASKS WITH THE TEXT
❖ *Read the text and explain highlighted words.*
❖ *Compare this information and add new notions.*
❖ *Distinguish essential information, compare with your own attitude and make your speaking project according to this topic.*

Globalisation

We now communicate and share each other's cultures through travel and trade, transporting products around the world in hours or days. We are in a huge global economy where something that happens in one area can have knock on effects worldwide. This process is called globalisation.

What is globalisation?

Globalisation is the process by which the world is becoming increasingly interconnected as a result of massively increased trade and cultural exchange. Globalisation has increased the production of goods and services. The biggest companies are no longer national firms but *multinational corporations* with subsidiaries in many countries.

Globalisation has been taking place for hundreds of years, but has speeded up enormously over the last half-century.

Globalisation has resulted in:
- increased international trade
- a company operating in more than one country
- greater dependence on the global economy
- freer movement of capital, goods, and services
- recognition of companies such as McDonalds and Starbucks in *LEDCs*

Although globalisation is probably helping to create more wealth in developing countries – it is **not** helping to close the gap between the world's poorest countries and the world's richest.

The animation shows how wealth is distributed. Click on the income brackets to see where the richest and poorest countries are located.

Reasons for globalisation

There are several key factors which have influenced the process of globalisation:

• **Improvements in transportation** – larger cargo ships mean that the cost of transporting goods between countries has decreased. Economies of scale mean the cost per item can reduce when operating on a larger scale. Transport improvements also mean that goods and people can travel more quickly.

• **Freedom of trade** – organisations like the World Trade Organisation (WTO) promote free trade between countries, which help to remove barriers between countries.

- **Improvements of communications** – the internet and mobile technology has allowed greater communication between people in different countries.
- **Labour availability and skills** – countries such as India have lower labour costs (about a third of that of the UK) and also high skill levels. Labour intensive industries such as clothing can take advantage of cheaper labour costs and reduced legal restrictions in LEDCs.

Transnational corporations

Globalisation has resulted in many businesses setting up or buying operations in other countries. When a foreign company invests in a country, perhaps by building a factory or a shop, this is called **inward investment**. Companies that operate in several countries are called multinational corporations (MNCs) or transnational corporations (TNCs). The US fast-food chain **McDonald's** is a large MNC – it has nearly 30,000 restaurants in 119 countries.

The majority of TNCs come from *MEDCs* such as the US and UK. Many multinational corporations invest in other MEDCs. The US car company Ford, for example, makes large numbers of cars in the UK. However, TNCs also invest in LEDCs – for example, the British DIY store B&Q now has stores in China.

Factors attracting TNCs to a country may include:
- *cheap raw materials*
- *cheap labour supply*
- *good transport*
- *access to markets where the goods are sold*
- *friendly government policies*

Positive impacts of globalisation

Globalisation is having a dramatic effect – for good or ill – on world economies and on people's lives.

Some of the **positive impacts** are:
- *Inward investment* by TNCs helps countries by providing new **jobs** and skills for local people.
- TNCs bring **wealth** and **foreign currency** to local economies when they buy local resources, products and services. The extra money created by this investment can be spent on education, health and infrastructure.
- The sharing of ideas, experiences and lifestyles of people and cultures. People can experience foods and other products not previously available in their countries.
- Globalisation increases awareness of events in far-away parts of the world. For example, the UK was quickly made aware of the 2004 tsunami tidal wave and sent help rapidly in response.
- Globalisation may help to make people more aware of global issues such as *deforestation* and *global warming* – and alert them to the need for *sustainable* development.

Negative impacts of globalisation

Critics include groups such as *environmentalists*, anti-poverty campaigners and *trade unionists*.

Some of the **negative impacts** include:

• Globalisation operates mostly in the interests of the richest countries, which continue to dominate world trade at the expense of developing countries. The role of LEDCs in the world market is mostly to provide the North and West with cheap labour and raw materials.

• There are no guarantees that the wealth from inward investment will benefit the local community. Often, profits are sent back to the MEDC where the TNC is based. Transnational companies, with their massive *economies of scale*, may drive local companies out of business. If it becomes cheaper to operate in another country, the TNC might close down the factory and make local people redundant.

• An absence of strictly enforced international laws means that TNCs may operate in LEDCs in a way that would not be allowed in an MEDC. They may pollute the environment, run risks with safety or impose poor working conditions and low wages on local workers.

• Globalisation is viewed by many as a threat to the world's cultural diversity. It is feared it might drown out local economies, traditions and languages and simply re-cast the whole world in the mould of the capitalist North and West. An example of this is that a Hollywood film is far more likely to be successful worldwide than one made in India or China, which also have thriving film industries.

• Industry may begin to thrive in LEDCs at the expense of jobs in manufacturing in the UK and other MEDCs, especially in textiles.

Anti-globalisation campaigners sometimes try to draw people's attention to these points by demonstrating against the **World Trade Organisation**. The World Trade Organisation is an inter-government organisation that promotes the free flow of trade around the world.

http://www.bbc.co.uk/schools.shtml

DISCUSSION
✓ Whatch T-talks "The myth of globalisation" by Peter Alfandry.
✓ Answear the question "How to live in the area of globalization?"

TOPIC 3.2
ENGLISH AS A GLOBAL LANGUAGE

PRACTICAL TASKS WITH THE TEXT
❖ *Read the texts1 & 2 and explain highlighted words.*
❖ *Compare this information and add new notions.*
❖ *Distinguish essential information, compare with your own attitude and make your speaking project according to this topic.*

TEXT 1: BRITISH ENGLISH
The term British English is used by linguists to contrast the form of English used in Britain with American English, and also with Australian English, South African

English, etc. In broad terms, British English is English as used throughout the United Kingdom, but it is often more narrowly understood as the English of England, especially that of southeast England as used by the upper and middle classes. English people are rather possessive about their language and to them it is simply English. Other varieties are seen as modified, usually less acceptable forms.

Standard English

From the 15th century onwards standards of pronunciation and vocabulary gradually became established. In the 18th century there was a lot of discussion about 'correct' English, and Samuel Johnson's dictionary, published in 1755, came to be considered an authority on the correct use of words. *Dialects* (=forms of a language used in a particular region) were considered inferior to standard English, also called the Queen's / King's English or *BBC English*. Today, standard English is used by educated speakers and is taught in schools and to foreign students.

Standard English used to be associated with the accent (=way of speaking) known as *Received Pronunciation* (RP). It is often assumed to require RP, but it can be spoken with a variety of accents. Phonetic transcriptions of British English in dictionaries are usually based on RP. It used to be thought necessary for a person to get rid of their regional accent and speak RP in order to get a good job. Now, though many educated people use RP, others are proud to keep their regional accent.

Received Pronunciation is a way of pronouncing British English that is often used as a standard in the Teaching of English as a Foreign Language. The abbreviation RP is also used. The accent represented by the pronunciations in this dictionary is Received Pronunciation.

Regional English

Modern dialects have their roots in Old English or Middle English. The old East Midlands dialect developed into standard English, while others became the many regional dialects spoken today. Dialects are often characterized by use of non-standard forms such as double negative structures, e.g. I don't want none, dropped prepositions as in He's gone down the pub, or variant pronouns such as hisself and theirselves. Dialects are usually spoken with a regional accent.

Most British people can recognize **Cockney ['kɔknɪ]**, a London dialect of the working class. Grammatical variations include them as for 'those who' and double negatives. Characteristics of a Cockney accent include dropping the letter 'h', e.g. 'ouse for house, a feature shared by many urban accents, and pronouncing 'th' in words like think as /f/ not /θ/. A glottal stop /o/ replaces the Itl in words like water, and the /ei/ in mate is replaced by /ai/.

The northern Geordie ['dʒɔːdɪ] dialect shares many features with Scottish English. Speakers of **Scouse, [skaʊs]** a Liverpool dialect, tend to slur (=join) their words, as in gorra for 'got a or 'got to'. Words unique to the north include *gradely* (= excelfent) and *mardy* (= spoilt). A feature which usually identifies somebody as coming from the north is the use of /æ/ of instead of /aː/ in words like castle and bath. Urban dialects of the Midlands, e.g. **Brummie ['brʌmɪ],** share features with northern dialects.

The West Country is known for its distinctive rural dialects. Non-standard usages include I be for 'I am' and her says for 'she says'. Accents have *burred* (=rolled) 'r's, and 's' is pronounced more like 'z', as in Zummerzet for 'Somerset'.

Scottish dialect expressions that are well known to English people are aye for 'yes', wee for 'little', bairns for 'children' and I dinna ken for 'I don't know'. Scot-

tish pronunciation is noted for its burred 'r's and distinctive vowel sounds. Words like rice or tide are pronounced more like /reis/ or /teid/ than the standard /rais/ or /taid/ sound. Educated Scottish accents have features in common with RP.

In Wales, dialect usages include boyo for 'man' and look you for 'you see'. Well-known Irish dialect forms include would you be after wanting for 'do you want', and the repetition of a phrase at the end of a sentence, such as at all, at all. Welsh, Irish and some Scottish accents often have an attractive *lilt* (=rising and falling intonation pattern). These dialects and accents are sometimes made fun of.

In Britain there are many people whose families came from South Asia or the Caribbean. Younger people from these groups speak English as their first language, while some older people use it as a second language. Many have dialects and accents which are influenced both by their first language and by the dialect of the area where they now live.

The changing language

In the 1990s a new dialect. **Estuary ['estjuərɪ] English**, spread through south-east England. It developed from a combination of Cockney and RP, and was the result of the upward social movement of some Cockney speakers and a downward trend from RP by some middle-class speakers. Estuary English was adopted by some people as a feature of a new classless society. It can be heard in Parliament and on television though it seems less popular than originally, perhaps because many people find its accent unattractive. It has some of the glottal stops found in Cockney, and in words like hill the /i/ is replaced by /l/, so hill is pronounced /hll;/. Non-standard forms include the use of was for were, as in 'We was walking home', and variant prepositions such as off of, as in 'She got off of the bus'.

The spread of Estuary English provoked a strong reaction among people who believed that the standard of English was falling. Previously, there was a distinction between written English and the more informal spoken language. This has been reduced in recent years, with many books and newspapers using easier, more informal English to reach a wider group of readers.

Some people are also worried about the increasing influence of American English. Both written and spoken British English are today more aggressive and direct. But one development which most people welcome is the campaign to replace the difficult and obscure language used on official forms with plain English.

Britain has no language academy to set and enforce standards, though recently there have been calls for one to be set up. Others argue that rules *laid down* by such an organization would hinder the natural development of the language and would in any case probably be resisted by the public.

From: "A Guide of British and American Culture"
ENGLISH LEARNER'S DIGEST. 1, 2004

TEXT 2: ENGLISH AS A GLOBAL LANGUAGE

English is the first spoken language in the world. But it is the second after Chinese according to the number of speakers.

About 1/3 of the world speaks English. The English speaking people make about 380 mln. English is the language of international communication, of business, commerce, shipping, computering, finance and banking, management, politics, sports etc. It is 1 of the 6 languages used by the UNO (United Nations Organization).

English includes a wide range of varieties. It is spoken in about 60 countries on a regular basis.

English includes both *standard* and *non-standard varieties*, *regional varieties*, *typological varieties*.

According to its status English is used as:

1. The official language in UK, USA, Australia, New Zealand (Maori), Jamaica.

2. One of the official languages in Canada (another is French), in South Africa (another is Afrikaans).

English is also understood by a large part of population in:

- West Africa: Nigeria, Ghana, Cameroon.
- East Africa: Tanzania, Zambia, Kenya.
- South Asia: India, Pakistan.
- South-East Asia: Singapore, Malaysia, Hong-Kong.
- The Caribbean: Puerto-Rico.
- Japan.

CLASIFICATION OF ENGLISH

1) Status: official, 1 of the official, non-official
2) User: native, non-native
3) Territory: mainland varieties, overseas varieties
4) Type: English language (standard, non-standard), *pidgin*, *creole*, *lingua-franca*

ENGLISH									
Mainland varieties (1. Native varieties)					Overseas varieties (2. Non-native varieties)				
BritishE	E in Ireland	E in Cornwall	E in Manx	E in the Northern Isles	AmE	CnE	AuE	SafE	NZE
- E E - Welsh E - ScotSt E									
3. **Typological** varieties: pidgin, creoles, lingua-franca									

MAINLAND VARIETIES

The best form of English is called Queen's English = Standard English. It is used by the BBC, the government, the universities, etc. It is also called British English.

British English is used in England, Scotland, Wales. English spoken in England is called *English English*. English spoken in Wales is called Welsh English. English spoken in Scotland is called Scottish Standard English. English of England is principally different because it developed as a national homogenous structure in the 6th-17th c. besides GB, English in the British Isles is also spoken in Ireland (Eire), in Cornwall, in the Isles of Man, in the Northern Isles. The English language of Ireland is called Common Anglo Irish.

English has spread very quickly. From the linguistic point of view the spread of English resulted in the death of another *autochthonous languages* (in America, Australia). From the political point of view the spread of English resulted in

colonization and exploitation. Even today in a few multilingual and multicultural societies English is still the language of social elite.

TYPOLOGICAL VARIETIES

Pidgins. The word "pidgin" is a Chinese corruption of "business, affair". Pidgin is a kind of jargon which consists of English and another language arrangements. Pidgin is used in special social situations. It is a means of communication. Pidgin is a contact language. It is a result of interinfluence of 2 or more languages in contact (e.g. English and Australian Aboriginal languages; English, French and Indian Chinook).

Creole is a contact language. Within its history it can be accepted as a native language in the area it is spoken. It is native, but not Aboriginal.

Lingua-franca. In every country English is learnt. While learning foreigners still mind their native language. So the variety of English spoken by the Japanese (Russians, Indians) is the lingua-franca.

The main varieties of English differ in:
- Pronunciation
- Intonation
- Vocabulary
- Spelling
- Even a bit of grammar.

Pronunciation. British English is characterised by the so called RP (received pronunciation). It is a regionless accent. But it is marked socially. RP is used by the BBC, public schools. It is the accent of social elite. Only 3-5 % of the population of GB speaks RP.

Intonation. Welsh English is characterized by the so called singing tone. The affirmative sentences are pronounced like questions. Australian English is characterized by its *vowel shift* (good day – g'day; day /dai/; day-light /dai-lɔit/). Australian English has got a lot of names because of it specific pronunciation and lexicon (Aussie English, Australian, Orstrylian slanguage, antipodean English, Austral English – poetic name, Ockerism, Ocker English). These names demonstrate characteristic features of Australian pronunciation *elision* and stable assimilation (How much is it? – emma chisett).

Vocabulary. The greatest differences among the varieties is in vocabulary:

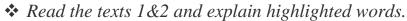| SafE	BrE	AmE	CnE	AusE
	toilet / lavatory	*restroom*	*lavatory*	*dunny*
bakky	*crazy*		*bushed*	*banana*
farm	*farm*	*ranch*		*station*

DISCUSSION

✓ Whatch T-talks "The most important world in the English language" by Dhvani Bhatia.
✓ Answear the question "How to learn English quickly?"

TOPIC 3.3
STRONG EMOTIONS. MIXED EMOTIONS. ADVERTISING AND EMOTIONS. EXPRESSING EMOTIONS ACROSS THE WORLD

PRACTICAL TASKS WITH THE TEXT

❖ *Read the texts 1&2 and explain highlighted words.*
❖ *Compare this information and add new notions.*
❖ *Distinguish essential information, compare with your own attitude and make your speaking project according to this topic.*

TEXT 1: What Does It Mean to Have Mixed Feelings?

Emotions can be classified into primary and complex. There are at least eight primary (or basic) emotions – interest, joy, distress, anger, fear, anxiety, surprise, and disgust – associated with a single facial expression. Primary emotions are universal and innate. We all tend to think this as we express "people everywhere are essentially the same." Smile is recognized in all cultures as a signal of happiness and social welcome, and weeping is a signal of sadness. The complex emotions include jealousy, guilt, shame, sympathy, pride, gratitude, and contempt. Complex emotions have cognitive content. For example, the emotion of envy is triggered by the thought of the possessions of others. Shame is a painful emotion responding to a sense of failure to attain some ideal state.

In mixed emotions, a person can feel sad and happy at the same time. These feelings tend to be contradictory. For example, in the movie "Life is Beautiful" in which a father seeks to keep his child's spirits up while they are in a concentrationcamp. Research showed that viewers experienced mixed feelings of happiness and sadness. Many young women who had just eaten a chocolate bar report a blend of joy and guilt. The sadness that follows a mother's death is often combined with guilt over a past failure to be sufficiently affectionate to the parentwhen she was alive. Nostalgia consists of the mixture of pleasure coming from the memory of something lived, and the pain caused by that event being permanently gone. Students graduating from college tend to feel both happy and sad.

Historically, philosophers have assumed that mixed emotions are derived from primary emotions. Psychologist Plutchikexplains this idea by drawing analogy between the perception of color and emotions. The primary pigment colors are red, blue, and yellow. The secondary colors, purple, orange, and green, are obtained by mixing two primary colors. Combining these few colors at different intensities produces millions of colors. Niether colors nor emotions are clear-cut cateogries with sharp boundaries. By mixing two or more emotions (e.g., happiness, sadness, fear or disgust) at different intensity levels, it is possible to create hundreds of terms representing the language of emotions.

For example, the mixture of joy and acceptance produces the mixed emotions of love. The blending of disgust and anger produces the mixed emotional state of contempt or hatred (hostility). Fear and anger give rise to Jealousy. Jealously stems

from our supicious that a third person might displace us in a relationship with someone we love. The combination of fear and anger also produce the feeling of urgency for closure (e.g., the preference for early action after September 11, 2001).

Which emotions will influence behavior? The strongest emotion gets action priority. For example, consider the mixed emotions in divorce. Husbands' reactions are often dominated by anger. A therapeutic goal in these situations is to help them recognize that some of their negative emotions may come from sadness, hurt feelings, and fear.

Some people believe they should have only one feeling toward someone (e.g., either like it or dislike). But very few people are so simple to have either positive or negative feelings. Accepting conflicting feelings is very important because it indicates that you are using more information. For example, when you focus on your partner's wisdom, you love her dearly, but when you think about the embarrassment she brings, you hate her. In this kind of attitude the profound positive and negative evaluations are directed at different aspects of the person. Changes in our attention (or thinking) lead to changes in emotional attitudes. Mixed emotions reflect how mature and intelligent we are and to recognize conflicting aspects of being human.

Mixed emotions can often be an important strategy in coping with negative life events (dealing with loss). Indeed, research suggests a link between mixed emotions and physical health. The ability to experience negative emotion alongside positive emotion enables individuals to find something positive in stressful situations. For example, when experiencing the loss of a loved one, allowing positive memories to be experienced alongside sadness could potentially lead to a healthier form of grieving. In other words, "taking good with the bad" may be a key to better coping and resilience.

https://www.psychologytoday.com/blog/
science-choice/201603/what-does-it-mean-have-mixed-feelings

DISCUSSION
- ✓ Whatch T-talks "How to manipulate emotions" by Timon Krause.
- ✓ Make some tips "How to control our emotions".

TOPIC 3.4
THE ROLE OF MEDIA AND ADVERTISING IN THE CONTEMPORARY WORLD. ADVERTISING AND EMOTIONS.

PRACTICAL TASKS WITH THE TEXT
- ❖ *Read the texts 1&2 and explain highlighted words.*
- ❖ *Compare this information and add new notions.*
- ❖ *Distinguish essential information, compare with your own attitude and make your speaking project according to this topic.*

TEXT 1: MASS MEDIA

It goes without saying that mass media has become part and parcel of any contemporary-society. *The press*, *the radio* and *television* play a very important part in the life of the society. They inform, educate and entertain people. They also influence the way people look at the world and make them change their views. As sociologists say news is not what happens, it is what you see or read about in mass media In other words, mass media plays a very important role in *moulding* public opinion. Millions of people watch TV and read newspapers in their spare time. The daily paper dominates family life at breakfast Most of people can't do without a newspaper in the underground or during the lunch break. Say, my family subscribes to Izvestiya and Komsomolka, because they are informative, interesting and objective. Pretty often I buy ... at the *newsstands*, as I'm interested in ...

TV also dominates the life of the family most of the time. It's needless to say that the TV set is not just a piece of furniture It is someone who is "one of the family. It is also a *habit-forming drug* impossible to resist. The radio is turned on most of the time, creating a permanent background noise. In fact it does not interfere with your activities I can easily listen to the radio while doing Maths, peeling potatoes or doing the washing up. Generally I'm not very keen on politics, but I do watch news and various commentary and discussions called forums. At a forum several authorities exchange views on social, economic and political problems, as well as on books of common interest. A number of sides is represented so that the listeners or the viewers could hear various opinions In fact such broadcasts are very popular with the Russian audience, as people are able to see their leaders, deputies and presidents.

Various radio and TV games, such as a *panel game* or a quiz programme also attract a large audience. During a radio panel-game people send questions to the studio to be answered by the members of the panel, who compete for the best results. I personally adore watching "Brain Ring", because I do believe that quick-minded intellectuals should be able to earn proper money. Besides, it's both exciting and educative.

It's no secret that some of the TV and radio stations are owned by big corporations, thus the owners can advertise whatever they choose. Very often the firms and joint *ventures* sponsor shows and programmes, thus giving common people a good chance to make a fortune or to win a valuable prize. I dare say that mass media stimulates science and progress. To advertise their goods commercial firms buy TV and radio time. So most of the up to-date goods, new inventions and technologies become popular and well known with the help of mass media. So mass media promotes quality and progress into our every day life. Of course advertising promotes business and benefits businessmen. However it annoys the general public. The play you are watching on TV may be interrupted several times by an appeal to use a new perfume or *detergent*, or drink a certain beer. And though we are used to everything being advertised, watching such programmes gives one a headache instead of providing relaxation. I would say that it's a great pity that such *immense* cultural possibilities of Russian mass media are used mainly for the purpose of selling more things. Some critics declare that advertising allows great commercial firms to pull the rest of the people down to their own intellectual level.

However it wouldn't be fair to say that our mass media do not try to raise the cultural level of the people or to develop their artistic taste. I'm generally too short of time to attend an exhibition or to go to the theatre, but 1 watch a play or a ballet on TV with great pleasure. Thus mass media can save us a lot of time, money and efforts, keeping people aware of what is happening in the world around us.

TEXT 2: THE ROLE OF ADVERTISING IN MEDIA

In the 21st century, media such as television, print and radio attract the public by imparting knowledge and awareness of products and services companies. Although costly, such avenues are the preferred mode of advertising. For instance, in 2010 General Motors, spent $4.2 billion on advertising, followed by Ford, which spent $3.9 billion. Companies rely on media to market their products and increase sales, as the media plays a significant role in advertising.

Awareness

An advertisement could alert you about new products that come into the market. It contains information about what the product is, what it does and why you should buy it. It brings to your attention where the product can be bought, how much it costs or who may use it; in terms of age and the *lethal effects* if used improperly.

Profits

Both print and broadcast media cover huge audiences at the same time. The subsequent effect on advertising is that it raises the rate at which the products or services being publicized sell. A well-executed advertisement prompts you to try out the goods by *purchasing* them. This, in turn, increases sales. Increase in sales translates into profits for the manufacturer.

Brand

Advertising popularizes brands. The media popularizes the brand by constant replay and in *print media*, through repetitive publication. Thus the target customers remember the brand and buy the product. For instance, the recognition of labels like Coca-Cola's is attributed to successful advertising.

Demand

Whether the form of media is print or broadcast, the target audience is large. Where the advertisement persuades and convinces the public about the goods offered or services rendered, more people will be inclined to purchase or go for the said services. The products already in the market get exhausted and the services crowded. There arises a *subsequent* demand for more products and services.

http://smallbusiness.chron.com/role-advertising-media-24611.html

Advertising is the concept to get the mass excited about product/service and *compel* them to purchase it. We can segregate various advertising medium into traditional and new age marketing strategies. The traditional modes of advertising are outdoor advertising, radio advertising, window display, newspapers and magazine ads, Television commercials, exhibitions, etc. Print, radio, and broadcasting mostly come in the category of traditional forms of advertising. The new age advertising includes Google ads, Youtube ads, e-mail marketing, call to action ads, etc. Mobile and online marketing form the new age marketing tactics.

Let us discuss the most influential media types in advertising

Direct Mail . Under this process mailing list is prepared to send Circular letters, folders, calendars, booklets and catalogues are sent to the customers. The audience is instigated to purchase the products / services through of course the interesting way of appeal. It contains detailed information about the product. The message should be attractive, exciting, and convincing.

E-mail Marketing. This method is an effective ways of online advertising. Through this process, you can reach out to your potential and existing customers. Keep them updated about your present activities, *acknowledge* their loyalty towards your brand, and keep a track of your customer base.

Online Ads. From YouTube to Facebook to Google, every social and digital platform displays advertisements. There are commercials that appear on YouTube, search engines' ads, Facebook ads, etc. And these ads are truly reaching the customers in today's time, thanks to the vast popularity of the social media.

Newspapers and Magazines. These are the earliest forms of press advertising. Even though we are living in the technologically advanced time, the daily newspapers are still very effective and powerful print medium of advertising. Before selecting a newspaper, you need to consider various factors such as coverage of the newspaper, its customer base, the cost of advertising etc. Magazines may be released weekly, monthly, or annual, or might follow another form of time management. Magazines ads are glossier, descriptive, and leave a lasting impression on the readers' mind. Various types of magazines cater to a different group of audience, for example, trade, economics, fashion, education, real estate, etc.

Radio Advertising. Radio advertising can be explained as word of mouth promotion at a superior extend. The advertising messages can be scripted in different *vernacular* languages. It covers a large number of audiences. It used to one of the most effective way of traditional advertising. Whoever used to possess a radio could get the message of products through radio ads.

Television Commercials. It has the advantages of sound and sight and *pictorial presentation* is more effective to connect with the customers. A powerful TV ad with a good script can leave an everlasting impression on the mind of the audiences. It is a costly medium no doubt but its mass appeal is high so is the reach.

Outdoor Advertising. This includes different media like posters, *hoardings*, banners, bus, train and tram advertising, etc. It catches the attention of a *passerby* and compels them to read it. The product might vary from real estate to a pen. It falls in the traditional form of advertising.

DISCUSSION
- ✓ Whatch T-talks "What if there was no advertising" by George Nimeh.
- ✓ Answear the question "Is it necessary to ban advertising?"

TOPIC 3.5
MONEY MAKES THE WORLD GO ROUND VS MONEY IS THE ROOT OF ALL EVIL

PRACTICAL TASKS WITH THE TEXT
- ❖ *Read the texts 1&2 and explain highlighted words.*
- ❖ *Compare this information and add new notions.*
- ❖ *Distinguish essential information, compare with your own attitude and make your speaking project according to this topic.*

TEXT 1: MONEY MAKES THE WORLD GO ROUND

It is common knowledge that money rules the world. Why does it and why do people need money – these are the questions everyone would like to answer.

What is money? Money is anything that is generally accepted by people in exchange for the things they sell or the work they do. Gold and silver were once the most common forms of money. For example, before paper and coins were introduced as permanent forms of paying, people used a variety of other objects to serve as money for selling goods. Examples of early forms of money are the following: rice (China), *dogs' teeth* (Papua New Guinea), small tools (China), *quartz pebbles* (Ghana), *gambling counters* (Hong Kong), shells (India), metal disks (first forms of money, Tibet), and quite a number of others. However, today money consists mainly of paper bills, coins made of various metals, and checking account deposits.

Each country has its own basic unit of money. In the United States, for example, the basic unit is the J. S. dollar. Canada uses the Canadian dollar. France the franc, Great Britain the pound sterling, and Russia the ruble. The money in-use in a country is called currency.

Money, in general, has three main uses. The first, and most important is a medium of exchange – that is, something people will accept for their goods or services. Without a medium of exchange people would have to trade their goods or services directly for other goods or services. If you wanted, for' instance, a car, you would have to find a car owner *willing* to trade. Suppose the car owner wanted a scooter in exchange for the car and you didn't own the scooter. You would then have to find something a scooter owner wanted and trade it for the scooter to give the car owner. This is what is called barter, and it can take much time. A modern, industrialized country could never function without a medium of exchange. The second use of money is that it serves as a unit of account. People state the price of goods and services in terms of money. In the United States, people use dollars to specify price, just as they use hours to express time and miles or kilometers to measure distance.

The third use of money is as a *store of wealth*. People can save money and then use it to make purchases in the future. Other stores of wealth include gold, jewels, paintings, real estate, stocks and *bonds*.

To be convenient, however, money should have several qualities. It should come in pieces of standard value so that it does not have to be weighed or measured every time it is used. It should be easy to carry so that people can carry enough money to

buy what they need. Finally, it should divide into units so that people can make small purchases and receive change.

In the past people used beads, cocoa beans, salt, shells stones, tobacco, and other things as money. But above all, they used such metals as *copper*, gold and silver. These metals made convenient, durable money.

Today, most money are paper money. The paper itself is of little value, but it is accepted in exchange. People accept pieces of metal or paper in exchange for work or goods for only one reason: they know that others will take the same metal or paper for the things they want. The value of money therefore results from the fact that everyone will accept it as payment.

As far as I am concerned, money is nearly the main option for people to communicate: they work for money, they go out to spend money, they sometimes make friends for money, they love, live and die for money.

Isn't that the fact, why we fantasize becoming millionaires? Just imagine: you have won a million dollars. What would your life have become? In two days your son comes home in a limousine, bringing his friends with him and they start going nuts in his room, your, minor 17-year-old daughter books a holiday to the exotic Jamasucro with her boyfriend and your wife buys a Buick... All the problems seem to have been taken away. You forget about the leaking roof and the broken sink – the only things that have been making your life miserable. "Honey, have you thought about our life, – you say to your wife, – what about the leaking roof? What about the broken sink? What about me?" "I haven't forgotten about you, – is the answer, – I have bought you a Rolls-Royce..."

And in a month you finish *penniless*, begging and borrowing every single, moment. Isn't it better to wake up with a customary headache, smile to yourself in the mirror, to the sun in the' sky remember about the leaking roof, forget about global problems and live your life: So does the money rule, the world? No question about it, it does. However, when you think of becoming a millionaire, stop for a moment and ask yourself why you are doing it. Do you actually want to realize how you could use a pile of money, or are you doing it for the excitement of thinking of being enormously rich?

TEXT 2: GETTING RICH QUICK

It started in the USA.

Quiz shows first became popular in the USA in the late 1950s, with radio and TV shows such as The $64,000 Question and Twenty-One pulling in huge ratings. But scandals about feeding correct answers to contestants (later the subject of the Robert Redford movie, Quiz Show) undermined the public's faith in the shows, and the TV quiz went into temporary decline – in the US at least. **With the growth of television in the '60s and 70s, the prizes gradually got bigger** – and the formats for the shows more *lavish* and imaginative.

Who Wants To Be a Millionaire?

A key breakthrough came with the British quiz, **Who Wants To Be a Millionaire?** which first appeared in 1998. The formula was simple – 15 multiple-choice questions of increasing difficulty, with the contestant in the hot seat having three lifelines if they're stuck – 'Phone a Friend', 'Ask the Audience' and '50:50', where the computer takes away two wrong answers, and leaves the correct answer and one remaining wrong answer. The big *prize money* that attracted viewers to the show was funded by an equally simple idea: would-be contestants paid a small charge to call telephone hotlines to enter their names for the show. These proved so popular that viewers had to phone dozens of times to stand any chance of appearing. **This ingenious formula proved so successful that the show has been sold to more than forty countries worldwide.** In fact, it's probably being shown somewhere in the world as you read this!

A serious mistake

John Carpenter became the first million *winner* on the American show in 1999 – but things haven't always gone according to plan. On the Thai version of the show, Lertlak Panchanawapron had exhausted her three lifelines by the fifth question when she was amazed to see the answer she thought was correct highlighted on her monitor screen. She picked it and continued choosing the highlighted answers until she had answered all fifteen questions, winning 1 million *baht* in the process. 'I didn't notice anything,' said the presenter. 'Just that she was very smart despite not having much education.' Unfortunately, the show's producers were more suspicious and Lertlak later confessed to noticing the highlights around the correct answers – the computer was mistakenly showing her the host's screen! After her winner's cheque had been returned, she was given another chance and failed on the fourth question. However, contestants have come up with other ingenious ways of reaching that *elusive* million.

DISCUSSION

✓ Read these articles and comment these issues "The easiest ways hot to get rich quickly".

✓ What the easiest way how to get money quickly could you add to this list?

Quiz Show

Broke backpacker wins $250,000

An English backpacker, who was so broke that he slept on a friend's floor, won $250,000 cash in a television quiz last night. Paddy Spooner, who has only a week left in Australia before his *visa expires*, scooped the biggest prize so far on Channel Nine's Who Wants To Be a Millionaire?

A self-described *'professional backpacker'*, Mr Spooner, 32, struck it rich by answering 10 multiple-choice questions. The final question which he answered correctly was to name the year in which the last *convicts* were transported to Freemantle: 1868. He decided to take the money when he didn't know the answer to the next question – worth $500,000 – which asked him to name the science field in which Australian Sir T.W. Edgeworth specialised: geology.

Mr Spooner borrowed a friend's phone to make 215 $1 phone calls before successfully registering for the show.

From lllawara Mercury 29/04/99

What do you mean 'it's only a game'?

The top prize remains elusive, but *Who Wants To Be a Millionaire?* contestant Paddy Spooner may have found a novel way to win the golden sum. Mr Spooner walked off with £250.000 following his appearance on the top British TV quiz show on Thursday night.

But he was no rookie. The 33-year- old backpacker from Hampshire had already pocketed a fortune on the Australian version of the show. In April last year, he made headlines on the other side of the world when he ==scooped== what was then the record prize of 250,000 Australian dollars. And given that Mr Spooner sees himself as a 'hemispheric commuter' who travels the world escaping from winter, there's a good chance he will soon pop up on the American version of the programme.

Clearly his grasp of general knowledge and doggedness – he called the *Who Wants To Be a Millionaire?* hotline 400 times before being selected – outline him as a budding quiz show professional.

BBC News 31/3/2000

Compensations

A, an American actor, once the star of a major (1) ***US cope show***, moved to London and started a career in the theatre as a writer and director when his TV career began to fade. When one of his plays appeared at a theatre, a reviewer in a newspaper claimed that it was 'without doubt the worst thing he had ever seen on the London stage'. The show (2) ***closed*** soon afterwards, and A decided to sue the newspaper. It emerged in court that the reviewer had not actually been present at the performance, but had relied on information supplied by (3) ***another journalist***. He had also claimed that the performance had been poorly attended, when in fact it had been (4) ***more than half full***. The reviewer's lawyer said his client apologized for the (5) ***inaccuracies*** in the article. The judge awarded A damages.

B, a man from California, was diagnosed with terminal lung cancer in his (1) ***fifties***. He had started smoking when he was 13, and had smoked (2) ***two packets*** of the same brand of cigarettes £ day for most of his adult life. He said that he had tried to stop (3) ***several times***, but resumed after those attempts failed. He claimed that he had been 'tricked into smoking' by the tobacco industry, which he said had made him think that cigarettes were (4) ***cool*** without making him (5) ***sufficient*** of the danger to his health. He sued the tobacco company in question, and was eventually awarded a sum of money by the court.

C, a rail worker employed as (1*) **a ticket collector**, had to sit in a ticket booth checking passengers' tickets as they left the platform. However, C, who weighed (2) 110 kgs and was 1 metre 82 cm tall, claimed that the ticket booth was (3) ***too small*** for him to work in comfortably. When he went off sick suffering from severe (4) ***pack pain*** he was sacked. C said the rail company had treated him unfairly because his working conditions were to blame for his poor health, and he sued his employers

for (5) **unfair dismissal** C eventually won his case and was awarded a sum of money in compensation.

D, a 26-year-old woman, was working as (1) *a dancer* when she met an elderly Texas oil tycoon. The man showered the young dancer with gifts and money, and three years later the couple got married. They were married for only (2) *18 months* before he died, aged 89, leaving an estate worth an estimated (3) $ *2 billion* D did not have a prenuptial agreement with her late husband and there was no mention of her in his will. However, she claimed that he had always said he would take care of her, and had promised to leave her (4) *half of his fortune.* This claim was contested by the man's son, who said he was the sole beneficiary of his father's will. He said that D had 'exploited' his late father and should receive (5*) northing*.
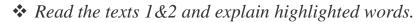
DISCUSSION
✓ Whatch T-talks "How yo become a Millionaire in 3 years" by Daniel Ally.
✓ Answear the question "How to become a millionaire in Ukraine?"

TOPIC 3.6
SELF-HELP. FITNESS. HOW DO YOU KEEP FIT?

PRACTICAL TASKS WITH THE TEXT
❖ *Read the texts 1&2 and explain highlighted words.*
❖ *Compare this information and add new notions.*
❖ *Distinguish essential information, compare with your own attitude and make your speaking project according to this topic.*

HEALTHY MODE OF LIFE. EACH MAN IS A CREATOR OF A TEMPLE CALLED THE HUMAN BODY

To begin with I'd like to comment on the ==metaphor== that compares our body to a magnificent temple. In fact, it is a hundred percent true. A human body is a perfectly organized creation with millions of ==blood vessels==. It has an extremely powerful engine that pumps gallons of blood every day. A human brain is a fantastic mind machine. It contains around 100 billion cells, equal to the number of stars in the Milky Way.

Nowadays people are getting more and more concerned about the food they eat, about the air they breathe and the way they look and feel. They begin to comprehend that staying active as you get older gives you more energy and helps to stave off illness. Nowadays we are offered a wide range of sport facilities to achieve general fitness.

From my own experience I ban say that some of my friends are simply hooked on aerobics, shaping, bodybuilding. I must admit that professional sportsman is

always a pleasure to look at: he doesn't smoke or drink alcohol, he keeps to a healthy avoiding junk food and always takes regular hours.

Absolute beginners should start with some basic mobility exercises to get them moving. All sports should be made a part of a weekly routine. Regularity and moderation are two basic rules. However, we shouldn't forget that it might be appropriate to get the doctor's approval before. In fact everybody chooses an activity that appeals more to him." From my point of view, swimming is an excellent exercise. It doesn't strain the muscles as the water supports the body weight. It also helps flexibility, *stamina*, and heart and lung capability. Cycling is wonderful for balance. In fact you can practice it both indoors and outdoors on a stationary bike.

Yoga is also an ideal option. It's mostly due to the fact that both your body and your mind benefit from yoga classes, as it tones the muscles and relieves tension. I would also like to draw your attention to the fact that recent research shows that just an hour's *brisk walk* every day maintains perfect fitness and wards off such diseases as asthma, arthritis, back aches and insomnia.

As a youth I'd say that the greatest way to combine pleasure and fitness is dancing. Pretty much like jogging or hiking it is one of the best ways to boost heart, muscles and lungs. It improves self-control and coordination. Doctors say that, a twenty minutes session will give the heart a safe level of protection.

So all these exercises combined with healthy food will inevitably provide a person with a healthy body and a peace of mind.

DISCUSSION
- Read these articles and comment these issues. What are the most essential problems of future generation?

Alcohol and Youth Facts

• Alcohol is a leading cause of death among youth, particularly teenagers. It contributes substantially to adolescent *motor vehicle crashes*, other traumatic injuries, suicide, *date rape*, and family and school problems.

• Every day, on average, 11,318 American youth (12 to 20 years of age) try alcohol for the first time, compared with 6,488 for marijuana; 2,786 for cocaine; and 386 for heroin.

• Alcohol is by far the most used and abused drug among America's teenagers. According to a national survey, nearly one third (31.5%) of all high school students reported hazardous drinking (5+ drinks in one setting) during the 30 days preceding the survey.

• Children who are drinking alcohol by 7th grade are more likely to report academic problems, substance use, and *delinquent* behavior in both middle school and high school. By young adulthood, early alcohol use was associated with employment problems, other substance abuse, and criminal and other violent behavior.

• Young people who begin drinking before age 15 are four times more likely to develop alcoholism than those who begin drinking at 21. More than 1,700 college

students in the U.S. are killed each year – about 4.65 a day – as a result of alcohol-related injuries.

Teen Smoking Statistics

Many kids first try *tobacco* by age 11. This article talks about how gender and race affect teen smoking statistics and takes a look at what some of the alternative forms of smoking devices teens are using and how they affect teenage health. Teen smoking is a very real issue today. Even though the teen smoking statistics from the Centers for Disease Control (CDC) report that teen smoking is down from the 1990s, the rate of smoking amongst teens has remained fairly steady since 2002. Indeed, with smoking coming back into vogue in the movies, and with alternative types of teen smoking, it is unlikely that teen smoking statistics will drop off dramatically anytime soon.

Teen smoking statistics – Gender and race

When it comes to *cigarettes*, gender does not play a significant role in teen smoking. About 28 percent of high school students report using some kind of tobacco (including smokeless tobacco). 23 percent of all high school students reported smoking cigarettes – the number roughly equivalent between boys and girls. When it comes to teen smoking statistics and teen *cigar* use, though, the numbers change to reflect gender differences. 19 percent of male students report using cigars, while only 9 percent of female students do. Smokeless tobacco (spit) also shows some gender differences. Spit is more popular amongst teen boys (14 percent) than it is amongst teen girls (2 percent). Interestingly, teen smoking stats indicate that, white students (25 percent) are more likely to smoke than black students (11 percent). Hispanic / Latino students were the second most likely group to smoke (22 percent), and Asians had the same rate as black high school students.

Teen Smoking Statistics - Alternatives

There are different alternatives to teen smoking with cigarettes. These different forms are much less popular than cigarettes, but they are *gaining in use*. One of the reasons that they are gaining in popularity is because there is misinformation that *kreteks*, *bidis* and *hookahs* are less dangerous to one's health than cigarettes. This just isn't true. But the persistent rumors are having an effect:

• 2 percent of high school students smoke kreteks (also known as clove cigarettes).

• 3 percent of high school students smoke bidis (flavored cigarettes).

• 3 percent of high schools students use a hookah, or some other pipe in teen smoking.

It is important to note that many of these "alternatives" to regular cigarettes actually have higher amounts of some toxins, and can be more dangerous to ones health. Some information about the health effects of alternative teen smoking methods:

• Kreteks can result in 20 times the risk of abnormal lung function when compared with non-smokers.

• Bidis require three times as many *puffs* as regular cigarettes because of how thin they are. They also increase the chance of some cancers, chronic bronchitis and heart attack as compared to non-smokers.

• Hookah teen smoking can increase the chance of aspergillus (a lung disease), tuberculosis and helicobacter (which is a cause of ulcers in the stomach) due to the fact that the hookah is shared around.

According to teen smoking statistics, many teenagers start using tobacco by the age of 14. It is important to start talking with your kids about smoking well before the age of 10, since many have their first experience with tobacco by age 11. Experts recommend that you start warning your kids about the dangers of tobacco by the age of five or six.

http://www.bbc.co.uk/schools.shtml

DISCUSSION
✓ Whatch T-talks "How healthy living nearly killed me" by AJ Jacobs.
✓ Answear the question "Are you ready to be healthy?"

TOPIC 3.7
HOW YOU COME ACROSS. POLITE SOCIAL BEHAVIOUR.

PRACTICAL TASKS WITH THE TEXT
❖ *Read the texts 1&2 and explain highlighted words.*
❖ *Compare this information and add new notions.*
❖ *Distinguish essential information, compare with your own attitude and make your speaking project according to this topic.*

TEXT 1: How to Be Polite in 20 Different Countries

Wordsmith. Lana likes to play with words and punctuation marks, arranging them into aesthetically-pleasing shapes that tell stories.

If you've done any traveling at all, you're likely quite aware that customs and etiquette differ from one culture to another: what may be perfectly innocuous in one place may be hideously offensive in another, and vice-versa. Granted, even if you haven't traveled at all, you're probably aware of the fact that certain types of behavior aren't exactly acceptable in other countries: belching at the table may be a sign of gratitude in some places, but in most areas of North America and Europe, such a display will earn you a fair bit of ire. Whether you plan on traveling to any of the places listed below or just doing business with a foreign client, it's important to educate yourself on the standards of politesse and etiquette beforehand – the last thing you want to do is offend someone with any ignorant, boorish behavior. Here's how to be polite in 20 different countries:

Japan. When dealing with Japanese clients, be sure to dress fairly conservatively, and make sure that you bow lower than they do upon meeting them. Accept gifts with both hands (and open them later, not in front of the giver), and never blow your nose at the dining table. Avoid asking and answering direct questions: it's better to imply rather than ask, and to answer with vagueness during conversations.

Sweden. Keep personal distance and don't touch people when you talk to them. Ensure proper table manners, never discuss religion or politics, and try to maintain a level of quiet dignity. Silences during conversations are not considered uncomfortable, and it's better to be a bit quiet, rather than overly verbose. When dining out, don't drink before the host offers a toast, and don't get drunk.

Mexico. When meeting others, women should initiate handshakes with men, but all people should avoid making too much eye contact; that can be seen as aggressive and belligerent behavior. If sharing a meal with others, keep your elbows off the table and try to avoid burping at all costs. Keep your hands off your hips, and make sure you never make the "okay" sign with your hand: it's vulgar.

Kenya. When greeting someone older or of a higher status than yourself, grip their right wrist with your left hand while shaking it; it's a sign of respect and deference. Do ask questions about their health, family, business etc. before getting to major topics, as skipping these niceties is seen as impolite. If sharing meals, do not begin eating until the eldest male has been served and starts to eat.

Jordan. Keep your voice low and quiet when conversing with others, as that is seen as being mature and respectful. Be aware that people will speak to you at a closer distance than you may be used to, and you may be touched on the arm or shoulder during conversation. Polite jokes are acceptable, as is inquiring about family members. Never show the bottoms of your shoes.

Germany. Much like Scandinavian people, Germans tend to be reserved and polite. Ensure that handshakes are firm, and always address people with Mr. or Mrs. followed by their surname ("Herr" or "Frau" if you're confident that you'll pronounce them well). Decent table manners are of great importance, and be sure to say "please" and "thank you" often.

China. Be generous with saying "thank you" when someone does anything from pouring you tea to offering you a gift, and if or when you receive a gift, take it with both hands. If someone makes a comment about your weight / appearance / idiosyncrasy, try not to take it as offensive: it's merely an observation on their part.

Barbados. Years of British rule in Barbados established a high degree of politesse, so be sure to greet people as Mr ./ Mrs. / Miss and say "please" and "thank you" often. Formal table manners are a must, as is modest dress anywhere but at the beach. Avoid discussing religion and politics, and stick to neutral-yet-friendly topics of conversation with others.

Pakistan. Be sure to dress modestly (especially if you're female), and if you go out for a meal, eat with your right hand; the left is considered unclean. Sit on your left hand if you need to, but keep it away from your food. Don't show anyone the bottom of your shoe, and try not to touch anyone with your feet.

France. Be sure to say "please" and "thank you" often, and always thank people for their time. If you need help at a shop, apologize to the staff for bothering them with a question, and be sure to thank them before you leave. Make sure that you chew with your mouth closed during meals, don't speak when your mouth is full, and for goodness' sake, don't slurp anything!

Korea. Don't be offended if a Korean woman merely nods instead of offering her hand to shake, and don't extend yours to her. Never touch a Korean person while talking to them (unless you're on *very* friendly terms), and maintain a respectable distance: personal space is rather vital. Try to avoid talking too much during meals, and offer to pay even if you know that the other party is treating you.

Argentina. This is another country in which people will lean in close when they speak to you, and touch you often during a conversation. Pulling away is considered rude and "cold", so be prepared to sacrifice your own personal space for the sake of social courtesy. Maintain strong eye contact, and don't put your hands on your hips.

The Netherlands. Shake hands with everyone, ensuring that you smile and make eye contact while doing so. Make appointments for meetings and social functions well in advance (like, a couple of weeks in advance), and be punctual when you show up. Feel free to bring gifts such as chocolate or flowers when visiting people.

Russia. Turning down an alcoholic drink is considered terribly offensive in Russia, so it's a good idea to fortify yourself with some greasy food before heading out for a meal with Russian or Ukrainian clients. Don't smile at strangers or they'll think you're deranged, and when paying for items, place your money on the counter rather than trying to hand it directly to the cashier.

Canada. Canadians are (for the most part) polite, respectful, and fairly reserved people. It's important to remember social niceties such as saying "please" and "thank you" when dealing with them, and if you open doors for people and offer firm handshakes, you're sure to stay in the good books. When ordering food or drinks, never begin with "I want … ," as it's considered rude and ignorant to do so.

Italy. Dress formally and respectably in churches and upscale restaurants, and ensure that your table manners are impeccable. Be punctual, always be generous with social niceties, and under no circumstances should you ever be drunk in public. Say "please" often, and if possible, try to make at least a bit of an effort to learn a few Italian words and phrases.

Nepal. It's best to dress modestly when traveling around Nepal, and if you end up exchanging gifts with others, never do so with your left hand. When it comes to sharing meals, use utensils so you avoid contaminating anything with implements that may have touched your mouth, and take care to remove your shoes upon entering someone's home, or a temple.

Israel. Greet people with a warm handshake and ready smile, and invite them to address you by your first name. Don't be offended if someone shows up 15 to 20 minutes late, or if they take phone calls during your meeting with them. If asked personal questions, answer with generalizations. If you're male, don't speak to another man's wife if she hasn't been introduced to you.

The U.K. Like in Canada, people in the United Kingdom tend to be fairly polite and reserved. Possibly more so. Be very courteous in your speech, never address anyone by their given name unless invited to do so (always address them as Mr. / Mrs. / Miss followed by their surname to begin with), and ensure that you use proper table manners when sharing meals.

Brazil. Smile often, don't be afraid to touch others during conversation, and be generous with the "thumbs-up" sign. Avoid the "okay" gesture (it's offensive), and if you eat a sandwich, use a napkin to hold it rather than your bare hands. Don't use a toothpick without covering your mouth with your free hand, and if you're going to wear a tiny string Speedo on the beach, be sure to strut around in it.

https://www.lifehack.org/articles/communication/how-polite-countries.html

DISCUSSION
- ✓ Whatch T-talks "Welcome to the New Etiquette" by Susan Callender.
- ✓ Answear the question "Do you know about this new etiquette in Ukraine?"

TOPIC 3.8
LIVE AND LEARN. TEACHING

PRACTICAL TASKS WITH THE TEXT
- ❖ *Read the texts 1&2 and explain highlighted words.*
- ❖ *Compare this information and add new notions.*
- ❖ *Distinguish essential information, compare with your own attitude and make your speaking project according to this topic.*

TEXT 1: CHOOSING A CAREER

Many students don't have much time to spend in career planning during their degree course.

Choosing a career involves 4 stages:
- Self awareness
- Opportunity awareness
- Decision making
- Talking action

The first stage of Career Choice is self awareness. This involves looking at your SKILLS, VALUES, INTERESTS and PERSONALITY and analysing where your strengths and *weaknesses lie*. This is important both in choosing the right career and also for success in applications and interviews where you will find many questions which test whether you have been through this process. Once you have done some preliminary self analysis, the next stage is to gather information on the opportunities open to you. While making a decision, talk to graduates already working in your chosen career area. Of course, the other important part in making decisions is

discussing it with other people. Friends, family and tutors can all play an important part here.

Many people think they know the right way to go about *picking an occupation*, but they often wind up choosing a career that is unsatisfying. Choosing a career is an involved process and you should give it the time it deserves. Career planning is a multi-step process that involves learning enough about yourself and the occupations which you are considering in order to make an informed decision. When choosing a career, it makes perfect sense to choose one that is related to what you enjoy doing in your spare time, if you so desire. In addition people tend to become very skilled in their hobbies, even though most of the skill is gained informally.

Every year, especially during milestone years, i.e. the beginning of a new decade, there are numerous articles and books that list what 'the experts' predict will be *'hot jobs'*. It can't hurt to look at those lists to see if any of the careers on it appeal to you, but you shouldn't use the list to dictate your choice. While the predictions are often based on *valid data*, sometimes things change. Way too often what is hot this year won't be hot a few years from now. In addition, you need to take into account your interests, values, and skills when choosing a career. Just because the outlook for an occupation is good, it doesn't mean that occupation is right for you.

While *salary* is important, it isn't the only factor you should look at when choosing a career. Countless surveys have shown that money doesn't necessarily lead to job satisfaction. For many people enjoying what they do at work is much more important. However, you should consider earnings, among other things, when evaluating an occupation.

Some people suppose that having once chosen a career you'll be stuck in it forever. Not true. If you are unsatisfied in your career for any reason, you can always change it. You'll be in good company. Many people change careers several times over the course of their lifetimes. Even if you change your career your skills will not go to waste. Your skills are yours to keep. You can take them from one job to another. You may not use them in the exact same way, but they won't go to waste.

There is a point that if my best friend (or sister, uncle, or neighbor) is happy in a particular field, I will be too. Everyone is different and what works for one person won't necessarily work for another, even if that other person is someone with whom you have a lot in common. If someone you know has a career that interests you, look into it, but be aware of the fact that it may not necessarily be a good fit for you.

Choosing a career is a great start, but there's a lot more to do after that. A *Career Action Plan* is a road map that takes you from choosing a career to becoming employed in that occupation to reaching your long-term career goals.

Of course there is little one can do to learn about an occupation without actually working in it. While first-hand experience is great, there are other ways to explore an occupation. You can read about it either in print resources or online. You can also *interview* those working in that field.

Throughout our careers, we encounter many situations when we could benefit from *unbiased* advice. We may be in the process of choosing a career, deciding whether or not we should change careers or jobs, re-entering the workforce, job

hunting, or recovering from a job loss. We come to the realization that this is an overwhelming process and we want and need some help.

1. Give the definitions to the following words from the text:
awareness, application, interview, preliminary, occupation, milestone, overwhelming

2. Answer the following questions.
1. What stages are involved while choosing a career?
2. Why is it important to analyse where your strengths and weaknesses lie?
3. What is career planning?
4. Where from can you get the information about 'hot jobs'?
5. Does money necessarily lead to job satisfaction?
6. Is it possible to change the career if a person is not satisfied?
7. What is a Career Action Plan?
8. Is it possible to explore an occupation?

DISCUSSION
✓ The most important factors that influence choosing a career.
✓ What is the starting point in the future career?
✓ Do we always have equal chances to choose a career?

TEXT 2: THE PROFESSION OF A TEACHER

Difficult, wonderful, exhausting, fun, stressful, *enlightening*, rewarding beyond compare: That's what you hear when you ask veteran teachers what their job is like. Then, when you ask veteran teachers if they would choose the same career if they could live their lives over, the answer is usually yes.

Teaching requires enormous patience, and there is no ready-made formula for good teaching. Studies on effective teaching demonstrate that there are nearly as many successful styles as there are successful teachers.

But there are some qualities in good teachers on which nearly everyone agrees:

Candidates for teaching should be: Among the highest academic performers; *Well versed* in the subjects they teach; Knowledgeable about how to teach; Able to use different strategies; Interested in ideas; Committed to teaching and learning; *Eager* to make a difference in students' lives

Every teacher must develop the characteristics of a *professional and model professionalism* every day. Speaking about the main elements of professionalism the main three categories should be indicated: attitude, behavior and communication. Addressing these areas can help any teacher to develop a stronger sense of professionalism.

Attitude is everything! A positive attitude is an essential component of professionalism. Beginning at the *dimpliest level*, teachers cannot let their personal lives interfere with their professional attitude. Even when having a bad day, a teacher still needs to maintain a positive attitude and not a bad mood on the students. A

professional needs to push away outside concerns or distractions and focus on the task at hand.

One of the best things a teacher can do is to love his or her students. It is so important for students to know that their teachers care for them. A professional doesn't view his or her profession as just a job, but rather sees it as a calling that is all about *caring for children*. The ability to make personal connections with students is an identifiable trait of a successful teacher. It's easy to fall into the trap of focusing on the negative. Every job and profession has its ups and downs, and a true professional focuses his or her energy in a positive way. This calls for the attitude of assertiveness. When a teacher sees that something is not working well, he or she needs to take action and seek solution.

Risk taking is another element of a professional attitude. There can be no accomplishment without taking some risk. A professional should be willing to take risks and try new things, and thus avoid falling into a rut and becoming *stagnant*.

An attitude of confidence is another key component of professionalism. Lack of confidence can lead to social errors and unprofessional behavior. Teachers must know and trust themselves and their abilities.

An attitude of initiative is also important element. Professionals set goals for themselves and their students. They know what they want to achieve. One of the first signs that prove that teachers are becoming more professional is that they begin to take initiative, rather than wait to be told what to do.

Lastly, effective teachers need to commit themselves to being lifelong learners, because real professional has a continuing growth plan to achieve competence and strives continuously to raise the level of each new group of students.

One more category is behavior. A professional is defined not by the business a person is in but by the way that person does his or her business. Preparedness, one behavior associated with professionalism, is an important focus in the current standards movement that require that the teacher should know the subject matter and can teach it effectively so students can learn, teachers should know the content and methodology of what they teach. Teachers need to be prepared to teach the content of their lessons, as well as be prepared with the proper materials and resources. Many beginning teacher underestimate how much time proper planning and preparation *entail*. The sooner they understand this, the better.

Punctuality is another critical behavior associated with professionalism. It is critical that the teachers arrive on time, whether it is for the start of the school day or for picking up the students from a special class.

Professionals, metaphorically, live in the *glass houses*; they are under constant scrutiny and are held to the highest moral and ethical standards. Teachers, expected to be role models for their students, must carefully examine how their behavior, both in and out of the classroom, might make an impression on others. A teacher's actions and influence as a role model can either help or harm others. Just a *hint* of any impropriety can both ruin a teacher's reputation and leave students disappointed and confused.

Like it or not, people are often judged by their appearance. A professional is expected to dress in a respectable manner. While the level of formality has declined

in many professions, many types of clothing still are considered inappropriate in professional settings. Clothes that are too provocative, casual or *sloppy* are inappropriate. Body piercing, tattoos and other bold fashions are often looked upon unfavorably. Teachers are encouraged to err on the side of formality, rather than to dress in casual or contemporary fashion. A teacher should look like a teacher, not one of the students. University or school is not the place to make wild fashion statements or to dress in provocative ways.

Being able to discern the types of topics that are appropriate for conversation is an important quality of professional behavior. It is recommended for teacher to avoid responding to inappropriate questions and ones that are too personal. In conversations, they also should avoid interrupting others and should think before they speak.

Respect – the act of displaying a high regard for students. A professional respects all others, even when that respect is not returned. As a role model for appropriate behavior, a teacher always must show respect to colleagues, parents and students. A professional treats everyone with dignity.

Numerous facets of communication impact professionalism. Among these are collaboration, cooperation, support and encouragement, and participation in learning communities, as well as basic modeling of *proper language usage*. Collaboration is one of the core propositions of accomplished teaching. Building good, strong relationships is part of being a professional. Teachers no longer can go into their classroom, shut the door and do their own things. The changing nature of schools calls for teachers to collaborate with others and work effectively as a team toward common goals. *Collaboration* is essential for meeting the needs of all the students.

Teaching is hard work, and a little encouragement goes a long way. It is important for teachers to edify and support one another, to have opportunities to share their triumphs and tragedies. As professionals, teachers must focus on cooperation rather than competition. Real professionals consult and help one another.

A professional should sound like an educated person, always using proper speech and grammar. Here again, teachers need to be appropriate role models for students.

Becoming truly professional is a lifelong challenge. Professionalism is a process more than an outcome – a way of encountering new students and new classroom problems and of finding meaning and solution to them as you grow. Educators play a significant role in enhancing the professionalism of the teaching field by demonstrating these characteristics in their own professional lives.

PRACTICAL TASKS WITH THE TEXT

1. Give the definitions to the following words from the text.

professionalism, distraction, trait, assertiveness, accomplishment, scrutiny, impropriety, sloppy, to err, appropriate, collaboration, to edify, encountering.

2. Answer the following questions.

1. What standards should the real teacher respond to?

2. What are the main elements of professionalism?

3. How does real professional view his profession?

4. Why positive energy is so important for teachers?

5. What is risk taking in the teaching profession?

6. Why the lack of confidence can lead to social errors and unprofessional behavior?

7. Why preparedness is so important for teachers?

8. What is the role of respect in profession of a teacher?

9. Why is collaboration one of the core propositions of accomplished teaching?

10. What is professionalism?

DISCUSSION

✓ The biggest challenges that teachers and the teaching profession face.

✓ Why do teachers have so little voice in policy matters where we might assume they have a lot of expertise?

✓ Appropriate behavior of a teacher. The future of the teaching profession.

TOPIC 3.9
TASTE. STYLE ICONS

PRACTICAL TASKS WITH THE TEXT

❖ *Read the texts 1&2 and explain highlighted words.*

❖ *Compare this information and add new notions.*

❖ *Distinguish essential information, compare with your own attitude and make your speaking project according to this topic.*

Text 1: THE 50 GREATEST FASHION QUOTES OF ALL TIME

It can be difficult to articulate the power of style and fashion through words, but these icons managed to do so with quote-worthy, inspiring words of wisdom to live by. From the greatest fashion designers to legendary models and stylists, get inspired by these 50 quotes that will never go out of style.

"Fashion is part of the daily air and it changes all the time, with all the events. You can even see the approaching of a revolution in clothes. You can see and feel everything in clothes." – **Diana Vreeland**

"Don't be into *trends*. Don't make fashion own you, but you decide what you are, what you want to express by the way you dress and the way to live." – **Gianni Versace**

"One is never *over-dressed* or *under-dressed* with a Little Black Dress." – **Karl Lagerfeld**

"What you wear is how you present yourself to the world, especially today, when human contacts are so quick. Fashion is instant language." – **Miuccia Prada**

"I firmly believe that with the right footwear one can rule the world." – **Bette Midler**

"You can have anything you want in life if you dress for it." – Edith Head

"I like my money right where I can see it hanging in my closet." – **Carrie Bradshaw**

"Fashion is about dressing according to what's fashionable. *Style* is more about being yourself." – **Oscar de la Renta**

"I think there is beauty in everything. What 'normal' people perceive as ugly, I can usually see something of beauty in it." – **Alexander McQueen**

"Style is something each of us already has, all we need to do is find it." – **Diane von Furstenberg**

"Fashion is the armor to survive the reality of everyday life." – **Bill Cunningham**

"When in doubt, wear red." – **Bill Blass**

"I don't design clothes. I design dreams." – **Ralph Lauren**

"Fashions fade, style is *eternal*." – **Yves Saint Laurent**

"Anyone can get dressed up and glamorous, but it is how people dress in their days off that are the most intriguing." – **Alexander Wang**

"How can you live the high life if you do not wear the high heels?" – **Sonia Rykiel**

"In difficult times, fashion is always outrageous." – **Elsa Schiaparelli**

"Clothes mean nothing until someone lives in them." – **Marc Jacobs**

"You gotta have style. It helps you get down the stairs. It helps you get up in the morning. It's a way of life. Without it, you're nobody. I'm not talking about lots of clothes." – **Diana Vreeland**

"Fashion is very important. It is life-enhancing and, like everything that gives pleasure, it is worth doing well." – **Vivienne Westwood**

"You can never take too much care over the choice of your shoes. Too many women think that they are unimportant, but the real proof of an elegant woman is what is on her feet." – **Christian Dior**

"Fashion is what you're offered four times a year by designers. And style is what you choose." – **Lauren Hutton**

"The dress must follow the body of a woman, not the body following the shape of the dress." – **Hubert de Givenchy**

"I always find beauty in things that are odd and imperfect, they are much more interesting." – **Marc Jacobs**

"Fashion you can buy, but style you possess. The key to style is learning who you are, which takes years. There's no how-to road map to style. It's about self expression and, above all, attitude." – **Iris Apfel**

"Style is a way to say who you are without having to speak." – **Rachel Zoe**

"Trendy is the last stage before *tacky*." – **Karl Lagerfeld**

"People will stare. Make it worth their while." – **Harry Winston**

"Elegance is elimination." – **Cristóbal Balenciaga**

"Shoes transform your body language and attitude. They lift you physically and emotionally." – **Christian Louboutin**

"Style is the only thing you can't buy. It's not in a shopping bag, a label, or a price tag. It's something reflected from our soul to the outside world – an emotion." – **Alber Elbaz**

"In order to be irreplaceable one must always be different." – **Coco Chanel**

"We must never confuse elegance with *snobbery*." – **Yves Saint Laurent**

"Fashion is like eating, you shouldn't stick to the same menu." – **Kenzo Takada**

"Playing dress-up begins at age five and never truly ends." – **Kate Spade**

"Elegance is not standing out, but being remembered." – **Giorgio Armani**

"The hardest thing in fashion is not to be known for a logo, but to be known for a silhouette." – **Giambattista Valli**

"I want people to see the dress, but focus on the woman." – **Vera Wang**

"We have this saying, Christy and I. We don't wake up for less than $10,000 a day." – **Linda Evangelista**

"I make clothes, women make fashion." – **Azzedine Alaïa**

"What's my style is not your style, and I don't see how you can define it. It's something that expresses who you are in your own way." – **Iris Apfel**

"Over the years I have learned that what is important in a dress is the woman who's wearing it." – **Yves Saint Laurent**

"Whoever said that money can't buy happiness, simply didn't know where to go shopping." – **Bo Derek**

"Girls do not dress for boys. They dress for themselves, and of course, each other. If girls dressed for boys, they'd just walk around naked at all times." – **Betsey Johnson**

"I don't do fashion. I am fashion." – **Coco Chanel**

"The joy of dressing is an art." – **John Galliano**

"Luxury is the ease of a t-shirt in a very expensive dress." – **Karl Lagerfeld**

"Being well dressed hasn't much to do with having good clothes. It's a question of good balance and good common sense." – **Oscar de la Renta**

"A little bad taste is like a nice *splash of paprika*. We all need a splash of bad taste – it's hearty, it's healthy, it's physical. I think we could use more of it. No taste is what I'm against." – **Diana Vreeland**

"The best things in life are free. The second best are very expensive." – **Coco Chanel.**

Text 2: FOR MEN, THE STYLE ICON IS DEAD

There was a time when giants of style walked the Earth. That time is now over.

The *iconic man* of style – think of Steve McQueen, or Paul Newman, or the young Miles Davis – is as dead as the dinosaur. You are probably objecting already: David Beckham, you say. Jay-Z, you say.

But it is no use insisting that an alligator is a tyrannosaurus. The resemblance ends with the scales.

To see the difference, consult your fantasy life. As an adult man – a person with more or less defined tastes, professional *endeavours*, and experience – do you want to live your life in the mode of Jay-Z, or McQueen? Of Beckham, or Miles? In which mould would you cast your partner? The would-bes are beautifully dressed. They are

men of great style. They are not, however, ideals after which a grown-up can sincerely (even if hopelessly) aspire.

This hard reality raises philosophical and historical questions: what was it that made the style icons of the 20th century what they were, and which meteorite drove them to extinction?

I would divide the old icons into stars and artists. The stars, such as McQueen and Newman (and, to my mind, Peter O'Toole and Cary Grant), were about physical energy and sexual presence. The clothes that they wore were important, but only because they displayed inner illumination to best effect. McQueen's clothes, with a few exceptions – those suits in The Thomas Crown Affair, for example – consisted of simple and close-fitting sportswear. Sweaters and *turtlenecks*, snug T-shirts and white tennis shoes. But he turned these basic American things into symbols of an assertive, competent, *striving masculinity*.

The artists, from Miles Davis to Samuel Beckett – Jimi Hendrix and David Bowie go here too, I think – were all creators in the 20th-century mode. They were defined in large part by the *rejection* of classical or bourgeois conceptions of aesthetic or intellectual achievement in favour of greater spontaneity and authenticity. They were iconoclasts before they were icons. Their clothes are in one sense irrelevant, because it is the work that matters. But they were also absolutely relevant, because the work was not just changing music or literature but the whole way we approach life, right down to what we wear.

My guess is that two factors killed the style icons. First is a social change that has been much in the news in the past year, but has been brewing for much longer than that: a change in the ideal of masculinity. The political or professional destruction of *sexual pests* and *predators*, and the rewriting of the rules of sexual engagement, speak to a rethink of male sexual attractiveness – which is to say, male sexual power. I will not add more ink to the oceans that have been spilled on this, except to note the obvious: putting a male movie star on a pedestal has become a very tricky business.

The second factor has been noted in other contexts. The *idol-smashing* of the arts in the past century turned in short order into a sprawling industry whose product was authenticity for the masses. This machine has long been wildly profitable – and burdened by obvious ironic contradictions. It is now, for anyone even moderately self-aware, beyond parody. This has several implications. One is that people who might have become icons have become entrepreneurs instead. Yes, Beckham has style. He also has a *cologne* brand and a line of knitwear. If authenticity is part of an icon's magic, *monetisation* is *disqualifying*. Tom Ford is brilliantly dressed, and he can aspire to outfit an icon. He can never be one.

The rest of us, as we seek after style, are left without new heroes to guide us. Attempts to pretend otherwise, published periodically in the likes of GQ or Vanity Fair, make depressing reading. Clooney, Elba and Westbrook are not going to lead men to style's promised land. In the 21st century, this is not the only area in which we have been left without heroes, and hardly the most important. We will just have to figure it all out for ourselves. This may even prove to be a useful exercise.

Style Icons: The Women Who Changed
The Face Of Fashion WORLDWIDE!

It's quite easy to list the names of women who inspire us ==fashion-wise==, however, if you have a mental note of your fashion icons and any of these women are not a part of it-well, that's next to impossible! Harpers Bazaar honours women both past and present who have changed the fashion game over the years and we at Complete Fashion couldn't agree more. *"In our new series, BAZAAR.com honors the women – past and present – who have had a lasting and profound impact on our beloved industry. We chose women across eight categories: designers, fashion icons, models, editors, imagemakers, businesswomen, beauty gurus and new media. Whether through ground-breaking designs, inspiring style, iconic photographs, powerful editing, or becoming the face of a decade, these are the women we can thank for what modern in fashion means today."* The original style chameleon, Marlene Dietrich frequently transformed her style under the spotlight. She was one of the first women to be photographed wearing a ==*full tuxedo*== in the 30s, which contrasted her blonde wavy locks. Other photographs show her wearing ties, ==*bulky*== blazers, or feminine midi skirts and lush furs. She opened the public's eyes to ever-changing fashion and the fact that women can wear mens' pieces and still be elegant. The original style chameleon, Marlene Dietrich frequently transformed her style under the spotlight. She was one of the first women to be photographed wearing a full tuxedo in the '30s, which contrasted her blonde, wavy locks. Other photographs show her wearing ties, bulky blazers, feminine midi skirts and lush furs. She opened the public eye to ever-changing fashion and the fact that women can wear mens' pieces too – and still be elegant.

Audrey Hepburn

The chic actress was a major fashion influencer – particularly when she partnered with Hubert de Givenchy and Edith Head for films like Funny Face and Sabrina. She popularized a straight, black-cropped pant, boatneck tops, and comfortable slip-on loafers and flats designed by none other than Ferragamo. She made Holly Golightly an icon in the film Breakfast at Tiffany's, a fashion favorite forever. The chic actress was a major fashion influencer – particularly when she partnered with Hubert de Givenchy and Edith Head for films like Funny Face and Sabrina. She popularized straight, black-cropped pants, boatneck tops, and comfortable slip-on loafers designed by none other than Ferragamo. She made Holly Golightly an icon in the film Breakfast at Tiffany's, a fashion favorite forever.

Jackie Kennedy Onassis

When Jackie O became the First Lady of Fashion in the '60s, she influenced millions of women with her style. The simple ==*shifts*==, ==*pillbox hats*==, elegant scarves worn over her hair, oversized sunglasses, and ==*peacoats*== inspired all generations of women to take note – women everywhere still sport the "Jackie O" look today.

When "Jackie O" became the First Lady of Fashion in the '60s, she influenced millions of women with her style. The simple shifts, pillbox hats, elegant scarves worn over her hair, oversized sunglasses, and peacoats inspired all generations of women to take note. Women everywhere still sport the "Jackie O" look today.

Jane Birkin

Jane Birkin defined a new era of *full-on gamine chic*, mixed with a touch of insouciance, wearing flared jeans, simple knits, delicate jewelry, white tees, and short minis. Her style has always been proof that casual can and always will be stylish when done in the right way. In 1984, Hermès created the now infamous Birkin bag in her honor. Jane Birkin defined a new era of full-on gamine chic, mixed with a touch of insouciance, wearing flared jeans, simple knits, delicate jewelry, white tees, and short minis. Her style has always been proof that casual can and always will be stylish when done in the right way. In 1984, Hermès created the now iconic Birkin bag in her honor.

Princess Diana

The obsession with Princess Diana of Wales' fashion sense was observed around the world. When she wed in the '80s wearing a huge, fluffy white wedding dress with leg of *mutton style sleeves*, brides across the globe followed suit. Her *off-the-shoulder gowns*, always worn with some form of pearls, raised eyebrows in the tabloids, but the rest of the *world mimicked* her style. Before her divorce, she put British-based fashion on the map, wearing labels such as Catherine Walker, Bellville Sassoon, and Gina Fratini. The obsession with Princess Diana of Wales' fashion sense was observed around the world. When she wed in the '80s wearing a huge, fluffy white wedding dress with leg-of-mutton style sleeves, brides across the globe followed suit. Her off-the-shoulder gowns, always worn with some form of pearls, raised eyebrows in the tabloids, but the rest of the world mimicked her style. Before her divorce, she put British-based fashion on the map, wearing labels such as Catherine Walker, Bellville Sassoon, and Gina Fratini.

Michelle Obama

As the nation's first lady, Michelle Obama has inspired generations of women to support American fashion. She's been known to favor the up-and-coming American designers who match her *aesthetic*, such as Jason Wu, Narciso Rodriguez, Tracy Reese, Rachel Roy, and Thakoon over the larger fashion houses like Carolina Herrera, Alexander Wang, or Ralph Lauren. As the nation's first lady, Michelle Obama has inspired generations of women to support American fashion. She's been known to favor the up-and-coming American designers who match her aesthetic, such as Jason Wu, Narciso Rodriguez, Tracy Reese, Rachel Roy, and

Thakoon over the larger fashion houses like Carolina Herrera, Alexander Wang, or Ralph Lauren. Kate Middleton The Duchess of Cambridge shaped fashion in an unexpected way when she came into the spotlight, mixing high fashion with cheap picks. She has championed British labels such as Alexander McQueen, Alice Temperley, and Jenny Packham, but also wears reasonably priced pieces by Zara, Whistles, and Reiss, making her a style icon for the masses. When Kate Middleton wears High Street fashion, it's almost sure to sell out. The Duchess of Cambridge shaped fashion in an unexpected way when she came into the spotlight, mixing high fashion with cheap picks. She has championed British labels such as Alexander McQueen, Alice Temperley and Jenny Packham, but also wears reasonably priced pieces by Zara, Whistles, and Reiss, making her a style icon for the masses. When Kate Middleton wears High Street fashion, it's almost sure to sell out. GETTY Kim Kardashian She's the ultimate argument for the intersection of celebrity and fashion. The world has watched Kim Kardashian's style evolve through *trial and error*, and she's landed on the best dressed list for good reason. With a body that real women can relate to, ladies across the globe want to *emulate* what she's wearing – whether it is one of her *trademark bandage dresses* or Balmain straight off the runway. She's taken the traditional body ideal of fashion and completely turned it on its head. She's the ultimate argument for the intersection of celebrity and fashion. The world has watched Kim Kardashian's style evolve through trial and error, and she's landed on the best dressed list for good reason. With a body that real women can relate to, ladies across the globe want to emulate what she's wearing – whether it is one of her trademark bandage dresses or Balmain straight off the runway. She's taken the

traditional body ideal of fashion and completely turned it on its head.

Lady Gaga

Lady Gaga is known for her out-of-this world fashion, from donning raw meat on the red carpet to arriving at the 2011 Grammys in an egg. She's not afraid to push boundaries, and fashion sense has caught the attention of designers ranging from Donatella Versace to the late Alexander McQueen. Her "little monsters" all over the world look up to her as a style icon as she inspires them to find their own fashion narrative.

Robert Armstrong JANUARY 18, 2018

DISCUSSION
- ✓ Whatch T-talks "You are what you wear" by Christina Dean.
- ✓ Answear the question "How you can present your style?"

TOPIC 3.10
LIVE AND LET LIVE. FAMILY.

PRACTICAL TASKS WITH THE TEXT

❖ *Read the texts 1&2 and explain highlighted words.*
❖ *Compare this information and add new notions.*
❖ *Distinguish essential information, compare with your own attitude and make your speaking project according to this topic.*

TEXT 1: THE FAMILY IS ONE OF THE MASTERPIECES

A vocabulary defines a family as "people who are closely related." Psychologists usually refer to a family consisting of mother, father and their children, who are either twins or siblings, as a nuclear family. Some of them are one-parent or *single parent families*. They, usually call all the family including aunts, uncles, nephews, cousins, nieces, grandparents, daughters- and sons-in law as an extended family. George Orwell (1903-1950) wrote that he came from a "stuffy Victorian family, with not many black sheep in it but with all its cupboards burstling with skeletons (family secrets). It has rich relations who have to be *kow-towed* to and poor relations who are horribly sat upon, and there is a deep conspiracy about the source of income. It is a family in which the young are generally thwarted and most of the power is in hands of irresponsible uncles and *bedridden* aunts. Still it is a family". To my mind there is no exact definition, what a family is. It is definitely a fabulous phenomenon, cemented by blood, which is thicker than water. It is really a masterpiece and as every genius creation of I humanity it is immortal. Its roots date back to prehistoric times, and it has made a long way from *polygamy* to *monogamy*. Like a real masterpiece it constantly changes preserving its essence. Prehistoric mothers used to be as caring, over-protective and ambitious about their adorable *offsprings* as all today's mothers are.

Most of families start with marriages, which are said to be made in heaven. 'Ancient philosopher Dio-genes (the Cynic) said, "Marriage is the greatest earthly happiness when founded on complete *sympathyra*." Like every masterpiece this highly personal matter is strictly controlled and supported by law. Young people nowadays are to understand that it is not enough to promise to love and cherish each other, it is important to realize that they have taken a big step both legally and financially by deciding to get married. A husband is entitled to a married-man's allowance, and both husband and wife can claim tax relief. They start sharing common property and if they decide to split up they will both have to start a divorce proceeding. If they have children and decide to separate they will have to agree who gets the custody over their children and set the proposed arrangements for children to meet both parents. In fact, it is such a fragile social organization that a slight error can cause unpredictable consequences. Crime statistics shows that 70% of the murderers, maniacs, muggers and *misfits* are products of the broken families.

As it often happens to a masterpiece too much perfection can spoil it. Sometimes the parents believe that their critical comments would encourage their children to greater efforts. Sadly they have exactly the opposite effect. After a number of

criticisms the child looses not only his interest in creating, but a great deal of his confidence. So being an ideal parent is a very delicate task demanding tact, patience and diligence. A wise parent remembers that it is all too easy to be destructive while attempting to be constructive. Of course, parents must point out mistakes for progress to be made. Yet acid comments designed to improve performance can unintentionally increase anxiety and *undermine* achievement.

Every masterpiece is born in pain, so it would be a mistake to think that a happy family doesn't face any problems. However, clever and understanding parents are always ready to experiment, and find the way out. For example, the teenagers are very radical in their opinions. Anything less than fulsome praise is likely to provoke hostility and *alienation*. A clever parent will show how excited he is by his child's originality and search for ways to take it further. In this connection, a humorous story by Emma Bombeck called "Convenient Hearing" inevitably comes to my mind. Her son used to ignore all the comments and she tried to communicate with him through homemade posters J and stickers refusing to hear his questions as well.

The fantastic thing about family ties is that it always *stirs* the best feelings in people. Everybody craves for a happy family dinner for Christmas. Crestfallen *orphans* dream about generous loving mothers. *Prodigal sons* return to support their helpless parents, bound; to bed. Most *flirtatious wives* turn out to be the best nurses, when their husbands get seriously ill. For example, Pierce Brosnan, who plays passionate womanizers in most of his films turned out to be a most loving and daring husband giving all possible care and comfort to his wife Cassy Harris, ill with cancer and his three children. Another American, celebrity Arnold Scwarzenegger has changed his image of Conan, the Destroyer and Terminator and now stars in such films as "Last Action Hero" (1998), "Jingle Bells"', "Kindergarten Cop (1990), and "Junior" (1994). The man who made millions of dollars and delighted, his huge army of fans by brutally *slaughtering* an estimated 275 people on screen in the 80s was rather relishing the prospect of happy family life in-his palatial estate overlooking the ocean in Pacific Palisades! He announced in public that he doesn't want to expose his children to violence and gore. He wants to make movies that he can take his kids to see.

To finish with, I'd like to say that there are times in our lives, when everything seems to be going badly. We all have problems we can't cope with. We feel depressed and dispirited and suffer from acute anxiety and despair. We *moan and groan* and think we are losers and failures. A fatherly manly hug or a mother's loving embrace can really restore you from the ashes. Then I hear my Mom's favourite words: "You are a Fallible Human Being "and understand that even if |the whole world turns its cold shoulder on me, there'll still be a family to turn to for love, compassion and understanding. And as every great masterpiece the family will remain in your soul forever.

Fewer marriages, more divorces

The number of marriages that took place in the EU-27 in 2007 was 2.4 million, while around 1.2 million divorces were recorded in the same year. The crude marriage rate, in other words the number of marriages per 1 000 inhabitants, was 4.9, and the crude divorce rate was 2.1.

The crude marriage rate in the EU-27 declined from 7.9 per 1 000 inhabitants in 1970 to 4.9 in 2007, an overall reduction of 38 %. Over the same period, marriages became less stable, as reflected by the increase in the crude divorce rate from 0.9 per 1 000 inhabitants in 1970 to 2.1 in 2007. When considering the increase in the divorce rate it should be noted that national laws did not allow divorce in several countries until recent decades; thus, the increased number of divorces in the EU-27 may be, in part, due to divorces occurring in Member States where divorce was not previously possible.

Table 1 shows that in 2009 the crude marriage rate was highest in Cyprus (7.7 per 1 000 inhabitants) and Poland (6.6); the lowest crude marriage rates were reported by Slovenia (3.2) and Bulgaria (3.4).

The lowest crude divorce rates were recorded in Ireland (0.8 per 1 000 inhabitants in 2007) and Italy (0.9 in 2008). A number of other southern Member States also recorded relatively low crude divorce rates, including Slovenia (1.1) and Greece (1.2). The highest crude divorce rates were recorded in Belgium (3.0 per 1 000 inhabitants in 2009), ahead of Lithuania and the Czech Republic (both with 2.8).

A rise in births outside marriage

The proportion of live births outside marriage continued to increase across the EU-27, reflecting a change in the pattern of traditional family formation, where parenthood followed marriage. Children born outside of marriage may be born to a couple in a non-marital relationship (for example, cohabiting couples) or to a single mother.

In the EU-27 some 37.4 % of children were born outside marriage in 2009, while the corresponding figure for 1990 was 17.4 %. The share of extramarital births has been on the rise in recent years in almost every Member State. Indeed, extramarital births accounted for the majority of live births in 2009 in Estonia, Sweden, Bulgaria, France and Slovenia. Greece (6.6 %) and Cyprus (11.7 %) were less affected by this trend.

DISCUSSION
- ✓ Read these articles and comment these issues.
- ✓ Why do a lot of people prefer to be married and some of them adore to be single?
- ✓ Is it a good when children are brought up by single-parent family?

TEXT 2: GENERATION GAP: ILLUSION OR REALITY

A **generation gap** is a popular term used to describe wide differences in cultural norms between members of a younger generation and their elders. This can be defined as occurring when older and younger people do not understand each other because of their different experiences, opinions, habits and behaviour.

The term first came into prominence in Western countries during the 1960s, and described the cultural differences between the Baby Boomers and their parents. Although some generational differences have existed throughout history, during this era differences between the two generations grew significantly in comparison to previous times, particularly with respect to such matters as musical tastes, fashion, drug use, and politics. *The disparity* may have been magnified by the unprecedented

size of the young Baby Boomer generation, which gave it unprecedented power, influence, and *willingness* to rebel against societal norms.

1920s. During what was known as the 'Roaring Twenties' a large generation gap occurred due to the older generation having just fought in the war finding it inappropriate that the younger were out at dancehalls and listening to jazz music.

The 1960s saw several examples of generational differences. For example, Rock music and soul music, popular among youth, were mostly detested by their elders. Parents frequently viewed long hair on young males as a shocking act of rebellion against societal norms. Traditional sexual mores were crumbling under the weight of the sexual revolution. Drug use increased among young people, and many youths *"dropped out"* into the hippie counterculture. Although these examples do not apply to all young people, the differences were pervasive enough to cause significant *friction* in society.

Baby Boomers had a strong sense of generational identity during this period. A common catchphrase was "don't trust anyone over 30." This sentiment was also expressed by The Who, in their anthem "My Generation," in which the narrator sang, "Hope I die before I get old."

In the 1980s, and even more so the 1990s, many have made note of a widening rift between Baby Boomers and *Generation X*, with the latter often accusing the former of having "sold out" their 1960s-era ideals and the former *advocating* a moral crackdown on the latter's allegedly wild, undisciplined behavior. This theme became an important element in what some commentators have labeled the Culture Wars.

In both instances, another generation is often seen as standing in between the two engaged in argument, either identifying with both sides' assertions or neither. In the 1960s, the Silent Generation was frequently described as the group filling this role, with the Baby Busters occupying a similarly intermediate position in the more recent Baby Boomer-Generation X *feud*.

The MTV Generation, known also as a cusp generation could also be considered a generation gap, being the bridge between the fall of Generation X from the late 70s up until the mid 90s, the early stage of *Generation Y*. Young adults who are now entering their prime from their 20s to 30s are noted for their disillusionment in regards to their place in a Generation Y-dominated society and a post-Generation X authoritative media.

Fantastic opportunities are sure to be part of the Futuristic Generations future but deciding which one to pursue and which once to bypass will be a difficult choice.

Generational differences fuel much of current social and political tension in Western Europe and the United States over *globalization*, nationalism and immigration. Older Americans and Western Europeans are more likely than their grandchildren to have reservations about growing global interconnectedness, to worry that their way of life is threatened, to feel that their culture is superior to others and to support restrictions on *immigration*. This generation gap is less pronounced in Eastern Europe and is virtually nonexistent in Asia, Africa and the Middle East. Nevertheless, Americans and Western Europeans of all ages are less likely than people in other parts of the world to tout their own cultural superiority and are less wary of foreign influence. Throughout the world, there is a tension in opinion brought on by the push and pull of globalization. Strong majorities in all regions believe that

increased global interconnectedness is a good thing. But globalization is more popular among the youth of the world. Everywhere but Latin America, young people are more likely than their elders to see advantages in increased global trade and *communication*, and they are more likely to embrace "globalization".

While most citizens of the world long to preserve their own national identities and to protect their cultures from foreign influence, majorities everywhere agree on the importance of children learning English or, in the case of the U.S. and Britain, on the necessity for children to learn a foreign language.

Generational differences on language training suggest that, while older Americans and Western Europeans are quite worried about foreign threats to their way of life, they still place great value on developing the *language skills* necessary to cope with the broader world. Fully 42% of US senior citizens completely agree that children need to learn a foreign language. Only 29% of those under the age of 30 feel that strongly about language training. In France, 68% of those ages 65 and older completely agree that kids need to learn English to succeed in the world today. Only 44% of those ages 18-29 feel that strongly. The age gap is equally wide in Britain and less pronounced in Germany and Italy.

In Eastern Europe, the generational difference on this issue runs in the opposite direction. Young people are much more strongly committed to the idea of learning English than the older generation. Overall, 53% of Eastern Europeans under the age of 30 completely agree that children need to learn English to succeed in the world today. Only 29% of those ages 65 and older feel the same way.

In Latin America, overwhelming majorities of all ages agree about the importance of learning English. Only in Mexico do young people place much greater value on language training than do their elders. In Asia, there is similarly widespread agreement among all age groups about the need to learn English. The *lone* exception is Japan, where 75% of those ages 65 and older completely agree that it is important for kids to learn English, while only 45% of those ages 18-29 completely agree.

As the result we can say that the concept of the generation gap became the most prevalent in the 1960s during the cultural revolution when the values and beliefs of the younger generation were considered *drastically* different from those of their parents. While the generation gap was said to have *diminished* slightly during the 1970s and 1980s, the generation gap began to broaden once again starting in the 1990s when adolescents were seen to be more disconnected from society; more cynical or negative about people and institutions than previous generations; and, adolescents had moved in a more liberal direction in regards to civil liberties, modern gender roles, racial equality and *secularism*. While most research has reported that today's youth feel that they are isolated with little *guidance*, some research also reports that adolescents value guidance when it is received except in regards to cultural factors such as music and fashion. This also adds to some theories which advocate that generation gaps are not so much the result of age differences but are actual cultural gaps because of environmental differences in regards to economic conditions, government, styles, fads, media, technology and changing values.

PRACTICAL TASKS WITH THE TEXT

1. Give the definitions to the following words from the text.
disparity, rebellion, counterculture, pervasive, allegedly, disillusionment, to pursue, to bypass, globalization, interconnectedness, to embrace, overwhelming, drastically, diminished, adolescents, secularism.

2. Answer the following questions.

1. What is 'generation gap'?

2. When and where from did the term 'generation gap' come?

3. What are the main generational differences of 1960s?

4. How do you understand the term 'MTV Generation'?

5. How do globalization, nationalism and immigration influence generation gap?

6. What is the difference between 'generation gap' in the United States, Western Europe, Eastern Europe, Asia, Africa and the Middle East?

7. What is the 'generational attitude' to English language training nowadays?

8. Is generation gap only the result of age differences?

DISCUSSION

✓ What accounts for generational differences in your family?
✓ Why do parents and children argue about clothes, hairstyles, drug use, or lifestyle?
✓ How do your parents feel about music you listen to?
✓ In retrospect, is there anything your parents have realized about their own parents that they didn't understand when they were growing up?
✓ Read these articles and comment these issues.

Youth Crime Statistics

America's Children: Key National Indicators of Well-being-1999 Americas Children – Key National Indicators of Well Being is prepared by the Federal Interagency Forum on Child and Family Statistics.

Indicators of School Crime and Safety – 1999 data on crime at school from the perspectives of students, teachers, principals, and the ==general population== from the National Crime Victimization Survey, the School Crime Supplement to the National Crime Victimization Survey, the Youth Risk Behavior Survey, the National Household Education Survey, and the School and Staffing Survey. A joint effort by the Bureau of Justice Statistics and National Center for Education Statistics, the report examines ==crime== occurring in school as well as on the way to and from school. Data for crime away from school are also presented to place school crime in the context of crime in the larger society. The report provides the most current detailed statistical information to inform the Nation on the nature of crime in schools.

From 1970 to 1991, the death rate from ==homicide== for teenagers between 15 and 19 years of age increased 220% (Bureau of Justice Statistics, 1993). Homicide has become 1 of the top 2 leading causes of death for that age group. Homicide direct effects only on a small but increasing portion of the population (approximately 10

teenagers per 100,000 residents). Other less extreme forms of violence, however, have been found to affect a much larger group of adolescents. *Journal of the American Academy of Child and Adolescent Psychiatry*

Relationship between hunger and psycho-social functioning in low-income American children who are classified as hungry are more likely to have mood and attention problems and more likely to be absent from school than poor children who are classified as not hungry. *Journal of the American Academy of Child and Adolescent Psychiatry*

Bullies Are Also Victims – In a survey of 558 students in a Midwestern middle school, 80% of the students had engaged in bullying behaviors during the previous 30 days. "These findings indicated that the bullying behaviors measured (*teasing*, name calling, threatening, physical aggression and *social ridiculing* of peers) are very common," according to psychologist Dorothy Espelage, Ph.D., of the University of Illinois at Urbana-Champaign and co-researchers. *American Psychological Association*

Analysis of psychiatric emergencies in children and adolescents suggests suicidal youngsters are likely to be older girls, while those with aggressive or *defiant disorders* are more likely to be younger boys. *The American Academy of Child and Adolescent Psychiatry*

Student Perspectives on Causes of Youth Violence – National Association of Attorneys General and the National School Boards Association have joined together to address the escalating problem of youth violence occurring across our country. Our Youth Violence and School Safety Initiative is dedicated to promoting a mutual response to violent instances occurring in our communities and schools. We are committed to working together to find solutions to these problems. *National Association of Attorneys General and the National School Boards Association*

Juvenile Crime – Outlook for California – The public's fear of crime, including *juvenile crime*, is a major concern for *policymakers*. In California, and throughout the nation, nightly news programs often begin their broadcasts with accounts of violent crime committed by juveniles. The Legislature and the Governor have enacted numerous laws to address the public's concerns about juvenile crime. Despite these efforts, polls show that the public continues to see crime as one of the most pressing problems in society. *California's Juvenile Justice System*

Teenagers Depression and Suicide in Teenagers

The most common disorders that predispose to **suicide** are some form of mood disorder, with or without alcoholism or other substance abuse problem, and / or certain forms of anxiety disorder. Sometimes teens feel so depressed that they consider ending their lives.

Some facts on suicide amongst teenagers:

Each year, almost 5,000 young people, ages 15 to 24, kill themselves.

• Suicide amongst teenagers & young adults has increased 3 fold since 1970.

• 90% of suicide amongst teenagers had a diagnosable mental illness, depression being the most common.

• In 1996 suicide was the 4th biggest killer of 10 to 14 year olds, and the 3rd biggest killer of 15 to 24 year olds.

Among girls, the most significant risk factor is the presence of ==*major depression*==, which, in some studies, increases the risk of suicide 12-fold. The next most important risk factor is a previous suicide attempt, which increases the risk approximately 3 fold.

Among boys, a previous suicide attempt is the most potent predictor, increasing the rate over 30-fold. It is followed by *depression*, disruptive behavior, and substance abuse.

Studies show that suicide attempts among young people may be based on long-standing problems ==*triggered by*== a specific event. Suicidal adolescents may view a temporary situation as a permanent condition. Feelings of anger and resentment combined with exaggerated guilt can lead to impulsive, self-destructive acts.

People usually kill themselves to escape what they see to be an ==*intolerable*== and otherwise inescapable situation, not necessarily because they want to die.

How to help Depressed Suicidal Teenagers?

It is extremely important that ==*depressed teenagers*== who are feeling suicidal should receive ==*prompt*==, professional treatment. This is very serious and, if left untreated, can worsen to the point of becoming life-threatening. If depressed teens refuse treatment, it may be necessary for family members or other concerned adults to seek professional advice. Some of the important points to keep in mind are as follows:

• Offer help and listen. Encourage depressed teens to talk about their feelings. Listen, don't lecture.

• Trust your instincts. If it seems that the situation may be serious, seek prompt help. Break a confidence if necessary, in order to save a life.

• Pay attention to talk about suicide. Ask direct questions and don't be afraid of frank discussions. Silence is deadly!

• Seek professional help. It is essential to seek expert advice from a mental health professional who has experience helping depressed teens. Also, alert key adults in the teen's life – family, friends and teachers. talk to someone about depression.

DISCUSSION
- ✓ Whatch T-talks "Lofe is short, family is forever" by Jane Carlson.
- ✓ Answear the question "How you can imagine the family of our future generation?"

TOPIC 3.11
THINGS TO COME. DESCRIBING FUTURE DEVELOPMENTS. FROM FANTASY TO REALITY

PRACTICAL TASKS WITH THE TEXT

❖ *Read the texts 1&2 and explain highlighted words.*
❖ *Answer the questions after reading.*

1. What are scientists and researchers eager to do?
2. What things make our life more exciting?
3. What are the advantages of the microwave?
4. Why are the PCs being widely used on nearly all spheres of everyday life?
5. What is a VR?
6. What problems do people face as the technologies advance?
7. How can G. B. Shaw's saying be applied to technical progress?
8. Why are people getting more and more concerned about the future of our planet?

❖ *Compare this information and add new notions.*
❖ *Distinguish essential information, compare with your own attitude and make your speaking project according to this topic.*

TEXT 1: SCIENCE AND TECHNOLOGY

Modern technology is rapidly spreading all over the earth. Scientists, researchers, engineers and designers are eager to *emulate* the material achievements and living standards of the industrially advanced countries. One can hardly imagine our present day life without such *trivial gadgets* as *can-openers*, food processors, air conditioners or vacuum cleaners. Every office is equipped with a *PC*, an *answer-phone*, a fax machine and a photocopier. Every teenager is able to use a *remote control unit*, a video recorder, a camera or a *Walkman*. I'm absolutely sure that all these things make our life more exciting, save a lot of time and help to avoid health problems. For example, most of my friends have a *microwave* in the kitchen. We use it almost every day without realizing how considerably it revolutionized the way food is cooked both at home and within food industry. Although it met with the disapproval of many top chefs, when invented, it is becoming an increasingly common sight in many restaurant kitchens. Its greatest advantage is a huge reduction of time needed to prepare a dish. Secondly, it's easy to clean and high temperatures minimize the *risk of infection*. It's also a great time-saver for those who don't wish to waste their time sweating over a hot cooker or use cancer causing fats when frying.

When Charles Babbage **(1792-1 871),** a professor of mathematics at Cambridge University invented the first calculating machine in 1812 he could hardly have imagined the situation we find ourselves today. In fact, the PCs are being used in almost every field today for the .simple reason that they are more efficient than human beings, doing 500,000 sums in a fraction of a second. They can paysages; reserve seats on planes, control sputniks in space, work out tomorrow's weather, play chess and compose music. They even help police fight crime, saving the detective from checking the information, identifying *the fingerprints* or making a photorobot.

It's needless to say that speed there is very essential. Moreover, scientists, predict that virtual reality will soon be a part and parcel of life. This amazing thing allows us to experience another *dimensions*. It is not quite as immediate as the real world, but it is startling and experts say that in a few years every, home will be using a VR set. I must say that it is already used in Japan to sell kitchens. Instead of renting huge displays, companies can do with one small office. *VR goggles* and gloves allow the customers to build their own kitchen from thousands of options. In fact there are countless applications for VR. Say, children will be taken to visit castles of the past and medical students will be able to practice without using real people.

However, as the technologies advance people inevitably face various problems. This certainly causes a good deal of *disenchantment* among the specialists and consumers. For example, when nuclear power, was discovered everybody thought it to be a clean and cheap alternative to burning coal, fuel and natural gas. This seemed to be solving the problem of air pollution, wasted lands and health hazards. The future looked rosy. But when the first nuclear reactor in Sellafield caught fire it released a *radioactive waste* in the air. Animals died, people developed skin complaints, and abnormal babies were born. These endless calamities were caused due to the fact that uranium, a radioactive element that causes cancer, is used in the nuclear reactor. It's needless to remind that 35 lb of plutonium, the byproduct of nuclear reaction, reduced the Japanese city of Nagasaki to *rubble* during the last war.

George Bernard Shaw used to say that maximum of opportunities is always combined with maximum of temptation. This saying can be fully applied to technical progress. It was really very tempting to grow enough food and save crops with the help of *pesticides* and *fertilizers*. But years later humanity had to recognize such horrifying consequences as damaged ground and water supplies, dead soil and even genetic changes. Nowadays people tend to grow ecologically clean food and use natural fertilizers. Chemical industry undoubtedly brought new medicine, sprays, pills and medications, but *alongside* with this caused acid rain, that is gradually killing forests and lakes. Over 50% of Germany trees have died and a quarter of Sweden's lakes is *acidified*.

But it is my sincere belief that; people will be able to cope with all the ecological problems; It's not accidental that we are called HOMO SAPIENS. Nowadays people are: getting more land more concerned about the future of our beautiful planet. Chemical plants install filters on the industrial stacks. Strict fines are introduced to control pollution. Research is going into renewable sources of energy: wind, water and sun. Medicine turns to healing blooms and herbs as many of them have anti-cancer properties and help against leukemia. Many countries have adopted the laws for the new cars to run on unleaded patrol. Scientists are intelligent enough to recognize the risks of computer or *VR-addiction*, genetic manipulations and ozone layer damage, waste and the necessity of recycling. I'm absolutely positive that by the power of positive action the humanity will be able to use technology only in peaceful purposes and to turn our planet into an oasis of life in the solar system. As D.H. Lawrence said: "Humanity seems to have an infinite capacity for remaining the same – that is, human".

TEXT 2: HISTORY OF COMPUTERING

Some people find it difficult to exist without computers of one kind or another. They may even believe they always existed. Others tell you they have only been in use for the last two or three decades. Neither is right.

Computers and computing have been used for centuries, though not in their present form. An *abacus* is a manual computer, punch card machines used a form of computing at the beginning of the 1800s, *Babbage built* a type of computerised machine in the early 1800s and ENIAC was created in 1945.

Many people contributed to the development of present day computers and there are links to information on a number of these, with connections to information about others.

There is also information about the development of computing ideas, computers and operating systems.

A final section looks at a range of early computers used in Australia, especially in schools and homes. They were certainly not as capable as those at present, but they were fun to use!

First Computers

The first substantial computer was the giant ENIAC machine by John W. Mauchly and J. Presper Eckert at the University of Pennsylvania. ENIAC (Electrical Numerical Integrator and Calculator) used a word of 10 decimal digits instead of *binary* ones like previous automated calculators / computers. ENIAC was also the first machine to use more than 2,000 vacuum tubes, using nearly 18,000 vacuum tubes. Storage of all those vacuum tubes and the machinery required to keep the cool took up over 167 square meters (1800 square feet) of floor space. Nonetheless, it had *punched-card* input and output and arithmetically had 1 multiplier, 1 divider-Square rooter, and 20 adders employing decimal "ring counters," which served as adders and also as quick-access (0.0002 seconds) read-write register storage.

The executable instructions composing a program were embodied in the separate units of ENIAC, which were plugged together to form a route through the machine for the flow of computations. These connections had to be *redone* for each different problem, together with presetting function tables and switches. This "wire-your-own" instruction technique was inconvenient, and only with some license could ENIAC be considered programmable; it was, however, efficient in *handling* the particular programs for which it had been designed. ENIAC is generally acknowledged to be the first successful high speed electronic digital computer (EDC) and was productively used from 1946 to 1955. A controversy developed in 1971, however, over the patentability of ENIAC's basic digital concepts, the claim being made that another U.S. physicist, John V. Atanasoff, had already used the same ideas in a simpler vacuum-tube device he built in the 1930s while at Iowa State College. In 1973, the court found in favor of the company using Atanasoff claim and Atanasoff received the acclaim he rightly deserved.

History of Computers

Computers, one of the most brilliant human inventions has a *vibrant* and remarkable history. This website aims at looking into historical aspects of computer

related to its discovery and evolution that eventually leads to present-day advanced computers capable of processing complicated information and with high computing capabilities. Earliest reference of a computing device occurs in 1801. Joseph Marie Jacquard, a French scientist invented a loom that weaved punched holes that were stored on tiny hardwood sheets. The plates were inserted into the loom, which read a pattern and processed it in form of a weave.

(Conrad Zuse from Germany is credited with the invention of first freely programmable mechanical computer Zl. The binary machine led to revolutionary developments in calculator like a high ==aptitude memory==, floating point arithmetic and modules or relay operating based upon Yes / No D operation. His ideas were ==implemented== more ==rigorously== with every Z prototype. In 1939, Zuse, popularly known as the **CI** inventor of modern computer D developed the first fully functional electromechanical cornputer.

A significant development happened in 1942 in the Iowa State University. Professor John Atanasoff and a graduate student Clifford Berry invented worldils first electronic-digital computer. It resulted in many advanced developments like a binary system of arithmetic,ᵥrestorable memory; ==parallel processing==, and a ==severance of memory== and other computing functions.

In 1944, a team of scientists Grace Hopper and Howard Aiken from Harvard University were the first to ifivent MARK series of computers. The computing device was a 55 feet long, 8-feet high machine and weighed 5 ton! It was assembled using almost 760,000 individual units. The computing device was largely used by US Navy and was operational till 1959.

The invention of Electrical Numerical Integrator and Calculator (EINAC) in 1946 by John Mauchly & J Eckert led to many developments. It was devised for the US military who needed a calculating device for writing ==artillery firing tables==, designing ==hydrogen bomb==, weather predictions, cosmic-ray studies, ==thermal ignition== and wind-tunnel design. The bulky device weighed a sheer 30-ton and contained 17,468 vacuum tubes, 70,000 resistors, 10,000 capacitors, 1,500 relays, 6,000 manual switches and 5 million soldered joints. It covered 1800 square feet (167 square meters) of floor space and used 160 kilowatts of electrical power. In 1948, Dr. John Von Neumann made many modifications to the ENIAC.

Sir Frederick Williams and Tom Kilbum co-invented the Williams-Kilburn Tube, a form of altered cathode-ray tube. The Williams Tube was the first random access memory (RAM) capable of storing large amount of data and it was a more fitting method of data-storage.

Dr. Presper Eckert and John Mauchly later invented the Universal Automatic Computer (UNIVAC) that led to development of systematic computer. The UNIVAC had add-on time of 120 microseconds; multiply time of 1,800 microseconds and a divide time of 3,600 microseconds. The original UNIVAC is still on display in the Smithsonian Institution.

IBM, International Business Machines, the popular computer company built a series of calculators (the 600s) in 1930s based on their card processing equipment. In 1944, IBM co-sponsored the MARK 1 computer along with Harvard University, the first machine to compute long calculations automatically. The year 1953 saw the

development of IBM's 701 EDPM. IBM claims that it was the first commercially successful general-utility computer.

Starting 1955 onwards, the history of computers grew more and more advanced with contributions from Stanford Research Institute, MIT, Intel, Apple and Microsoft and many other individual contribution's from the scientific world.

The Internet has completely altered the way the world communicates with each other. The invention of the telegraph, telephone, radio and the computer all seem like they were leading to this stage – the Internet. The Internet has indeed minimized the importance of geographical distance like no other means of communication preceding it. The discovery or evolution of the Internet began with the early vision of J.C.R. Licklider of MIT in August 1962 when he spoke of a globally interconnected set of computers. He envisioned these computers being able to exchange information and data from any site in the world. Much like what the Internet is today !

Licklider moved to DAJRPA or the Defense Advanced Research Projects Agency in late 1962 to give shape to his vision. The real breakthrough occurred when Kleinrock -once again from MIT (and later UCLA) – developed the theory of packet switching. He proposed that for computers to exchange data effectively it was necessary to communicate using *packets of data* rather than *circuits*. The circuit switched telephone system was totally inadequate according to him. Packet switching basically meant that data was split into small packets when being transmitted and then reassembled at the destination. Packets could also be compressed for better speed and encrypted for security. In addition, it would be possible to send the same packet to multiple recipients.

In 1965, this theory was confirmed when Lawrence Roberts (MIT again!) connected a computer in Massachusetts to a computer in California and made the computers 'talk'. He used a dial up telephone line to do so. This experiment confirmed the *feasibility* of wide area computer networks and also that this was possible only using packet switching.

Roberts joined DARPA in 1966 and put together the plan for the ARPANET. When Roberts presented his plan for ARPANET he also discovered similar research on packet switching by RAND and NLP. The ARPANET moved forward quickly and by 1969 four computers had been connected together in what is today known as the first incidence of the existing Internet. Computers were soon added to this *nascent network* and the ARPANET began to grow. It used a standardized NCP or Network Control Protocol as its transmission protocol from 1962 to 1982 when NCP was replaced by TCP/IP.

It was in October 1972 that the ARPANET went public. Kahn demonstrated the ARPANET at the ICCC or International Computer Communication Conference. It was also around the same time when the hot concept of email was introduced.

Now that the Internet or ARPANET had come into existence, the questions as to its usability arose. Email and discussion boards spurred the growth of the Internet as did USENET. Several military computers connected together formed the first use of the Internet for defense purposes. Also, all major schools and universities across the United States found this a convenient method for sharing information and research data and were connected to each other. The University College Of London, England

joined this network in 1973 and became the first-ever intercontinental connection to do so.

As email, discussion boards and chat rooms found more and more popularity, it was Tim Berners-Lee that took the Internet to a new level with the WWW or World Wide Web and the development of the browser.

Answer the questions
1. What do you know about first computes?
2. Who was the first inventor of the computer?
3. When was the first computer invented?
4. What operation was the first computer able to do?
5. Compare the first computer and the nowadays one.

DISCUSSION
✓ Read statistics and comment these issues.
✓ Why can't we imagine our life without gadgets?

Internet Safety Statistics
How are online issues affecting children?
Take a glance at these statistics to find out.

Access
• 93% of teens (12-17) go online.
• Of the children (0-5) who use the Internet, 80% use it at least once a week.

Cell Phones
• 75% of teens (12-17) have cell phones.
• On average, texting teens (12-17) send and receive 1500 text messages a month.

Cyberbullying
• 1 in 3 teens (12-17) have experienced online *harassment*.
• Girls are more likely to be victims of cyberbullying (38% girls vs. 26% boys).

Online Gaming
• 97% of teens (12-17) play computer, web, portable, or console games.
• 27% of teens (12-17) play games with people they don't know online.

Predators
• Predators seek youths *vulnerable* to seduction, including those with histories of sexual or physical abuse, those who post sexually provocative photos / video, and those who talk about sex with unknown people online.
• Boys who are gay or questioning their sexuality are particularly at risk. 25% of victims are boys and almost all of their offenders are male.
• 1 in 25 youths received an online *sexual solicitation* where the solicitor tried to make offline contact.
• In more than one-quarter (27%) of incidents, solicitors asked youths for sexual photographs of themselves.

Sexting
• 4% of cell-owning teens (12-17) say that they have sent sexually suggestive nude/semi-nude messages to others via text message.

• 15% of cell-owning teens (12-17) say they have received sexually suggestive nude/semi-nude images of someone they know via text.

Social Networking

• 73% of teens (12-17) have profiles on social networking sites.

• 47% of teens (12-17) have uploaded photos; 14 % have posted videos.

DISCUSSION

✓ Whatch T-talks "What will future jobs look like" by Andrew McAfee.

✓ Answear the question "How we will earn money without jobs?"

TOPIC 3.12
TRUTH AND LIES

PRACTICAL TASKS WITH THE TEXT

❖ *Read the text and explain highlighted words.*

❖ *Compare this information and add new notions.*

❖ *Distinguish essential information, compare with your own attitude and make your speaking project according to this topic.*

HOW TO DETECT LIES

Looking at the facial expressions of a person to determine whether or not he or she is lying might just save you from being a victim of fraud. Or it could help you know if it's safe to trust your heart and get involved with an attractive stranger. *Jury* analysts use lie detection when helping to select a jury; the police do it during *interrogation*. Even judges use lie detection to determine which side to rule in favor of. To use these techniques, you'll need to learn how to read the little facial and body expressions that most people don't notice. It takes a little practice but having this skill can be fascinating!

Method 1: Detecting Lies in the Face and Eyes

1. **Look for micro-expressions.** Micro-expressions are facial expressions that flash on a person's face for a fraction of a second and reveal the person's *true emotion*, underneath the lie. Some people may be naturally sensitive to them but almost anybody can train themselves to detect these micro-expressions.

• Typically, in a person who is lying, his or her micro-expression will be an emotion of *distress*, characterized by the eyebrows being drawn upwards towards the middle of the forehead, causing short lines to appear across the skin of the forehead.

2. **Look for nose touching and mouth covering.** People tend to touch the nose more when lying and a great deal less when telling the truth.This is perhaps due to a rush of adrenaline to the capillaries in the nose, causing the nose to *itch*. A lying person is more likely to cover his or her mouth with a hand or to place the hands near the mouth, almost as if to cover the lies coming forth. If the mouth appears tense and the lips are pursed, this can indicate distress.

3. **Notice the person's eye movements.** You can usually tell if a person is remembering something or making something up based on eye movements. When people remember details, their eyes move up and to the left if they are left-handed. When right-handed people make something up, their eyes move up and to the right. The reverse is true of left-handed people. People also tend to ==blink== more rapidly ("eye flutter") as they're telling a lie. More common in men than in women, another tell of a lie can be ==rubbing== the eyes.

- Watch the eyelids. These tend to close longer than the usual blink when a person sees or hears something he or she doesn't agree with. However, this can be a very minute change, so you will need to know how the person blinks normally during a non-stressful situation for accurate comparison. If the hands or fingers also go to the eyes, this may be another indicator of trying to "block out" the truth.

- Be careful about assessing the truthfulness of someone's statement based on eye movements alone. Recent scientific studies have cast doubt on the idea that looking a certain direction can help pinpoint someone who is lying. Many scientists believe that eye directionality is a statistically poor indicator of truthfulness.

4. Do not use eye contact or lack of it as a sole indicator of truthfulness. Contrary to popular belief, a liar does not always avoid eye contact. Creatures may naturally break eye contact and look at non-moving objects to help them focus and remember. Liars may deliberately make eye contact to seem more sincere; this can be practiced to overcome any discomfort, as a way of "proving" that truth is being told.

Indeed, it has been shown that some liars tend to *increase* the level of eye contact in response to the fact that investigators have often considered eye contact as a tell.[4] Clearly, only use eye contact aversion as one indicator in a general context of increasing distress when being asked difficult questions.

Method 2: Detecting Lies in Body Language Tics

o **Check for sweating.** People tend to sweat more when they lie. Actually, measuring sweat is one of the ways that the polygraph test (the "lie detector" in all the movies) determines a lie. Yet again, taken on its own, this is not always a reliable indication of lying. Some people may sweat a lot more just because of nervousness, shyness or a condition that causes the person to sweat more than normal. It's one indicator to be read along with a group of signs, such as ==trembling==, ==blushing== and difficulty in swallowing.

o **Watch when the person nods.**

If the head is nodding or shaking in opposition to what is being said, this can be a tell. This is called "incongruence."

For example, a person might say that he or she did something, such as "I cleaned those pots thoroughly" while shaking the head, revealing the truth that the pots were wiped briefly but not ==scrubbed==. Unless a person is trained well, this is an easy unconscious mistake to make and such a physical response is often the truthful one.

Also, a person may ==hesitate== before nodding when giving an answer. A truthful person tends to nod in support of a statement or answer *at the same time* it is being given; when someone is trying to deceive, a delay may occur.

• **Watch out for fidgeting.** A sign that someone is lying is that they *fidget*, either with their own body or with random things around them. Fidgeting results from nervous energy produced by a fear of being found out. In order to release the nervous energy, liars often fidget with a chair, a *handkerchief*, or a part of their body.

• **Observe the level of mirroring.** People naturally mirror the behavior of others with whom they're interacting. It's a way of establishing rapport and showing interest. When lying, mirroring may drop as the liar spends a lot of effort on creating another reality for the listener. Some examples of failed mirroring that might alert you that something's not right:

- Leaning away. When a person is telling the truth or has nothing to hide, he or she tends to lean toward the listener. On the other hand, a liar will be more likely to lean backward, a sign of not wanting to give more information than is necessary. Leaning away can also mean dislike or disinterest. They want to get out of it.

- In people telling the truth, head movements and body gestures tend to be mirrored as part of the interplay between the speaker and the listener. A person trying to deceive may be *reluctant* to do this, so signs of not copying gestures or head movements could indicate an attempt to cover up. You might even spot a *deliberate* action to move a hand back to another position or to turn a different way.

• **Watch the person's throat.** A person may constantly be trying to *lubricate* their throat when they lie by swallowing, gulping or clearing their throat. Lying causes their body to increase production of adrenaline, which gets their *saliva pumping* and then creates very little. While the saliva is surging, the subject might be gulping it down. When the saliva is no longer surging, the subject might be clearing their throat.

• **Check the person's breathing.** A liar tends to breathe faster, displaying a series of short breaths followed by one deep breath. The mouth may appear dry (causing much throat clearing). Again, this is because they are putting their body through stress, which causes the heart to beat faster and the lungs to demand more air.

• **Notice the behavior of other body parts.** Watch the person's hands, arms and legs. In a non-stressful situation, people tend to be comfortable and take up space by being expansive in hand and arm movements, perhaps *sprawling* their legs comfortably. In a lying person, these parts of the body will tend to be limited, *stiff*, and self-directed. The person's hands may touch his or her face, ear, or the back of the neck. Folded arms, interlocked legs and lack of hand movements can be a sign of not wanting to give away information.

- Liars tend to avoid hand gestures that we consider a normal part of discussion or conversation. With some caveats, most liars will avoid finger pointing, open *palm gestures*, *stippling* (fingertips touching each other in a triangle shape often associated with thinking out loud), etc.

- Check the *knuckles*. Liars who stay motionless may *grip* the sides of a chair or other object until the knuckles turn white, not even noticing what's happening.

- Grooming behaviors are common in liars, such as playing with hair, *adjusting* a tie, or *fidgeting* with a shirt cuff.

• Two caveats to remember:

- Liars can deliberately slouch to appear "*at ease*". *Yawning* and bored behavior may be a sign of trying to act just a little casual about the situation so as to cover up deception. Just because they're at ease doesn't mean they're not lying.

- Keep in mind that these signals may be a sign of nervousness and not a sign of *deceit*. The subject in question might not necessarily be nervous because they're lying.

DISCUSSION
- ✓ Whatch T-talks "The language of liar" by Noah Zandan.
- ✓ Answear the question "Do we see reality as it is?"

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ПРАКТИЧНИЙ КУРС З ДРУГОЇ ІНОЗЕМНОЇ МОВИ (АНГЛІЙСЬКА)

Навчально-методичний посібник
для здобувачів ступеня вищої освіти магістра спеціальності «Філологія»
освітньо-професійних програм
«Мова і література (французька)», «Мова і література (німецька)», «Мова і література (іспанська)», «Російська мова і зарубіжна література. Друга мова (англійська)», «Переклад (німецька)», «Переклад (французька)»

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