

**Державний вищий навчальний заклад
“Запорізький національний університет”
Міністерства освіти і науки України**

А.Б. Юнацька

ОСНОВНА ІНОЗЕМНА МОВА (АНГЛІЙСЬКА)

Навчальний посібник

для студентів освітньо-кваліфікаційного рівня «бакалавр» професійного
спрямування “Переклад (англійська мова)”

*Затверджено
вченою радою ЗНУ
Протокол № 6 від 27.01.2015*

**Запоріжжя
2015**

УДК 811.111'271(075.8)
ББК Ш143.21-923
Ю 494

Юнацька А.Б. Основна іноземна мова (англійська): навчальний посібник для студентів освітньо-кваліфікаційного рівня «бакалавр» професійного спрямування “Переклад (англійська мова)”. — Запоріжжя: ЗНУ, 2015.— 101с.

До посібника включено вісім тематичних розділів, розроблених відповідно до навчальної програми. Кожен із розділів має уніфіковану структуру та містить: оригінальні тексти англійською мовою, спеціально відібрані із англомовних періодичних видань, глосарії, підготовлені автором на базі опрацьованої лексикографічної літератури та комплекс вправ. Вправи являють собою завдання на розуміння прочитаної статті, на активізацію лексичного матеріалу, на переклад, завдання на вдосконалення навичок академічного письма та вправи проблемно-комунікативного характеру, спрямовані на розвиток вмінь дискутувати англійською мовою. Навчальний посібник спрямований на формування у студентів навичок монологічного і діалогічного підготовленого та спонтанного мовлення на основі активно засвоєної лексики та мовленнєвих моделей. Завдяки спеціальним вправам посібник також сприятиме розвитку перекладацьких навичок студентів.

Призначений для студентів освітньо-кваліфікаційного рівня «бакалавр» професійного спрямування “Переклад (англійська мова)”.

Рецензент кандидат філологічних наук, доцент кафедри теорії та практики перекладу з англійської мови Запорізького національного університету І.М. Фесенко

Відповідальний за випуск Ю.А. Зацний

ЗМІСТ

ВСТУП.....	4
UNIT 1.....	6
<i>Higher Education in the UK and the USA</i>	
UNIT 2.....	28
<i>Law Enforcement in English-Speaking Countries</i>	
UNIT 3.....	35
<i>Literature and Reading</i>	
UNIT 4.....	43
<i>Music</i>	
UNIT 5.....	50
<i>Bringing up Children</i>	
UNIT 6.....	55
<i>Mass Media</i>	
UNIT 7.....	63
<i>Customs and Traditions in English-speaking countries</i>	
UNIT 8.....	70
<i>Love, Dating and Marriage. Family Values</i>	
Appendix.....	79
<i>Academic Writing</i>	
Перелік комунікативних ситуацій, що виносяться на екзамен.....	97
БІБЛІОГРАФІЧНИЙ ОПИС.....	99

ВСТУП

Даний посібник розрахований на студентів освітньо-кваліфікаційного рівня «бакалавр» професійного спрямування «Переклад (англійська мова)», що володіють англійською мовою на рівні B2+ відповідно до європейської системи оцінювання та різноманітною лінгвокраїнознавчою інформацією, засвоїли матеріал з курсів «Історія англійської мови» та «Лінгвокраїнознавство».

Метою посібника є збагачення словникового запасу; подальший розвиток навичок усного та писемного мовлення (написання творів, есе з модульних тем); вдосконалення навичок вільного розуміння неадаптованого англомовного тексту; посилення самостійної пошукової, творчої роботи зі спеціальною літературою; підвищення рівня лінгвістичної компетенції; вдосконалення вміння грамотно і аргументовано дискутувати англійською мовою.

Основні завдання:

- поповнити словниковий запас студентів неологізмами, мовними кліше, фразеологізмами, які домінують у сучасній англійській мові, для підвищення їх комунікативних можливостей;
- стимулювати активне обговорення сприйнятої інформації в аудиторії;
- сприяти формуванню навичок лінгвостилістичного аналізу публіцистичного тексту;
- сформувати навички письма з метою підвищення ефективності писемної комунікації; логічно структурувати та правильно здійснювати вербальне оформлення письмового тексту на задану тему;
- актуалізувати знання практичної граматики у ході побудови монологічного та діалогічного мовлення;
- вдосконалити навички усних доповідей та комп'ютерних презентацій англійською мовою.

За підсумками вивчення курсу студент повинен

Знати:

- Лексику та мовленнєві моделі за тематикою, передбаченою навчальною програмою.
 - Реалії англійської мови та специфіку їх перекладу.
 - Основні новітні тенденції розвитку сучасної англійської мови.
 - Структуру лінгвостилістичного аналізу оригінального англомовного тексту з автентичного періодичного видання.
 - Норми та правила написання письмових творчих робіт.

Вміти:

- Розуміти неадаптований незнайомий текст англійською мовою, що містить засвоєний лексичний і граматичний матеріал.
- Активно володіти засвоєним лексичним, стилістичним, лінгвокраїнознавчим та перекладознавчим матеріалом.
- Якісно будувати лінгвостилістичний аналіз оригінального публіцистичного тексту, володіти технікою інтерпретації тексту англійською мовою.

- Структурувати тематичну доповідь та презентацію згідно існуючих норм.
- Вести спонтанну бесіду англійською мовою за програмною тематикою, за будь-якою запропонованою комунікативною ситуацією, а також презентувати тематичні доповіді, демонструючи відповідний рівень володіння англійською мовою.
- Володіти структурою та дотримуватися норм написання есе (вступ, побудова основних параграфів, висновків тощо).

До посібника включені нові тематичні матеріали англійської та вітчизняної преси, опубліковані протягом останніх десяти років. Інша компільована інформація також відібрана з новітніх джерел. Даний посібник сприятиме формуванню фундаментальних мовних та мовленнєвих компетенцій, які необхідні майбутньому перекладачеві у подальшій практичній діяльності.

Комплексний характер завдань сприятиме всебічному розвитку знань та вмінь студентів з практики англійської мови, зокрема, вправи на розуміння прочитаного (*Reading Comprehension Exercises*) допоможуть вдосконаленню навичок розуміння неадаптованого матеріалу, подальшій актуалізації засвоєного лексико-фразеологічного матеріалу.

Вправи на засвоєння нової лексики та фразеології (*Vocabulary Exercises*) сприятимуть поповненню лексичного запасу, активному оволодінню засвоєним лексичним, стилістичним, країнознавчим матеріалом, закріпленню засвоєного мовного матеріалу, підвищенню лінгвокраїнознавчої компетенції.

Вправи на переклад (*Translation Exercises*) допоможуть дотримуватися норм та правил перекладу реалій і культуронімів, інтегрувати теоретичну інформацію у професійній перекладацькій ситуації. Цей блок вправ детермінує формування навичок правильного перекладацького вибору.

Вправи на дискусію та підготовку презентацій (*Discussion Point*) формують навички підготовленого та спонтанного мовлення. Сприяють вдосконаленню навичок усних доповідей, вільному веденню бесіди англійською мовою на достатньому професійному рівні.

До посібника також включено додатки (*Appendix*), що містять моделі лінгвостилістичного аналізу статті, а також рекомендації щодо написання творів, творчих письмових робіт, резюме, анотацій, які передбачені навчальною програмою. Рекомендації допоможуть студентам писати твори/есе із дотриманням існуючих норм та переконливо доводити власну думку.

Навчальний посібник може бути використаний студентами денної та заочної форм навчання, а також всіма, хто цікавиться проблемами сучасної англійської мови.

UNIT 1. EDUCATION IN THE UK AND THE USA

Higher education in the United Kingdom of Great Britain and Northern Ireland

After finishing secondary school or college you can apply to a university, polytechnic, college of education or you can continue to study in a college of further education.

The academic year in Britain's universities, Polytechnics, Colleges of education is divided into 3 terms, which usually run from the beginning of October to the middle of December, the middle of January to the end of March, from the middle of April to the end of June or the beginning of July.

There are 46 universities in Britain. The oldest and best-known universities are located in Oxford, Cambridge, London, Leeds, Manchester, Liverpool, Edinburgh, Southampton, Cardiff, Bristol and Birmingham.

Good A-level results in at least 2 subjects are necessary to get a place at a university. However, good exam passes alone are not enough. Universities choose their students after interviews. For all British citizens a place at a university brings with it a grant from their local education authority.

English universities greatly differ from each other. They differ in date of foundation, size, history, tradition, general organization, methods of instruction and way of student life.

After three years of study a university graduate will leave with the Degree of Bachelor of Arts, Science, Engineering, Medicine, etc. Some courses, such as languages and medicine, may be one or two years longer. The degrees are awarded at public degree ceremonies. Later he/she may continue to take Master's Degree and then a Doctor's Degree.

The 2 intellectual eyes of Britain – Oxford & Cambridge Universities – date from the 12 & 13 centuries. They are known for all over the world and are the oldest and most prestigious universities in Britain. They are often called collectively Oxbridge, but both of them are completely independent. Only education elite go to Oxford and Cambridge.

The Scottish universities of St. Andrews, Glasgow, Aberdeen & Edinburgh date from the fifteenth and sixteenth centuries.

In the nineteenth and the early part of the twentieth centuries the so-called Redbrick universities were founded. These include London, Manchester, Leeds, Liverpool, Sheffield, and Birmingham. During the late sixties and early seventies some 20 'new' universities were set up. Sometimes they are called 'concrete and glass' universities. Among them are the universities of Sussex, York, East Anglia and some others.

During these years the government set up 30 Polytechnics. The Polytechnics, like the universities, offer first and higher degrees. Some of them offer full-time and sandwich courses (for working students). Colleges of Education provide two-year courses in teacher education or sometimes three years if the graduate specializes in some Particular subjects.

Some of them who decide to leave school at the age of 16 may go to a further education college where they can follow a course in typing, engineering, town

planning, cooking, or hairdressing, full-time or part-time. Further education colleges have strong ties with commerce and industry.

There's an interesting form of studies which is called the Open University. It's intended for people who study in their own free time and who 'attend' lectures by watching TV and listening to the radio. They keep in touch by phone and letter with their tutors and attend summer schools. The Open University students have no formal qualifications and would be unable to enter ordinary universities.

Some 80,000 overseas students study at British universities or further education colleges or train in nursing, law, banking or in industry.

Reading comprehension exercises

Exercise 1. *Read the article, render and analyze it.*

School bullies (teachers, that is)

CONGRATULATIONS to the deputy head on winning his case for compensation because he was being bullied (Anger at payout to teacher, July 17). I've been teaching for 18 years and I'm leaving my latest post in a primary school after just two terms because I'm not happy with the way the head teacher has been treating me. I'm no shrinking violet, but I'm no longer prepared to enter into daily trench warfare with someone who sees every question as a threat to her authority.

In my last school the deputy head was ritually humiliated on an almost daily basis by a head teacher with a grudge going back to an incident seven years before.

My union has advised me that I have a case for constructive dismissal, but that if I pursued I would probably never teach again as I would have a reputation as "trouble". Even now, if I get a reasonable reference from my head, this can be leavened in the inevitable private phone conversation between a potential new head and my old one.

Most primary schools are small workplaces where it is relatively easy for one head to control the workforce. I acknowledge pressures on heads have increased but that is no excuse for bullying. The increased pressures on staff as a whole means they are more isolated, with less time for mutual moral support through such simple things as having the time to sit down at lunch and have an unhurried chat over a cup of tea.

Anthony Ratcliffe's case is by no means an isolated incident. It seems to me the parents quoted really have no idea what can go on between adults in schools, especially primary schools, where the atmosphere can sometimes become incredibly petty.

Name and address supplied.

THE hundreds of teachers who have recently been bullied into early retirement will recognize the scenario in the Ratcliffe case. Two or more decades of underfunding of schools, denigration of the teaching profession and the relentless imposition of additional burdens in the name of raising standards have taken their toll.

Tensions which nourish the bully now exist in many schools. Ofsted inspections often trigger panic action to eradicate a perceived problem. Immature, poorly trained headteachers and others adopt bullying tactics and target an individual teacher. There

may then begin a relentless vendetta in which grievance, competence and disciplinary procedures are often abused. In most cases, the previously capable teacher fights on, until illness cuts in. Once the teacher receives medical support, the bullying intensifies. The illness is now used to justify some of the earlier bad treatment and the pressure is maintained until the victim finally breaks.

School-based management will often be aided and abetted by government education officers who are themselves free of the hot-house conditions in the school, and who are given a sanitized version of events by the very staff who have done the bullying.

Many of those being bullied are in their late 40s and should have given 10 to 15 years more service to education. While there will be short-term savings to the benefit of the schools' staffing budgets, the costs of early retirement are picked up by the Teachers' Pensions Agency, the Benefits Agency and teacher training budgets. The personal loss by the bullied teachers could be calculated at several hundred thousand pounds. If bullying were eradicated throughout education, the cash and educational benefit to each school could be many times greater than the settlement in this case.

As far as I am aware, there has been no research into the link between adult bullying in schools and the extent of bullying between children. However, there is substantial circumstantial evidence that teachers who bully their colleagues also bully children in their charge. The green light is thereby given to child bullies to continue the persecution in the playground.

Will Messenger.

Moreton in Marsh, Gloucs.

UNTIL recently I taught at a school where the head teacher systematically bullied many of the staff, and would say such cruel things to teachers that it was common to find women crying in the staff toilets. At least 10 staff were deeply miserable and, in two cases, suicidal.

I was a patient in a psychiatric hospital for most of last year, with a major depressive illness directly consequent on my experiences in the school. When I told my psychiatrist that I felt lucky to have been granted medical retirement, he gazed at me in disbelief. I clearly hadn't taken in the significance of my permanent disorder, my loss of earnings, and my dependency on benefit. But for the present, having a major illness is preferable to being in my former working environment and, I'm sad to say, some teachers envy me. *Name and address supplied.*

The Guardian, October 27, 2008

Vocabulary exercises

Exercise 1. *Study the active vocabulary of the article. Look up for the Ukrainian equivalents.*

The deputy head; a payout; to be not happy with the way of treating; to be no shrinking violet; to enter into daily trench warfare with someone; to see every question as a threat to one's authority; to be ritually humiliated on an almost daily basis; a grudge; a case for constructive dismissal; to have a reputation as "trouble"; to have an unhurried chat; incredibly petty; to be bullied into early retirement; a scenario; to nourish; a relentless vendetta.

Exercise 2. *Make up and act out dialogues using the words and expressions given in Exercise 1.*

Exercise 3. *Underline words and phrases in the text which show that the following sentences are true.*

1. The deputy head was lucky to win his case for constructive dismissal.
2. Though the author of the first letter is not a weak person, he is reluctant to deal with his ambitious authorities.
3. Anthony Ratcliffe is not the only person who has suffered school pressures.
4. School bullies between the staff are closely connected with children bullying.
5. Victims of school bullies are really unhappy and they demonstrated it explicitly.
6. Instructors prefer to be granted medical retirement rather than go on teaching because of the flaws of their working environment.

Translation exercises

Exercise 1. *Translate into English.*

Розвиток подій; мати скандальну репутацію; неминуча помста; бути примушеним вийти на пенсію достроково; заохочувати; бачити у кожному запитанні загрозу власному авторитету; заступник директора; не бути парниковою рослиною; виплата; щодня вступати у позиційну війну з кимось; підтримувати; неймовірно дріб'язковий; справа щодо конструктивного звільнення; спілкуватися, не поспішаючи; бути регулярно приниженим; бути незадоволеним відношенням до себе.

Exercise 2. *Translate the given sentences into English paying attention to the active vocabulary. Comment on the ways of translation used.*

1. У школі, в якій я працюю вже десять років, заступник директора переслідує вчителів.
2. Я незадоволений тим, як до мене ставиться директор, адже я відчуваю, що мене просто примушують достроково вийти на пенсію.
3. Я не парникова рослина, але я не готовий щоденно вступати в позиційну війну з людиною, яка у будь-якому запитанні вбачає загрозу власному авторитету.
4. У профсоюзі мені пояснили, що я можу звернутися до суду, оскільки я маю справу з конструктивним звільненням, проте, якщо я це зроблю, можливо, я не викладатиму у подальшому.
5. Є дуже вагомі, хоча і непрямі факти, які доводять, що викладачі, що переслідують своїх колег, у свою чергу, переслідують і студентів.

Exercise 3. *Translate into Ukrainian.*

1. I'm no shrinking violet, but I'm no longer prepared to enter into daily trench warfare with someone who sees every question as a threat to her authority.
2. My union has advised me that I have a case for constructive dismissal, but that if I pursued I would probably never teach again as I would have a reputation as "trouble".

3. School-based management will often be aided and abetted by government education officers who are themselves free of the hot-house conditions in the school, and who are given a sanitized version of events by the very staff who have done the bullying.
4. Two or more decades of underfunding of schools, denigration of the teaching profession and the relentless imposition of additional burdens in the name of raising standards have taken their toll.
5. If bullying were eradicated throughout education, the cash and educational benefit to each school could be many times greater than the settlement in this case.

Discussion point

Exercise 4. *Discuss in groups. In what circumstances will you approve/disapprove of school pressures? Think about the link between adult bullying in schools and the extent of bullying between children.*

Vocabulary exercises

Exercise 5. *Study the cultural and social realia of the academic life in England given in the glossary below. Note that the terms given below are especially used in the city of Cambridge, at the University of Cambridge.*

1st-8th Week The eight weeks in a full term (when lectures are run – supervisions can be arranged outside this time), a system frequently used in place of calendar dates. A Cambridge week starts on a Thursday and finishes on a Wednesday.

Alumni Plural for alumnus. Former students, many of whom are famous and distinguished, including Issac Newton, Charles Darwin, Lord Byron, Sylvia Plath, Stephen Hawking, Douglas Adams, Germaine Greer, to name but a few.

Apostles Secret society founded in 1820. Women accepted since 1978 when Carol Vorderman was enrolled. Notorious as recruiting ground for Communist traitors in the 1930s; nowadays more whimsical.

ARU Anglia Ruskin University. Another university in central Cambridge, main campus on East Road, just opposite the Grafton Centre. Formerly called Anglia Polytechnic University or APU and was the last new universities to remove Polytechnic from its name in 2005.

Arch n Anth Cambridge slang for the subject Archaeology and Anthropology, and anyone studying it.

ASNAC Cambridge slang for the subject Anglo-Saxon, Norse, and Celtic, and anyone studying it.

Bank Holidays Public holidays not enjoyed by Cambridge students. Lectures, supervisions and practicals still occur on these days (and on Saturdays too for some

subjects such as NatSci and law, so weekends don't exist for Cambridge students either).

Bedders The cleaning and maintenance staff in some colleges who comes into students' rooms in the mornings and clear out the bins/make your bed/vacuums the room/etc. Also can become the gossip central.

Book Grants Many colleges give grants towards the cost of your textbooks.

Bop Equivalent of school discos at a Cambridge College, normally cheesy, but expanding to alternative scenes. Generally organised by ents (short for "entertainments") committees. The most famous scenes in Cambridge include Kings Cellar, Queens' Bops, Johns' Boiler Room, Clare Cellars and Churchill's Pav.

Bursar Person responsible for a college's finances.

Bursary Means-tested financial aid offered by all colleges and the University to reduce the burden of tuition fees or living costs. Cambridge has a policy of not letting anyone leave due to financial need or difficulty.

Cam The river in Cambridge, formerly called the Granta. Home to the boaties.

Chancellor The Chancellor was originally the voted representative of the organisation who held an active role within the University. Today the Chancellor is the titular head of the University, who has no executive duties anymore and is essentially a fund-raising manager and could represent the University's interests in court. Currently HRH Prince Phillip, Duke of Edinburgh.

Classes Larger-scale supervisions, typically from five to twenty students. Generally used in numerate subjects to cover topics quickly where more interaction than a lecture is required but a supervision would be a waste of resources.

CMS Centre for Mathematical Sciences, also called the Isaac Newton Institute for Mathematical Sciences. Situated on Wilberforce Road, near Girton College's Wolfson Court and Churchill College.

College The centre of your student life. Cambridge is made up of a collection of colleges, which serve as halls of residence, academic bases and centres of student support. The University only has an administrative and co-ordination role in setting the exams and subject syllabuses. College provides everything a student would need, especially tutorials/supervisions and friendship, except lectures, which are organised by the subject departments. It is also the basis of traditions and rivalries, and forms a central part of many students' sense of identity.

College Parents The JCRc of many colleges organises a useful college parenting system, where each first year student is allocated two (or more) upper year students, normally one male and one female (depending on the ratio of people who want

college children), "married" together at the end of summer term. They are there to look after their college "children", answer any queries and introduce them to Cambridge life.

CUCS Cambridge University Computing Services. Situated at the back of New Museums Site on Pembroke Street. In charge of the University's IT services and offers university members free courses in IT and computing.

CUSU Cambridge University Students' Union. Affiliate of the National Union of Students (NUS). You automatically become a member when you matriculate (become a member of your college, and thus the University). Provides welfare and other services such as ents (short for "entertainments"), and campaigns on the students' behalf. Unlike in other universities it does not have a central student venue or building of its own (although one is being planned).

Dean The name for official responsible for discipline in some colleges.

Domestic Bursar Person responsible for a college's all domestic affairs.

DoS or DOS Director of Studies. This is the person in charge of your academic welfare in your subject at your college. (S)he will be your primary contact for any academic affairs or concerns during your study at the University of Cambridge. You will see him/her at least twice a term, at the beginning and end, to review your progress.

Drinking Societies Most colleges of Cambridge have at least one drinking society of its own – some have one for each year. In the years when drinking was regarded to be "illegal" by the University, these were the underground societies which gathered the students to drink "merrily" behind the officials. Since drinking has become openly acceptable, those have become register societies to organise formal swaps and cocktail evenings.

Easter Term The last term of an academic year, also known as the exam term. Runs from mid April to the end of June. Ends with May Week.

Emma Emmanuel College.

Ents The Cambridge slang for "entertainments". Refers to the event being organised, such as Bops. Also refers to the entertainment officers (ents officers) on the JCRc or MCRc.

Finalist Anyone taking their Final Tripos exams at the end of the academic year.

Finals The degree-awarding examinations at the end of the degree course.

Fitz Fitzwilliam College.

Formal Hall A formal dinner held at least a week in most colleges of the University. Senior members of the College sit at the high table, the students and their guests fill the remainder of the hall. Gowns have to be worn over smart attire (suits for men and smart casual for women) and a three or four course meal is generally served. Generally cheaper than eating out. Lots of societies in Cambridge do formal swaps.

Formal Swap Societies may invite each other to a formal hall at a college. A great social event and especially active between sports societies and drinking societies.

Freshers New students admitted to the University of Cambridge. Technically only students who have not yet been matriculated but typically referred to as first years.

Freshers Fair Aka Societies Fair. Organised by CUSU (see above) and normally held in Kelsey Kerridge sports centre on the Tuesday and Wednesday just before lectures start. Where hundreds of University and College organisations, societies and sports teams try to recruit new freshers and generally new members. Lots of businesses have stalls there too and it generally becomes a massive freebies' heaven.

Gown Every college has its own type of gowns. Must be worn on formal occasions such as the formal hall in some more traditional colleges; everyone has to wear them for matriculation (see below) except at King's, and graduation.

Grad Graduate student/graduand.

Grad Pad Officially known as the University Centre, situated at the Granta Place, just around the corner from Mill Lane. A central building for graduates mainly, but welcomes any members of the University.

ICMS Inter-College Mail Service. Free internal mail service between the colleges for any member of the university to use.

JCR The Junior Combination Room. The public lounge/common room within a college where undergraduates relax and socialise. Also the organisation that represents the undergraduates and holds activities within a college, which may be called the JCR Executive or JCR Committee (JCRc).

John's St. John's College. To the tune of 'she'll be coming round the mountain': 'Oh, we'd rather be at Oxford than St. John's we'd rather be at Oxford than St. John's...'

June Event A more modern version of the May Ball, held in May Week. Generally less expensive and of shorter duration, but just as fun. An approach started by Kings College with their King's Affair, and is now taken up by several Cambridge colleges, such as Trinity Hall's June Event.

Kitchen Fixed Charge, or KFC Most colleges (at Undergraduate level at least) charge a Kitchen Fixed Charge. This goes towards the subsidised college canteen and kitchen facilities and utilities.

Lent Term The second term of an academic year, runs from mid January to mid March.

Living Out Not living in college. Usually due to not being able to get a room in college.

Master The name for official responsible for discipline in some colleges.

Mathmo Cambridge slang for someone who studies Mathematics.

Matriculation A College ceremony attended by freshers, normally conducted by the College's Praelector (a figurehead of the College), to signify the official admission of the students as a member of the College and thus of the University of Cambridge. Ceremonies vary between colleges, some being a simple signing and some involving the chapel, Latin, cap-doffing etc. Different from the Oxford ceremony which is done centrally. Praelector also has a different meaning in Oxford.

May Ball The end of year ball held by many colleges in May Week.

May Week The week of relaxation, generally in mid June at the end of Easter Term, when most May Balls, June Events, and garden parties are held, just after all undergraduate exams are finished. So called because it used to be in May before exams started.

MCR The Middle Combination Room. The public lounge/common room within a college where graduates relax and socialise. Also the organisation that represents the graduates and holds activities within a college (also called the MCR Executive).

Michaelmas Term The first term of the academic year, runs from early October to early December.

MML Short for Modern & Medieval Languages.

NatSci Cambridge slang for someone who studies Natural Sciences. Pronounced 'natski', as the "Sci" is short for Latin "Scientia", which means knowledge. Natural Sciences originally meant "knowledge of the natural world", which is why it covers Physical as well as Biological sciences, respectively called Phys NatSci and Bio NatSci.

Open Application An application which does not specify a first-choice college, which results in the applicant being allocated a college by the central Admissions Office (normally one with lower application rate in your chosen subject).

Oxford A second rate university in the Midlands. Occasionally produces Prime Ministers. See also: The Other Place

Personal Tutor The Fellow responsible for your personal and pastoral welfare during your time at the University of Cambridge. The person to contact if you have any concerns, even academic ones if you feel you can't speak to your DoS (see above) about them. Usually a fellow in a different subject to the one you are reading, their job is to take your side and support you, also in any disagreements concerning university/college matters.

Pigeon Hole A space in the plodge or College mailroom, generally the "letter box" during one's time at Cambridge. Check it several times a day at the beginning of Term, especially in Michaelmas, and daily during the rest of term. There is usually one per student, but can be shared between up to 3 students in some colleges. Usually shortened to "pidge" or "p hole".

Plodge Cambridge slang for Porters' Lodge.

Pool When a candidate is not given an offer at their chosen college due to the limited number of places for that subject at that college, but the Director of Studies thinks that they are good enough to get a place at Cambridge, they may "pool" them (put them in the winter pool). Other colleges with place for that subject may then make the candidate an offer, either straight away, or after reinterviewing them. Sometimes, a college may pool a candidate "with strings attached" so that they can compare that candidate against the ones from other colleges which have been pooled (as the college has to participate in the pool in order to see the other candidates in the pool), and if they do not see any better candidates, the original college may give their original candidate an offer (as they still have first dibs on that candidate "with strings"), or decide to give an offer to a better candidate from the pool. When a candidate fails their offer by a small amount, or due to reasons such as illness or family crisis, they can be placed in the summer pool to be considered by another college with a place for their subject. The pooling system is designed to make the application process as fair as possible, as the best candidates will get an offer regardless of which college they originally applied to or if they did an open application, as applicant numbers for different subjects at different colleges can vary by a large degree between different years.

Porters Multi-functional college staff who act as receptionists, administrators (to an extent), mailmen, and sometimes porters. Generally known as the "grumpy old men" in Cambridge – however there are occasionally nice ones and female ones in a few colleges.

Porters Lodge Generally at the front gate of a college which houses the porters. The place to go if you have any queries, and people also usually meet outside it. Usually shortened to "plodge".

PPS Politics, Psychology and Sociology, the new and more specific name for SPS (Social and Political Sciences). International Studies is sometimes added onto the end to make it PPSIS, though most people still call it SPS.

Prelims Preliminary exams. Held in some subject such as History and English, where the Part I lasts two years and is not divided into Part IA and IB like many other subjects.

Principle The name for official responsible for discipline in some colleges.

President Mainly the person who runs any club or societies. Also the name for official responsible for discipline in some colleges (e.g. Queens' College).

Punting A punt is a flat-bottomed boat, typically used in small rivers and canals. It is propelled by pushing the riverbed with a long pole. Punting is a popular tourist and leisure activity on the River Cam, especially for students as an escape from the pressure of exam term, and celebrations when exams are over. An option for a possibly romantic, or possibly hilarious trip on the River Cam.

RAG Raising And Giving. A university-wide charity organisation with RAG reps in every college, working closely with the CRs. It organises events throughout the year, and runs a RAG total for each college to encourage participation.

Rowed Over During bumps, if a crew doesn't get bumped or bump, it has "rowed over" as they have to row the whole course. If you bump or get bumped, you can stop rowing the course.

Scholar Academic high-flyer recognised by the University or College, usually for achievement of a First Class in their non-final tripos exams.

SCR The Senior Combination Room. A public lounge/common room for the senior members of a Cambridge college.

Senate House Situated on King's Parade, next to King's College main entrance and opposite the King's College Chapel. It is where Cambridge students graduate, and Tripos (exam) results are posted outside this building at the end of the academic year for University members to see.

Senior Tutor The head of academic affairs in a college.

Suicide Sunday The Sunday before May Week. Usually the day after the last day of exams for the year. Lots of celebrations occur on this day. So called because students are reputed to drink themselves to death on it, obviously exaggerated (because then you'd miss out on the festive frivolities of May Week, and who would be stupid enough to do that?).

Super Supervision.

Supervisions Sometimes referred to as "supers". A unique teaching system where students are taught in small groups (generally two to four students). The most important way you learn in Cambridge, you cannot miss them without a very good reason (or you get fined heavily for doing so). Makes up at least half of the Cambridge learning experience, apart from lectures, and labs for science students.

Supervisors Departmental staff or postgraduate students who give supervisions, increasingly specialists in the particular area of your subject you are interested in in later years.

TCS "The Cambridge Student". A student newspaper run by CUSU which is less formal than "Varsity".

The Other Place Oxford University, people from which are sometimes referred as the "Fordies."

Travel Grants Some colleges pay Travel Grants which help with the cost of foreign travel. Usually a trip report is expected when you return.

Tripes The Cambridge degree exam system. Divides an undergraduate degree into blocks of one or two years called Parts, and examinations are held at the end of each part. Transfer between subjects is possible after completion of earlier parts.

UL The University Library. A Copyright Library (which means that publishers must by law send it a copy of every book and magazine they publish in the UK) with an extensive collection of books from around the world. Located between the Backs, the Sidgwick site and Grange Road. Looks like a foreboding factory. Afternoon tea and biscuits are served inside during Exam Term, when many people go there to revise.

UMS University Mail Service. Internal mail service between departments of the University.

Vacation The university's preferred alternative word to 'holiday', meant to remind you that the ones at Christmas and Easter should be spent on supervision work and reading rather than relaxation. **Varsity** Inter-university event, usually refers to sporting and other contests between Oxford and Cambridge. Also a classic restaurant on Regent Street.

Vice-Chancellor The principal academic and administrative officer of the University. Currently Professor Alison Richard.

Exercise 6. *Look up for the definitions and Ukrainian equivalents of:*

Principal, Pigeon Hole, Bursary, Albion, Senior Combination Room, Bank Holidays, Cockney, beefeater, bobby, county, Danelaw, Don, Easter bunny,

Industrial Revolution, the IRA, kippers, Lions of Anjou, Picts, Scots, Toad in the Hole, West End, Michaelmas Term.

Exercise 7. *Do library or internet research in order to find examples of students' pranks at Cambridge.*

Reading comprehension exercises

Exercise 8. *Read the article taken from The Cambridge Student newspaper. Find and explain some of the terms given in Exercise 5, p. 12.*

Protests persist against St John's bottle ban

Stuart Moore, a PhD student at St John's College, has refused to pay his Kitchen Fixed Charge in protest against the ban on wine at formal hall there. Refusal to pay the charge was accompanied by an open letter to the master of St. John's, Professor Christopher Dobson, detailing the reasons behind his actions.

This is the latest complaint since the ban on bringing wine into hall came into place at the beginning of last term. Moore has said he will not resume payment until the college "allows us once again to bring our own choice of wine into hall."

The college's current policy, intended to "enhance the experience of dining in hall", bans students from bringing their own wine into hall and provides them with the option of being served a limited amount of wine during the meal for a higher ticket price.

"It's not the quantity of wine I object to," Moore told TCS. "It's more about choice...red or white is not enough. There are many, many different wines and different people have different tastes"

Moore explains the contrast to previous regulations:

"In the past, people could bring their own wine to suit their taste. Now I have to pay an extra £2.61 and run the risk of the wine not being to my taste."

Several protests by opposing students have been made, including organised boycotts of formal hall, the creation of a Facebook group boasting over three hundred members and even a question and answer meeting with the master.

However, the recent letter is an indication that the Christmas break has done little to soothe tensions between the College Council and the student body over the matter:

"Previous objections meant some changes were made last term...but unfortunately these changes didn't address most people's objections" Moore said.

"I'm also disappointed that there couldn't be more of a dialogue between the college authorities and the students."

"The college said they wanted to reduce the amount of alcohol drunk in hall; the students responded by requesting one bottle between two, and instead the college have gone for an unpopular system."

The policy on wine is due to be reviewed by the College Council early this term.

The full letter can be found at [http://www.stuartmoore.org.uk/wineletterAlice Baghdijan, New Reporter](http://www.stuartmoore.org.uk/wineletterAliceBaghdijan, New Reporter)

Exercise 9. *Answer the questions.*

1. What are the reasons of the protests at St.John's?
2. What is a Formal Hall? What is Kitchen Fixed Charge?
3. Do you think that the "policy of wine issue" is worth being discussed?
4. Can the "college wine-practice" be adopted at Ukrainian Universities?

Discussion Point

Exercise 10. *Comment on the advantages and disadvantages of High Tables and Formal Halls for students and lecturers.*

Translation exercises.

Exercise 1. *Translate into English using the active vocabulary.*

Відомий на увесь світ Кембридж знаходиться у двох годинах їзди від киплячого, працюючого Лондона. Кембридж є знаменитим і стародавнім університетом. Місце, де живуть майбутні світила, справжні ерудити, студенти, які в майбутньому прославляться на увесь світ. Як би й не зовсім місто, а величезний студентський гуртожиток. Дійсно, більша частина землі Кембриджу офіційно належить університету, що ділиться на різні коледжі – Королівський, Св. Трійці, де вчилися Ньютон і Байрон, Святого Джеймса і інші.

Цікаво, що навчальне навантаження в Кембриджі становить усього 15 навчальних годин на тиждень (у медиків додаються ще й практикуми). Це незрівнянно менше, ніж в українських вищих навчальних закладах. «Корисніше працювати самостійно, а не зображувати сонну ретельність на лекціях і семінарах, – міркує декан гуманітарного факультету Кембриджу Кейт Притти. – Навчання – це активний процес, пасивне сприйняття не є ефективним».

Але контроль виконання усіх завдань з боку викладачів є дуже серйозним: у ході триместру треба здати безліч курсових робіт. До кожного студента приставлений куратор, або наставник. Всі роки в Кембриджі наставник, немов Вергілій, веде підопічного через численні кола випробувань. Іспити – винятково письмові й анонімні! Хвости в Кембриджі сприймаються немов атавізм, загалом, можуть дозволити перескладання іспиту лише двічі. Факт списування приведе до категоричного відрахування, так само, як і бійки.

Exercise 2. *Translate into Ukrainian.*

Women's education

Initially, only male students were enrolled into the university. The first colleges for women were Girton College (founded by Emily Davies) in 1869 and Newnham College in 1872 (founded by Anne Clough and Henry Sidgwick), followed by Hughes Hall in 1885 (founded by Elizabeth Phillips Hughes as the Cambridge Teaching College for Women), New Hall (later renamed Murray Edwards College) in

1954, and Lucy Cavendish College in 1965. The first women students were examined in 1882 but attempts to make women full members of the university did not succeed until 1948.¹ Women were allowed to study courses, sit examinations, and have their results recorded from 1881; for a brief period after the turn of the twentieth century, this allowed the "steamboat ladies" to receive *ad eundem* degrees from the University of Dublin.

From 1921 women were awarded diplomas which "conferred the Title of the Degree of Bachelor of Arts". As they were not "admitted to the Degree of Bachelor of Arts" they were excluded from the governing of the university. Since students must belong to a college, and since established colleges remained closed to women, women found admissions restricted to colleges established only for women. Starting with Churchill College, all of the men's colleges began to admit women between 1972 and 1988. One women's college, Girton, also began to admit male students from 1979, but the other women's colleges did not follow suit. As a result of St Hilda's College, Oxford, ending its ban on male students in 2008, Cambridge is now the only remaining United Kingdom University with colleges which refuse to admit males, with three such institutions (Newnham, Murray Edwards and Lucy Cavendish). In the academic year 2004–5, the university's student gender ratio, including post-graduates, was male 52%: female 48%.

Higher education in the United States

Higher education in the United States is an optional final stage of formal learning following secondary education. Higher education, also referred to as post-secondary education, third stage, third level, or tertiary education occurs most commonly at one of the 4,599 Title IV degree-granting institutions, either colleges or universities in the country.¹

These may be public universities, private universities, liberal arts colleges, or community colleges. High visibility issues include greater use of the Internet, such as massive open online courses, competency-based education, cutbacks in state spending, rapidly rising tuition and increasing student loans.

Strong research and funding have helped make American colleges and universities among the world's most prestigious, making them particularly attractive to international students, professors and researchers in the pursuit of academic excellence.

Vocabulary exercises

Exercise 1. *Study the cultural and social realia of the academic life in the United States given in the glossary below.*

“Terminology: The terms **public** and **private** refer to the way a school is funded. There are more than 600 public and 1700 private four-year universities in the United States.

Public schools (1) obtain a part of their support from the state in which they are located, (2) often have a lower tuition than at private schools, and (3) generally charge lower tuition to state residents.

Private schools are mostly supported by (1) student tuition, (2) investment income, and (3) private donations.

The terms **university**, **college**, and **school** are generally used interchangeably in everyday speech. Within each specific university, however, there is an official terminology that can vary from university to university. For example, within one university you might find “colleges” or “schools,” such as the College of Arts and Sciences or the School of Business, which offers degrees in that particular field of study.

Community colleges are also known as two-year colleges or junior colleges. They provide two-year Associate Degree programs in a variety of academic and vocational fields. Community colleges form a transitional academic link between high school (secondary school) and the university, and many have agreements that allow students to move easily into the third year of a Bachelor’s Degree at the local state university.

Technical/vocational colleges specialize in preparing students for work by offering short-term programs that train students in a specific vocation or technology. These programs usually last two years or less. There are several thousand technical and vocational colleges across the United States”.

Add/drop: The time period in which students may register, or de-register, from a course. **Final:** An exam administered at the end of a course, that usually (but not always) covers all the content of a course. It usually makes up a large portion of a student’s final grade for that course.

GPA (grade point average): A student’s average grade for all coursework completed while at the university (each class during each year).

Mid-term: An important exam conducted sometime before the end of a course, usually around the halfway point.

Office hours: Periods of time (about three hours per week) that the instructor will be in her/his office. Any students are free to visit unannounced to discuss grades or coursework.

Plagiarism: The use of the language and thoughts of another author without permission and the representation of that work as one's own, by not crediting the original author.

Pop quiz: A surprise test, usually only a few minutes long.

Progress report: A mid-semester notice of failing or near-failing grades.

Pre-writing: Activities done before writing, to help make writing easier and clearer. These include, but are by no means limited to, brainstorming, negotiating, outlining, and researching.

Rough draft: An early version of completed writing. Rough drafts contain much of what appears in the final draft of a writing assignment, but with grammatical and mechanical errors, and with content that will be improved in later drafts.

Term paper: A longer and significant piece of research-based writing for a course, usually due toward the end of the semester.

Highest level of education obtained by Americans who are 25 or older:

Some high school – 16%, High school graduate – 32%, Some college – 17%, Associate Degree – 8%, Bachelor’s Degree – 18%, Master’s Degree – 6%, Professional Degree – 2%, Doctorate– 1%.

Types of Degrees (Certificate and diploma, Associate's Degree, Bachelor's Degree, Master's Degree: Master of Arts (MA) and Master of Science (MS), **Doctorate Degree** (PhD, Doctor of Dental Medicine (DMD), Jurisprudence Doctor, or Doctor of Law (JD), Medical Doctor (MD), Doctor of Veterinary Medicine (DVM), **Professional Degrees. Types of University Positions**

Tenure is the prestigious, highly coveted situation of having a guaranteed permanent professor job at a university. Tenure is primarily achieved by the academic scholarship (research and publications such as articles) the professor does, but quality teaching is also taken into account.

Tenure track jobs are university positions that will one day lead to tenure.

Adjunct track jobs are temporary university positions, usually only for one or two years.

Assistant Professor: The first professor job that an instructor usually receives after earning her/his PhD. This job can be either tenure track or adjunct track jobs.

Associate Professor: Once the professor has achieved tenure, she/he is promoted to this rank.

Full Professor: The highest rank that a professor can earn. It is usually achieved by continued excellence in academic scholarship.

Undergraduate Student: A student earning her/his Bachelor's Degree.

Graduate Student: A student earning her/his Master's, Doctorate, or Professional Degree.

Chair: The head of a department (such as History).

Dean: The head of a college (such as Arts and Sciences).

President: The head of a university (such as Texas Tech University).

"The Liberal Arts Philosophy" (гуманітарні науки): *The majority of US undergraduate programs are based on the concept of "liberal arts."* **Liberal arts** is the well-rounded academic education that develops verbal, written, and reasoning skills. Students begin their degree by taking a wide variety of courses in the arts, humanities, languages, and the social and physical sciences. They then choose a subject in which to specialize (a "major") and take about 20 to 25 percent of their classes in the major area. Students can also take a "minor," which is a secondary specialization and does not require as much coursework as does a major. Some students major and/or minor in multiple areas, and it is not uncommon to find a student who has a dual-major in, for example, English literature and Biology.

The Ivy League refers to a group of eight private schools in the Northeastern US. The term has connotations of academic excellence, selectivity in admissions, social elitism, and being very expensive.

1. Harvard College – founded in 1636 as New College
2. Yale University – founded in 1701 as Collegiate School
3. University of Pennsylvania – founded in 1740
4. Princeton University – founded in 1746 as College of New Jersey
5. Columbia University – founded in 1754 as King's College
6. Brown University – founded in 1764 as College of Rhode Island
7. Dartmouth College – founded in 1769
8. Cornell University – founded in 1865

«Admissions»:

When universities consider students for admission, decisions generally take into account the following:

1. Academic success in secondary school
2. Scores on standardized tests (such as the SAT or Scholastic Aptitude Test)
3. Recommendation letters from secondary school teachers
4. Student-written essays
5. Demonstration of leadership potential
6. Participation in extracurricular activities
7. Certain majors have additional requirements (for example, for majors like music or theater, an audition may be required; for art, a portfolio of work may be required)

«Cost of Higher Education»: “**Tuition plus expenses**” is the total cost of attending a university for one year, including realistic costs such as living expenses (housing, food, transportation, etc). Most students receive some type of **financial aid** (student loans, scholarships, or federal grants) to help them pay for university. Scholarships and federal grants are free money, but student loans must be paid back, plus interest. Unfortunately, it may take many years for some students to pay off their debt. Public four-year school, average tuition plus expenses: \$19,000. Private four-year school, average tuition plus expenses: \$35,000

Research Methods Survey for ZNU Students

Please take a moment to answer these questions for my survey about how YOU do research. You may choose more than one answer, but please answer truthfully and thoroughly. You may write on the back of the paper. THANK YOU!

Question 1: Your faculty: _____ Your year and group number: _____

Question 2: Where do you do research for your university projects (including papers for class, your thesis, etc.)?

- (a) the university library in Building 2
- (b) the oblast library on Lenina Prospect
- (c) on the internet
- (d) somewhere else: _____

Question 3: If you do research on the internet, where do you go?

- (a) Google (or another general search engine)
- (b) a database (like JSTOR, for example)
- (c) somewhere else: _____

Question 4: Which research methods (the options above are examples of research methods) are most useful to you?

Question 5: Do you think that you are a good researcher?

Question 6: Have you ever NOT been able to find something that you need (such as an article or a book)?

Question 7: What would make doing research easier or more convenient for you?

Reading Comprehension exercises

Exercise 1. *Read the text and comment on the advantages and disadvantages of distance education.*

Distance Education in the USA

Distance Learning – defined as any learning that takes place when the learner and the provider/faculty are at a geographic distance from each other – is undergoing a phenomenal growth in the United States. Over 2 million students are now enrolled in over 54,000 online distance learning programs. The unprecedented increase in distance education is due to three major trends: the increased use of personal computers by the public (some 65 million American homes are now Internet-connected); the spread of user-friendly online learning software that allows colleges to launch new distance courses quickly; and the demand from the consumers – students – who place a premium on the convenience and features of distance learning. The American campus is undergoing a transformation that promises to be the most powerful change in American higher education since the invention of the printed textbook. There are, of course, some faculty who maintain that the 'context' of learning is being sacrificed, that higher education is being 'commodified' and is in danger of losing the diversity which made US colleges the 'envy of the globe'. But most colleges are rushing to embrace the new technology, and statistics suggest that within a decade most students will be primarily distance students who will have periodic and short-term residencies on a campus, perhaps throughout their lifetime. Other trends in the US distance education scene are that colleges are being forced into becoming global providers, often without understanding the challenges involved. Competition for students is no longer a matter of regional turf battles between colleges in one area, making it truly a global village, and institutions that can deliver the most convenient and relevant educational service will dominate.

There are some serious concerns and problems that come with all of the excitement about distance learning:

Quality of the educational experience is critical – how can you tell the difference between a high quality school and a sub-standard school from reading a website?

The expense of most distance courses is a factor; colleges are not discounting the cost of the courses to students, and some are using them as sources of quick cash to pay for projects like new buildings that the distance students may never see.

The matter of prompt, efficient and competent instructional service/tutoring is also a question to be raised before embarking. Most online classes with more than 20 students in them are frustrating for both faculty and students. Each student is likely to send several dozen emails each week in a 15-week online course, and having more than 20 students in any one class section seems to overload the system. Consequently, the quality of the instruction will deteriorate.

The acceptance of the academic credits by other academic institutions earned via distance study is a problem. If the US college is not accredited by a 'nationally recognized accrediting agency' such as the DETC or a 'regional' accrediting agency, the chances for credit transfer are almost nil.

For many students, the lack of face-to-face instruction can lead to a sense of loneliness and frustration, and fewer than half of the distance students finish their courses in many instances. It takes a well-disciplined, mature, self-starting person to persist and finish a course while studying at home or work.

The quality of the instructional materials is also a major consideration: is the online course merely a boring 'page turner?' Or is it a truly interactive, highly engaging and well-crafted set of learning experiences? How can you find this out before you enroll?

How can students from outside of the US protect themselves from having a 'bad' distance learning experience? Ask these questions before enrolling:

Is the college, university or school 'accredited by a nationally recognized accrediting agency?' (There are more than three dozen 'unrecognized' accrediting agencies operating in and near the US. Most of them award worthless accreditation to their client colleges, and most of the students enrolling in these distance study colleges are from outside the US.)

Is the college or university properly licensed in its home state? Each of the 50 US States has its own licensing laws, which colleges must obey. You can check their compliance by reading the college's website, or by emailing them to ask.

Ask if the college's academic credits will transfer to other colleges in the US. Ask them to name at least three accredited colleges or universities that have accepted their distance program transfer credits.

Ask about the college's 'refund policy'. Will you get a portion of your fees refunded if you decide to quit the course? (If there is no refund available after you enroll, this suggests you enroll elsewhere.)

Ask how many students are enrolled in each online course. If it is over 25 students per class, be very wary.

Ask about how you can obtain the textbooks, the exact hardware and software specifications you will need for your personal computer, and the cost of local and international online Internet charges you should expect in your country. How does the college handle the shipping of textbooks to you? Do they use air or expedited shipping service? How much extra will this cost you? A college with long experience operating globally will know the answers to all of these questions.

Find out what the TOTAL costs and charges of what you will have to pay immediately. Often, colleges have 'hidden' fees that are not disclosed in the website catalogue, such as student or virtual library fees, activity or transcript fees. Be sure you know what ALL the costs will be.

Avoid permitting anyone from having permission to automatically deduct fees from your personal credit card. Pay your fees yourself as they become due.

Ask for the name and address – including the website and email address – of the college's accrediting agency and state licensing agency. Save these addresses for later use, should a problem arise. US federal law requires recognized accrediting agencies to publish this information to prospective students.

Ask for permission to audit or visit an online class for a brief period to see if you like it. Also, inquire about online library and database resources that are offered to its distance students. Do you have to pay extra to use these virtual resources?

Chances are that if you select a US college or school that is accredited by a 'nationally recognized agency', you will have a wonderful and exciting learning experience. But you cannot be too cautious about selecting a distance school – there

are hundreds of 'bad apples' in the global barrel of educational institutions, and the best advice is 'Buyer Beware'.

Author Michael P Lambert Executive Director Distance Education & Training Council, 2007

Exercise 2. *Answer the questions.*

1. What is the essence of distance learning?
2. What are the questions that should be asked before enrolling?
3. How to protect oneself from having a 'bad' distance learning experience?
4. Would it be helpful to audit or visit an online class for a brief period for a prospective student?
5. Do you think the tips given above are helpful?
6. Would you agree to get distance education?

Exercise 3. *Make up a Summary of the text.* Use the material of the Appendix (p. 95)

Translation exercises

Exercise 4. *Translate the text into English using the active vocabulary*

ЗАКЛАДИ ВИЩОЇ ОСВІТИ США

За структурою, рівнем і змістом навчання американські фахівці поділяють свої ВЗО на шість груп:

1) заклади післясередньої освіти різного виду і напівпрофесійні школи з програмами тривалістю від 1 до 3 років і присудженням посвідчень низьких рівнів. Коротка освіта закінчується отриманням сертифіката про певні професійні вміння, довша — присвоєнням асоційованої степені (Associate Degree) з правом виконання роботи рівня техніків і вступу на третій курс коледжів з бакалаврськими програмами;

2) місцеві і молодші коледжі з дворічними програмами, виконання яких відкриває двері на третій курс "бакалаврських" коледжів і отримання асоційованої степені чи професійної ліцензії (Occupational License);

3) коледжі вільних мистецтв, що є істотною особливістю системи вищої освіти США, з викладанням майже виключно загальних дисциплін типу історії, хімії, економіки тощо і присудженням диплома бакалавра з домінуючим академічним і мінімальним професійним наповненням. Втім, помітна тенденція включати на заключних роках їх чотирирічної програми і професійні курси, що розширює можливості випускників. У регульованих професіях типу медицини і права для отримання професійної кваліфікації студент повинен пройти ще й програму післядипломного фахового навчання для досягнення рівня магістра в університетських школах;

4) загальноосвітні (comprehensive) коледжі з присудженням диплома як бакалавра, так і магістра (програми включають розвиваючі дофахові і поглиблюючі професійні частини). Більшість цих закладів готує вчителів, бізнесменів, фахівців, діяльність яких вимагає диплома магістра;

5) нечисленна група, що включає незалежні професійні школи з бакалаврським (часто й магістерським) рівнем дипломів у царинах технології,

мистецтв тощо. Маючи близький до закладів першої групи зміст програм, ці школи використовують набагато кваліфікованіший персонал з університетською підготовкою, вчать довше і краще;

6) університети з правом підготовки докторів й усіма циклами навчання, які складають найбільш престижну групу ВЗО. У своєму складі вони мають коледжі бакалаврського рівня, школи для навчання до рівня магістра і вище. Часто цю групу диференціюють на вузчі, спираючись на рівень наукових досліджень (за кількістю та тематичною різноманітністю захищених щороку докторських дисертацій), обсягом наукового фінансування, наявністю чи відсутністю медичної школи з дослідною клінікою, спектром факультетів, нарешті, кількістю викладачів і студентів й співвідношенням між ними. Щороку оприлюднюються рейтинги університетів, особливу увагу привертає список "25 кращих університетів США", який вже давно очолює трійка приватних (Гарвардський, Йельський і Станфордський) і кілька державних (Мічиганський і пара каліфорнійських).

7) До окремої групи можна винести нетрадиційні заклади вищої освіти, що широко використовують надсучасні засоби трансляції інформації й організації не звичного заочного, а дистанційного навчання. Серед піонерів була відома компанія IBM, що використала двосторонній відеозв'язок через супутники для навчання свого персоналу одночасно на обох берегах Атлантичного океану. Коледж у Ріо-Саладо (Арізона) організовує для своїх студентів аудіо- і телеконференції і заняття. Телеконференції науковців давно стали звичною справою. Навчання з миттєвим спілкуванням викладача й групи студентів у багатьох точках США також застосовується все ширше і ширше.

Структура американських ВЗО дуже різноманітна, але основною ланкою, яка й виконує більшу частину їх завдань, є невелике за складом відділення чи департамент, керівник якого може як призначатися, так і обиратися. Він та його колеги вирішують усі питання викладання певної дисципліни й наукової роботи з напрямку відділення. Вищі ланки (підрозділи, навчальні коледжі і весь заклад) лише затверджують колективні рішення департаменту.

Складність організаційних завдань керівників вищих ланок ВЗО настільки велика, що ними дедалі частіше доручають керувати не професорам-науковцям, а досвідченим менеджерам, які не мають ваги у сфері наукових досліджень, але отримали диплом доктора в науках про управління чи систему освіти.

Discussion point

Present a University in the United States. Be ready to talk about its history, structure and degrees it offers. Try to make your choice well-grounded. Speak about the Department, Schools and Colleges at the University of your choice. Describe the commercials that popularize this University.

Writing section

Write an essay on the topic: Do you agree or disagree with the following statement? It is more important for students to study history and literature than it is for them to study science and mathematics. Use specific reasons and examples to support your opinion. Use the material of the Appendix.

UNIT 2. LAW ENFORCEMENT IN ENGLISH-SPEAKING COUNTRIES

Reading Comprehension exercises

Exercise 1. *Read the text and comment on the peculiarities of the British court system.*

PARTICIPANTS OF A TRIAL

In England and Wales the legal profession is traditionally divided into two classes of lawyers – BARRISTERS and SOLICITORS. There is no practical difference between the work of the solicitor and that of the barrister. For there are many barristers who do little advocacy, and there are solicitors who do little else, but who have made considerable reputations for themselves in the courts in which they are allowed to appear. In general, however, solicitors are lawyers who undertake legal business for ordinary people (non-professional clients), while barristers advise through solicitors and conduct the case in the higher courts.

A prospective barrister must have an accepted educational standard, pass the special legal examinations and become a member of a legal corporation, called “INN OF COURT”.

Barristers are either: JUNIORS or KING’S COUNSEL (QUEEN’S COUNSEL). A barrister, when appointed King’s Counsel is said to “take silk” as he is then entitled to wear a silk gown.

Participating in a trial, a barrister may be counsel for the PLAINTIFF (counsel for the prosecution) or counsel for the DEFENDANT (counsel for the defense).

A PARTY wanting to be represented by King’s Counsel must employ three lawyers: a solicitor, a junior barrister and the King’s Counsel since the latter cannot appear in court alone.

The court is presided over by a JUDGE, sitting alone. His functions are to conduct the proceedings, point out the problems to be clarified, put questions to the parties and the witnesses, examine the documents and evidence, and rule the details of the procedure. He also makes the summing-up to the jury (if it is involved), interprets the law and passes the sentence (judgment).

Judges are not a separate profession. They are appointed from the barristers or the BAR as they are corporately referred to.

All serious crimes are tried in a superior court before a JURY. Sometimes juries may be found in civil cases, too. A jury consists of twelve persons. Most tax-payers (men and women alike) are liable to be summoned for jury service if they are between the age of 21 and 60.

The jury returns a VERDICT which must be unanimous. If the JURORS are unable to reach agreement, the case must be retried before a new jury. In Scotland, however, the verdict may be by a bare majority of the jurors.

According to English law, the jury in criminal cases is entitled to return only one of the two verdicts – GUILTY or NOT GUILTY. Under the Scottish law, there is also the third formula – NOT PROVEN – which is actually the same as NOT GUILTY.

The burden of proof in criminal cases generally rests on the PROSECUTION. It is for them to establish positively that the crime was committed and that THE ACCUSED committed it. Under English law a person accused of a crime must be supposed innocent until his guilt has been proved. The officers of the court or the press must not refer to the accused as “the thief” or “the murder” before a sentence on him is passed.

Witnesses are brought to the court on the initiative of the parties. When the case starts, the witnesses are asked to leave the courtroom. They are called in by the barristers. On giving evidence the witness must not leave the court to prevent his mixing with later witnesses.

Evidence is given in the witness box (in the dock). Before a witness goes into it, he is required to swear an oath, with his hand on the Bible. A witness may tell only what he himself knows to be true. He must describe what he saw, but not what he heard from other persons. Under English law, the so-called “hearsay” evidence is not generally taken into consideration.

Exercise 2. *Answer the questions.*

1. What is the practical difference between the work of the solicitor and that of the barrister?
2. What are the accepted standards needed to be appointed a barrister?
3. Explain what is meant by "a plaintiff", "a defendant", "a party", "prosecution", "defense".
4. Who presides over the court? What are the main functions of a judge?
5. Who are jurors? What kind of verdicts are they supposed to return?
6. What are the set rules for witnesses in the courtroom?

Exercise 3. *Read these sentences and mark them (✓) if you agree, (x) if you disagree, and (?) if you are not sure. Compare answers in pairs.*

1. According to English law, the jury in criminal cases is entitled to return only one of the two verdicts – GUILTY or NOT GUILTY.
2. The burden of proof in criminal cases generally rests on the Defense.
3. Before a witness goes into it, he is required to swear an oath, with his hand on the Bible.
4. Under English law, the so-called “hearsay” evidence is not generally taken into consideration.
5. A witness may give “hearsay evidence”.
6. In Wales the jury in criminal cases is entitled to return only one of the two verdicts – GUILTY or NOT GUILTY.

Exercise 4. *Read the text and do the linguistic and stylistic analysis of it.*

It's Time To Open The Doors Of Our Prisons

Americans, once so kind-hearted, have become lusty punishers. Since President Nixon's "war" on crime, the public has become increasingly intolerant of wrongdoers, a group with no lobbyists or spin doctors to look out for them. In the late 1960s,

America, like most of the rest of the world, forsook capital punishment. Since reviving it almost a decade later, we have executed more than 500 people. Now governors brag about the number of death warrants they sign.

The U.S. prison population, 1.2 million not counting short-term jail inmates, is the largest in the Western world. A number of states are spending more on prisons than on schools, and along with the federal government are turning some of their prisoners over to private custody--so that skimping on accommodations directly boosts stockholders' dividends. Lawmakers trample one another to pose as tough crimefighters, and mandatory minimums force judges to hand out long sentences, sometimes life, automatically upon conviction. Parole programs have atrophied.

The situation is aggravated by America's hysteria over drugs. Self-administered opiates (heroin and morphine) and cocaine together cause fewer than 8,500 deaths per year--compared with tobacco, 430,000, and alcohol, 100,000 dead, plus millions drunk in the gutter or otherwise incapacitated. I don't think marijuana has ever killed anyone.

Yet the White House campaign to be "drug free" not only costs billions, but concentrates on prohibition and punishment at the expense of notably cheaper and more effective treatment. The elaborate U.S. campaign to compel drug-crop growers abroad to give up their livelihoods is one of the most fatuous national efforts ever undertaken. Imagine Turks and Andeans trying to keep Yankee farmers from growing their truly deadly tobacco!

Nearly all the nation's prison systems are overcrowded, many critically. In state and federal prisons, more than half of all inmates are serving their time for nonviolent offenses. Some 30 percent are first offenders. African-Americans are a grossly disproportionate 49 percent. Drug-law convictions account for almost one fourth, and nearly one third of these are for simple possession. Genuine hardship cases abound, with stunning sentences for minor wrongs, the separation of parents and young children and a wide disproportion among convictions for identical offenses.

After working for many years in the development of criminal law, I've become increasingly concerned about our clogged prison system. My proposal to relieve the problem is simple: systematic use of pardon and commutation powers to clear out worthy first-offense long-termers to make room for serious felons. It should stir compassion and appeal to common sense. But there is another consideration that Americans may understand even better: costs. At an estimated \$20,000 per year to hold each prisoner, we are spending more than \$25 billion annually for simple, nonproductive warehousing of convicted offenders.

Altogether, our annual layout for corrections is more than \$35 billion, curving steadily upward even as crime rates drop. We are developing a powerful "prison-industrial complex," a national growth industry exploiting today's hostility toward wrongdoers. There is scant evidence that long prison terms alone are causing the

drop. Most observers credit other factors such as progress in reducing poverty, the improved economy, tighter gun laws and the increasing average age of the population. Criminologists agree that about-to-be lawbreakers don't look up penalties in the law books; they plan, if at all, on how to avoid being caught.

Every system for administering justice has, since ancient times, included some provision for tempering punishment, usually a power to pardon and commute sentences, vested in the executive. Royal pardons were well known to most of our European forebears. American presidents draw the power directly from the Constitution, and every state governor enjoys some such prerogative. Historically, the power has been freely, often liberally used, sometimes to grant amnesty to entire classes of offenders.

So I urge an immediate review of all sentences now being served in order to identify nonviolent first offenders held for disproportionately long terms, to release those who have paid their debts to society and are good risks, and to make room for menacing recidivists and other serious offenders.

There would inevitably be a few Willie Hortons, but the process might be designed to include further screening in each case. Release should be strictly conditioned on good behavior and other factors where appropriate.

The president could initiate such a program simply by directive, or Congress could set up a new authority for it. And any governor or state legislature could give it a try. I only need to convince enough economy-minded people that some of the nation's prison-budget billions could be better spent elsewhere. Perhaps I've convinced you.

By Newsweek Staff; Updated: 3/13/10 at 10:20 PM Filed Under: News
<http://www.newsweek.com/its-time-open-doors-our-prisons-164874>

Exercise 5. *Read the text and render it.*

THE DEVELOPMENT AND OPERATION OF POLICE IN THE UNITED STATES

The idea of the police force developed from the use of military guards in ancient Rome. The Romans achieved a high level of law enforcement, which remained in effect until the decline of the empire and the beginning of the Middle Ages.

During the Middle Ages, police authority in England was the responsibility of the local nobles on their individual estates. In 1663, the city of London began paying "watchmen" (usually old men who were unable to find other work) to guard the streets at night. The watchmen remained the only form of police in the city until the end of 18th century. In 1829, the British statesman Sir Robert Peel established the London Metropolitan Police, which became the world's first modern police force. The development of the British police system is important because it became a model for the American police system.

In the United States the first organized police departments were formed in New York City in 1845 and shortly after that in Boston. The American police force used many British methods, but sometimes they became involved in local politics. The British police force, on the other hand, has traditionally remained separate from politics.

The United States has about 40, 000 separate police agencies that provide federal, state, county and local law enforcement. There are also thousands of private and industrial security forces in the U.S. These organizations employ a large number of police officers, and the use of private security by both business and individuals is increasing. Large corporations often maintain security forces to control internal theft, shoplifting, robberies, and trespassing.

A police department's goals are to prevent crime, investigate crime and capture offenders, control traffic, maintain order and deal with emergencies and disasters. A patrol division consisting of uniformed officers and supervisors, provides basic police services. In addition to foot and automobile patrol, officers are involved in many activities in response to citizens' needs. The greater part of patrol today is carried out by officers in police cars assigned to specific *beats* (specific areas of community). In small agencies, one-officer patrol cars are common; in larger cities, two-officer cars are more common. Use of women officers for patrol duty is increasing; before 1970 the practice was unknown.

Modern police service often includes special units to handle special problems. In major American cities, tactical units, highly trained and well equipped, are available to control riots. Bomb squads are also used; the bomb squad of the New York City police department, for example, is widely known for its outstanding work. Other units specialize in dealing with hostage situations.

In most communities, about 60 to 70 percent of the time spent by patrol officers is not crime related. Officers are called on to locate missing persons and lost children and to deal with domestic disputes, crowd control and ambulance calls.

In some cities, volunteer citizen patrols have been formed to prevent crime. In a few cases, these patrols operate without an official relationship to the police department. Far more common, however, is the use of police-organized, uniformed citizen groups generally known as *reserve* or *auxiliary* police.

Exercise 5. *Give a Summary of the text.*

Exercise 6. *Answer the questions.*

1. When and where did the idea of the police force develop?
2. Whose responsibility was the police authority in England during the Middle Ages?
3. What became a model for the American police system? When and where exactly were the first organized police departments formed in the United States? What is the difference between the British police methods and American police force methods?
4. How many separate police agencies to provide federal, state, county and local law enforcement does the United States have? What for do large corporations often maintain security forces?

5. What are a police department's goals? What are the additional activities, officers are involved in?
6. How are volunteer citizen patrols formed?

Vocabulary exercises

Exercise 1. *Study the active vocabulary of the text. Look up for the Ukrainian equivalents.*

Military guard; law enforcement; remain in effect; responsibility of the local nobles on their individual estates; private and industrial security forces; to control internal theft; shoplifting; robberies; trespassing; to prevent crime; to investigate crime; capture offenders; control traffic; maintain order; deal with emergencies and disasters; a patrol division; foot and automobile patrol; to be involved in many activities in response to citizens' needs; specific *beats*; one-officer patrol cars; to handle special problems; tactical units; highly trained and well equipped; to be available to control riots; bomb squads; to specialize in dealing with hostage situations; to be crime related; to locate missing persons; to deal with domestic disputes; volunteer citizen patrols; an official relationship to the police department; the use of police-organized, uniformed citizen groups; *reserve* or *auxiliary* police.

Exercise 2. *Make up and act out the dialogues using the words and expressions given in Exercise 1.*

Exercise 3. *Underline words and phrases in the text which show that the following sentences are true.*

1. There is a connection between the British police system and the American (they have much in common).
2. The world's first modern police force was established in Great Britain.
3. There are clear differences between the methods used by American police force and the British police force methods.
4. Patrol officers not only deal with criminality.

Exercise 4. *Do library research on police system in English-speaking and Slavic countries. Discuss the results in groups. Compare Ukrainian and American police system. Think about differences and similarities.*

Exercise 5. *Consult a monolingual dictionary to interpret the law terms.*

Mugging, pilfering, purloining, embezzlement, libel, fraud, hostage taking, misappropriation of funds, forge, counterfeit, to remand in custody, litigation, to claim damages from... for, to try under the criminal code, reprimand, slur, to release on bail.

Translation exercises

Exercise 1. *Translate into English.*

Військова охорона; мати справу з сімейними негараздами; бригади саперів; пішохідний та автомобільний патрулі; бути задіяним у багатьох видах діяльності відповідно до потреб громадян; офіційне прикріплення до

поліцейського департаменту; допоміжна або резервна поліція; внутрішні крадіжки; грабіж; крадіжка у магазині; тактичні підрозділи; користатися послугами громадян у поліцейській формі; контролювати дорожній рух; правопорушення.

Exercise 2. *Translate into Ukrainian.*

1. The Romans achieved a high level of law enforcement, which remained in effect until the decline of the empire and the beginning of the Middle Ages.
2. In 1663, the city of London began paying “watchmen” (usually old men who were unable to find other work) to guard the streets at night.
3. Bomb squads are also used; the bomb squad of the New York City police department, for example, is widely known for its outstanding work.
4. The greater part of patrol today is carried out by officers in police cars assigned to specific *beats* (specific areas of community).
5. Officers are called on to locate missing persons and lost children and to deal with domestic disputes, crowd control and ambulance calls.
6. A police department’s goals are to prevent crime, investigate crime and capture offenders, control traffic, maintain order and deal with emergencies and disasters.
7. In addition to foot and automobile patrol, officers are involved in many activities in response to citizens’ needs.

Exercise 3. *Translate the text into English using the active vocabulary*

Смертна кара: морально-правові аспекти застосування

Смертна кара відома більшості країн світу. Вона з'явилася тоді, коли держава взяла на себе функцію виконання покарання за вчинені злочини. За часів Київської Русі смертна кара передбачалася «Руською Правдою». Поширеною була вона і згідно з «Правами, за якими судиться малоросійський народ» (1734). Козаки застосовували цю міру покарання за найтяжчі злочини. Військовими артикулами Петра I смертна кара встановлювалася за 123 злочини. Цариця Єлизавета Петрівна призупинила виконання смертної кари, хоча й не скасувала остаточно цей вид покарання.

На початку ХХ століття смертну кару в Російській імперії застосовували як знаряддя боротьби з опозиційними владі силами в суспільстві. В Радянському Союзі вона передбачалася за державні та деякі інші злочини. Указом Президії ВР СРСР від 26 травня 1947 року було скасовано смертну кару в мирний час і замінено на засудження до 25 років виправно-трудоих таборів. Але вже через три роки «за заявами від профспілок, селянських об'єднань» указом Президії ВР СРСР від 12 січня 1950 року відновили застосування смертної кари до зрадників батьківщини, шпигунів, диверсантів.

30 квітня 1954 року указом Президії ВР СРСР «Про посилення кримінальної відповідальності за умисне вбивство» було встановлено смертну кару за умисне вбивство за обтяжувальних обставин. Основи кримінального законодавства Союзу РСР і союзних республік 1958 року не внесли смертну кару до системи покарань, а виокремили самостійною статтею «як виняткову міру покарання», аж до її скасування. Було визначено вичерпний перелік

злочинів, за вчинення яких могли призначати смертну кару, а саме: зрада батьківщини, шпигунство, диверсія, терористичний акт, бандитизм, умисне вбивство за обтяжувальних обставин. Смертна кара не застосовувалася до осіб, які не досягли повноліття (18 років), до жінок у стані вагітності на момент учинення злочину, винесення або виконання вироку. Ці положення було відтворено в кримінальних кодексах усіх союзних республік, зокрема в КК УРСР 1960 року.

Майже весь час після здобуття Україною незалежності тривали суперечки щодо застосування смертної кари. Це пов'язано з дедалі більшою криміналізацією суспільства, різким зростанням кількості навмисних убивств за обтяжувальних обставин. Виявилася очевидна неспроможність держави забезпечити невід'ємне право людини на життя.

Writing section

Write an essay on the topic: Death Penalty. Pros and Cons.

UNIT 3. LITERATURE AND READING

Reading Comprehension exercises

Exercise 1. *Read the article and render its content. Dwell on the necessity/redundancy of the "death topic" in literature.*

Death Be Not Allowed

No one likes to think about dying, but novelists seem scared to—well, death—to write about it.

By Claire Messud NEWSWEEK

From the magazine issue dated Mar 16, 2009

Characters in fiction don't spend much time dying anymore. Of course they die—if you were to remove from the shelves all the novels in which a life is lost, the stacks would be bare—and sometimes, as in "The Lovely Bones," they speak to us from beyond the grave.

But the characters of today don't spend much time on the brutal labor of dying.

Dying, it seems, has become the province of nonfiction. Memoirs charting the final illnesses of parents, relatives, mentors and, indeed, the authors themselves are too numerous to cite. A number, including Mitch Albom's "Tuesdays With Morrie" and Randy Pausch's "The Last Lecture," have become bestsellers. We have time for death as a learning experience, at once real (it is more moving to us to know that the personage under discussion once lived and breathed) and morally instructive (perhaps, from their wisdom, we will learn how to live and how to die). Jade Goody, a reality-TV star from the British "Big Brother" who was once reviled for her racism and bad behavior, has of late been lionized as she faces death from cervical cancer: she married in front of the cameras this past month, providing us an image of courage in adversity, of fairy-tale romance to the end. This vision of dying as noble, even beautiful, consoles us, assures us that somehow we can remove its sting.

The prolonged messiness of dying, however, is not the focus of our accounts, in prose or in pictures. Like the unseemly actuality of childbirth, it is publicly elided: Goody racked in pain, confined to her hospital bed, is not on offer for the cameras. Nor are depictions of terminal suffering often found in contemporary fiction. Publishers are wary of a subject so bleak. It may be that writers, too, shy away from the topic: in a culture preoccupied with youth, beauty and success, death seems peripheral, a necessary but ignorable ill. Unless we can imbue it with meaning—the transcendence that we all so guiltily seek—we do not want to talk about it.

It was not ever thus. In 19th-century life, death could not be so easily avoided; and so, in 19th-century fiction, dying—the actual, hideous effort of dying—played a significant role. Think how long it takes Emma Bovary to succumb to her arsenic, and the scrupulous detail with which Flaubert records her agonies. Remember, too, that his unflinching eye alights upon the indifference of the living before the dead, as the pharmacist and the priest debate faith over Emma's corpse while snacking upon the cold supper laid on the dresser. Similarly, in Tolstoy's masterpiece of dying, "The Death of Ivan Ilych," we learn at the outset that "the very fact of the death of someone close to them aroused in all who heard about it, as always, a feeling of delight that he had died and they hadn't." Only then does Tolstoy cast his narrative back to Ivan Ilych's brief life and seemingly endless dying: "How it came about in the third month of Ivan Ilych's illness ... Another two weeks went by ... Two weeks went by like this ..." Who knew that death could take so long? His family can't stand it; only Gerasim, his rudely vital peasant servant, holds his legs and uncomplainingly gives him comfort—"Gerasim did all of this easily, willingly and with a kindliness that Ivan Ilych found moving"—in the knowledge that death will come someday, too, for him. Gerasim's is an awareness which most of us would willingly ignore.

The Australian writer Helen Garner's new novel, "The Spare Room," is a bracing reminder that we cannot. Barely a novel (the first-person protagonist is named Helen; the outlines of her life resemble her creator's), it is nevertheless significantly not a memoir. It does not seek to instruct or to uplift: it seeks, rigorously and unflinchingly, to tell the truth. It is Helen's story of the three-week visit by her dying friend, Nicola, a visit in which Helen is called upon to be Gerasim and cannot, for that time at least, fully embrace the challenge; in which she yearns, like Ivan Ilych's family and colleagues, to turn her back on mortality: "Death was in my house. Its rules pushed new life away with terrible force. I longed for the children next door, their small, determined bodies through which vitality surged ..."

Nicola ventures from her hometown of Sydney to Melbourne for alternative cancer treatment—chiefly, intensive doses of vitamin C—that make her frighteningly ill. For a long time, she refuses any palliative care. Unprepared, Helen finds herself called upon to nurse her old friend in the most intimate ways, and all the while Nicola refuses to admit that she is dying, to Helen's fury: "Death will not be denied," Helen observes. "To try it is grandiose. It drives madness into the soul. It leaches out virtue. It injects poison into friendship, and makes a mockery of love." Eventually, Helen can bear it no longer: "I wanted to say this: you're using that bloody clinic to distract yourself ... from what you have to do ... You've got to get ready." Yet it is still a

long road—a long dying road—before Nicola can finally, tearfully, concede that "death's at the end of this, isn't it."

The beauty of this novel lies in its insistence on the frank and inescapable fight between life and death. Ivan Ilych's wife is not wrong, after all, to want to flee the room: the labor of dying is agonizing for all concerned. There are no clear lessons, no consoling homilies: there is a lot of sweat and piss, and a lot of suffering all around. Over time (who knew death could take so long?!) Nicola must learn how to die, and Helen must learn to help her die, must learn to be Gerasim ("I learned to wash her arse as gently as I had washed my sister's and my mother's, and as someday someone will have to wash mine.")

The fact that Garner has written this story as a novel rather than as a memoir grants her greater authorial freedom, but it also grants her creation a different status. We are not asked to believe that Nicola actually lived and breathed (although one suspects that she did), just as we are not asked to believe that Helen's rage and compassion belong to Garner alone; instead, we confront this situation—this universal situation—on its own terms, purely on the merits of Garner's luminous, adamant narrative. Just as Ivan Ilych both is and isn't you, or me, both Helen and Nicola are also raised above themselves. Fiction offers a genuine transformation, a truth greater than the sum of its parts. This short, passionate book explores all aspects of struggle in the tremendous, inevitable struggle. A triumph of art over artifice, Garner's novel does not spare us, nor itself. It reminds us that literature not only can, but must, address the most important subjects, because it does so in ways no other form can. As (fictional) Helen quotes (fictional) King Lear: "Why should a dog, a horse, a rat have life,/And thou no breath at all?" Made up words they may be, but no lament has rung more true.

Messud, a NEWSWEEK contributing editor, is the author of "The Emperor's Children."

Exercise 2. *Read the article and comment on the peculiarities of the WW II literature.*

Blending Fact With Fiction

In his latest work, the ever-innovative W. G. Sebald sees the Holocaust through the wreckage of one man's life

By Malcolm Jones

IN "AUSTERLITZ," W. G. SEBALD PERFORMS a small but significant miracle: he wrests the Holocaust out of the clutches of stale cliché. He does this without ever showing us a death camp or a gas chamber. Instead, this superb novel concentrates on the wreckage of one man's life. Orphaned as a young boy during the Nazi occupation of Prague, Jacques Austerlitz devotes the rest of his life to finding out who he really is and what happened to his parents, and all the while he is haunted by the feeling that he is living a borrowed life. Chronicling this strange odyssey, Sebald shows us, much as he did in "The Emigrants," a previous masterpiece on the same theme, that the horrors of mid-20th-century Europe have no expiration date.

In four genre-blending works of fiction published in the past decade, the 57-year-old Sebald has established himself as one of Europe's most distinctive authors, and certainly its most idiosyncratic. Two of his "novels" are collections of interrelated stories. All of them are narrated in a memoir style by a writer who at least superficially resembles Sebald, who, born and raised in Germany, has spent his adult life as a literature professor in England (he continues to write in German). And all are generously salted with grainy black-and-white photographs, and maps, floor plans and railroad timetables that mysteriously both add to and subtract from the idea that these stories are pretending to be factual.

Reading a Sebald book is like nothing else. Confronted with his strange, intoxicating brew of fact and fiction and digressions on everything from European train stations to the lives and times of certain moths, you wind up not knowing what to believe, or whom. Everything – history, memory – is called into question. It's even hard knowing what to call the books themselves. Clearly they are not novels, a form that Sebald scorns. "It's the quality of the writing which is much more important than the question of the genre," he said in a recent interview in New York City, where he was promoting his new book. "The reader doesn't care what form it is in. I do find that in the standard novel you have to say things like 'said she as she got up and walked over to the mantelpiece.' The grinding noises that the novel makes on every page so irritate me that I can't bear to read them anymore. I'd rather read a telephone directory from Prague in 1920."

Monkeying with fact and fiction is always a tricky business, and trickier still when one's work is so often preoccupied with the Holocaust. In this regard, Sebald is quick to say that there are limits to his method: "I would certainly not invent horror. There is enough of that, and it is practically impossible to describe it, as it were, face to face. I consider the gratuitous invention of horror one of the major faults of our present culture. And it gets peddled everywhere."

There is something of Poe in these books, and Borges and Kafka, which is to say, here is a storyteller who knows his stuff. Sebald is a master of the tiny detail that implies a world. In "Austerlitz," a Prague Jew in the '30s comes to understand how deeply the Nazis have sunk their claws into the German psyche when he happens upon "a new kind of boiled sweet which had, embedded in its sugary mass, a raspberry-colored swastika that literally melted in the mouth. At the sight of these Nazi treats... he suddenly realized that the Germans had wholly reorganized their production lines ... not because they had been ordered to do so but each of his own accord."

For Austerlitz, it is facts themselves, paradoxically, that undo him. An architectural historian, he hoards and savors the details of floor plans, façades, elevations and renovations. But when he meshes this almost unseemly lust for facts with the search for his parents, his mania takes on the weird specificity of a dream or a nightmare – one from which there is no awakening, and whose answers mean very little. Austerlitz discovers where he came from, but he cannot discover who he is. Facts alone are not enough. Likewise, the more we learn about the Holocaust, the more mysteriously evil and harder to grasp it becomes. As Sebald says, referring to horrors on the scale of the firebombing of German cities during World War II or the

attack on the World Trade Center, "It's impossible to say any more about it, except that it seems one of the characteristics of our species to do things like this. Other species don't. We do, repeatedly. We really don't learn from what's come before. We learn from history as much as a rabbit learns from an experiment that's performed upon it." Our only solace at the close of this haunting novel is that the horrors that continue to engulf people like Austerlitz can also inspire this singularly beautiful work of art.

Exercise 2. *Answer the questions.*

1. What is the core idea of the W.G. Sebalds' "Austerlitz"?
2. Is Sebald a master of the traditional composition or of a tiny detail that implies a world?
3. Have you ever read anything written by Sebald? Are you fond of the WW II literature? Why?

Exercise 3. *Render the article.*

Vocabulary exercises

Exercise 1. *Study the active vocabulary and look up for the Ukrainian equivalents.*

To wrest out; clutches of stale cliché; wreckage of one man's life; is haunted; genre-blending; distinctive authors; collections of interrelated stories; to be narrated in a memoir style; to be generously salted with grainy black-and-white photographs; to walk over to the mantelpiece; the grinding noises; monkeying with fact and fiction; a gratuitous invention; to get peddled; to hoard and savor the details; to mesh; to take on the weird specificity of a dream or a nightmare; solace; to engulf people; a singularly beautiful work of art.

Translation exercises

Exercise 2. *Translate the given sentences into Ukrainian paying attention to the active vocabulary. Comment on the ways of translation used.*

1. Monkeying with fact and fiction is always a tricky business, and trickier still when one's work is so often preoccupied with the Holocaust.
2. Austerlitz discovers where he came from, but he cannot discover who he is.
3. But when he meshes this almost unseemly lust for facts with the search for his parents, his mania takes on the weird specificity of a dream or a nightmare – one from which there is no awakening, and whose answers mean very little.
4. As Sebald says, referring to horrors on the scale of the firebombing of German cities during World War II or the attack on the World Trade Center, "It's impossible to say any more about it, except that it seems one of the characteristics of our species to do things like this. Other species don't. We do, repeatedly. We really don't learn from what's come before. We learn from history as much as a rabbit learns from an experiment that's performed upon it."

5. The grinding noises that the novel makes on every page so irritate me that I can't bear to read them anymore.
6. And all are generously salted with grainy black-and-white photographs, and maps, floor plans and railroad timetables that mysteriously both add to and subtract from the idea that these stories are pretending to be factual.
7. I consider the gratuitous invention of horror one of the major faults of our present culture.

Topical vocabulary exercises

Exercise 1. *Study the All Fiction Glossary. Point out your favourite genres.*

All Fiction Glossary

Drama: Stories composed in verse or prose, usually for theatrical performance, where conflicts and emotion are expressed through dialogue and action.

Fable: Narration demonstrating a useful truth, especially in which animals speak as humans; legendary, supernatural tale.

Fairy Tale: Story about fairies or other magical creatures, usually for children.

Fantasy: Fiction with strange or other worldly settings or characters; fiction which invites suspension of reality.

Fiction: Narrative literary works whose content is produced by the imagination and is not necessarily based on fact.

Fiction in Verse: Full-length novels with plot, subplot(s), theme(s), major and minor characters, in which the narrative is presented in (usually blank) verse form.

Folklore: The songs, stories, myths, and proverbs of a people or "folk" as handed down by word of mouth.

Historical Fiction: Story with fictional characters and events in a historical setting.

Horror: Fiction in which events evoke a feeling of dread in both the characters and the reader.

Humor: Fiction full of fun, fancy, and excitement, meant to entertain; but can be contained in all genres

Legend: Story, sometimes of a national or folk hero, which has a basis in fact but also includes imaginative material.

Mystery: Fiction dealing with the solution of a crime or the unraveling of secrets.

Mythology: Legend or traditional narrative, often based in part on historical events, that reveals human behavior and natural phenomena by its symbolism; often pertaining to the actions of the gods.

Poetry: Verse and rhythmic writing with imagery that creates emotional responses.

Realistic Fiction: Story that can actually happen and is true to life.

Science Fiction: Story based on impact of actual, imagined, or potential science, usually set in the future or on other planets.

Short Story: Fiction of such brevity that it supports no subplots.

Tall Tale: Humorous story with blatant exaggerations, swaggering heroes who do the impossible with nonchalance.

All Nonfiction:

Biography/Autobiography: Narrative of a person's life, a true story about a real person.

Essay: A short literary composition that reflects the author's outlook or point.

Narrative Nonfiction: Factual information presented in a format which tells a story.

Nonfiction: Informational text dealing with an actual, real-life subject.

Speech: Public address or discourse.

Exercise 2. *Read the text about literature genre. Be ready to retell it.*

Genres of Literature

Early novels in Europe did not, at the time, count as significant literature, perhaps because "mere" prose writing seemed easy and unimportant. It has become clear, however, that prose writing can provide aesthetic pleasure without adhering to poetic forms. Additionally, the freedom authors gain in not having to concern themselves with verse structure translates often into a more complex plot or into one richer in precise detail than one typically finds even in narrative poetry. This freedom also allows an author to experiment with many different literary and presentation styles – including poetry – in the scope of a single novel.

Other prose literature

Philosophy, history, journalism, and legal and scientific writings traditionally ranked as literature. They offer some of the oldest prose writings in existence; novels and prose stories earned the names "fiction" to distinguish them from factual writing or nonfiction, which writers historically have crafted in prose. The "literary" nature of science writing has become less pronounced over the last two centuries, as advances and specialization have made new scientific research inaccessible to most audiences; science now appears mostly in journals. Scientific works of Euclid, Aristotle, Copernicus, and Newton still possess great value; but since the science in them has largely become outdated, they no longer serve for scientific instruction, yet they remain too technical to sit well in most programmes of literary study. Outside of "history of science" programmes students rarely read such works. Many books "popularizing" science might still deserve the title "literature"; history will tell.

Philosophy, too, has become an increasingly academic discipline. More of its practitioners lament this situation than occurs with the sciences; nonetheless most new philosophical work appears in academic journals. Major philosophers through history – Plato, Aristotle, Augustine, Descartes, Nietzsche – have become as canonical as any writers. Some recent philosophy works are argued to merit the title "literature", such as some of the works by Simon Blackburn; but much of it does not, and some areas, such as logic, have become extremely technical to a degree similar to that of mathematics.

A great deal of historical writing can still rank as literature, particularly the genre known as creative nonfiction. So can a great deal of journalism, such as literary journalism. However these areas have become extremely large, and often have a primarily utilitarian purpose: to record data or convey immediate information. As a result the writing in these fields often lacks a literary quality, although it often and in

its better moments has that quality. Major "literary" historians include Herodotus, Thucydides and Procopius, all of whom count as canonical literary figures.

Law offers a less clear case. Some writings of Plato and Aristotle, or even the early parts of the Bible, might count as legal literature. The law tables of Hammurabi of Babylon might count. Roman civil law as codified in the *Corpus Juris Civilis* during the reign of Justinian I of the Byzantine Empire has a reputation as significant literature. The founding documents of many countries, including the United States Constitution, can count as literature; however legal writing now rarely exhibits literary merit.

Game Design Scripts - In essence never seen by the player of a game and only by the developers and/or publishers, the audience for these pieces is usually very small. Still, many game scripts contain immersive stories and detailed worlds making them hidden literary gems.

Most of these fields, then, through specialization or proliferation, no longer generally constitute "literature" in the sense under discussion. They may sometimes count as "literary literature"; more often they produce what one might call "technical literature" or "professional literature".

Drama

A play or drama offers another classical literary form that has continued to evolve over the years. It generally comprises chiefly dialogue between characters, and usually aims at dramatic / theatrical performance (see theatre) rather than at reading. During the eighteenth and nineteenth centuries, opera developed as a combination of poetry, drama, and music. Nearly all drama took verse form until comparatively recently. Shakespeare could be considered drama. *Romeo and Juliet*, for example, is a classic romantic drama generally accepted as literature.

Greek drama exemplifies the earliest form of drama of which we have substantial knowledge. Tragedy, as a dramatic genre, developed as a performance associated with religious and civic festivals, typically enacting or developing upon well-known historical or mythological themes. Tragedies generally presented very serious Theme. With the advent of newer technologies, scripts written for non-stage media have been added to this form. War of the Worlds (radio) in 1938 saw the advent of literature written for radio broadcast, and many works of Drama have been adapted for film or television. Conversely, television, film, and radio literature have been adapted to printed or electronic media.

Other narrative forms

Graphic novels and *comic books* present stories told in a combination of sequential artwork, dialogue and text.

Films, *videos* and *broadcast soap operas* have carved out a niche which often parallels the functionality of prose fiction.

Interactive fiction, a term for a prose-based genre of computer games, occupies a small literary niche.

Electronic literature is a developing literary genre meant to be read on a computer screen, often making use of hypertext.

Writing section

Choose the topic and write an essay: 1. Your favourite writer. 2. The genre of literature you prefer. 3. A contemporary British/American novelist.

UNIT 4. MUSIC

Reading Comprehension exercises

Exercise 1. *Read the text and comment on the diversity of various music genres.*

Music genres

A music genre is a category (or genre) of pieces of music that share a certain style or "basic musical language" (van der Merwe 1989, p.3). Music can also be categorised by non-musical criteria such as geographical origin. Such categories are not strictly genre and a single geographical category will often include a number of different genre.

Categorizing music, especially into finer genres or subgenres, can be difficult for newly emerging styles or for pieces of music that incorporate features of multiple genres. Attempts to pigeonhole particular musicians in a single genre are sometimes ill-founded as they may produce music in a variety of genres over time or even within a single piece. Some people feel that the categorization of music into genres is based more on commercial and marketing motives than musical criteria. John Zorn, for example, a musician whose work has covered a wide range of genres, wrote in *Arcana: Musicians on Music* that genres are tools used to "commodify and commercialize an artist's complex personal vision." Other artists feel that it is an artist's fault themselves if they make a body of work that can easily be put into a class shared with others.

Some genre labels are quite vague, and may be contrived by critics; post-rock, for example, is a term devised and defined by Simon Reynolds. Another example of this is video game music, which while defined by its media, can also represent its own style, as well as that of any other musical genre.

Dividing music by genre does make it easier to trace threads through music history, and makes it easier for individuals to find artists that they enjoy.

Overview of main groupings

Although there are many individual genres, it is possible to group these together into a number of overlapping major groupings. The rest of this page attempts to do that for a number of widely agreed areas.

These definitions are relatively short and simple, referring to further articles as needed.

Classical music (or art music)

The term classical music refers to a number of different, but related, genres. Without any qualification, the usual meaning of "classical music" in the English language is European classical music (an older usage describes specifically the Western art music of the Classical Music Era). It can also refer to the classical (or art) music of non-Western cultures such as Indian classical music or Chinese classical music.

In a Western context, classical music is generally a classification covering music composed and performed by professionally trained artists. Classical music is a written tradition. It is composed and written using music notation, and as a rule is performed faithfully to the score. Art music is a term widely used to describe classical music and other serious forms of artistic musical expression, Western or non-Western, especially referring to serious music composed after 1950.

Rhythm and blues

Rhythm and blues is a name for black popular music tradition. When speaking strictly of "rhythm 'n' blues", the term may refer to black pop-music from 1940s to 1960s that was not jazz nor blues but something more lightweight. The term "R&B" often refers to any contemporary black pop music. A notable subgenre of rhythm 'n' blues was doo-wop, which put emphasis on polyphonic singing. In the early 1960s rhythm 'n' blues took influences from gospel and rock and roll and thus soul music was born. In the late 1960s, funk music started to evolve out of soul; by the 1970s funk had become its own subgenre that stressed complex, "funky" rhythm patterns and monotonistic compositions based on a riff or two. In the early to mid 1970s, hip hop music (also known as "rap") grew out of funk and reggae (see below). Funk and soul music evolved into contemporary R&B (no longer an acronym) in the 1980s.

Rock

Rock, in its broadest sense, can refer to almost all popular music recorded since the early 1950s. Its earliest form, rock and roll, arose from multiple genres in the late 1940s, most importantly jump blues. It was first popularized by performers like Bill Haley, Dan and the Huberettes, and Elvis Presley, who fused the sound with country music, resulting in rockabilly. In addition, gospel music and a related genre, R&B (rhythm and blues), emerged later in the decade. R&B soon became one of the most popular genres, with girl groups, garage rock and surf rock most popular in the US, while harder, more blues-oriented musicians became popular in the UK, which soon developed into British blues, merseybeat, mod and skiffle.

Starting the mid-1960s, a group of British bands that played variations on American R&B-influenced blues became popular on both sides of the Atlantic -- the British Invasion, a catchall term for multiple genres. These groups, including the Beatles, fused the earlier sounds with Appalachian folk music, forming folk rock, as well as a variety of less-popular genres, including the singer-songwriter tradition. Early heavy metal and punk rock bands formed in this period, though these genres did not emerge as such for several years.

The most popular genre of the British Invasion was psychedelic music, which slowly morphed into bluegrass-influenced jam bands like the Grateful Dead and ornate, classically-influenced progressive rock bands. Merseybeat and mod groups like The Yardbirds and The Who soon evolved into hard rock, which, in the early 1970s specialized into a gritty sound called glam rock, as well as a mostly underground phenomenon called power pop. In the early to mid-1970s, singer-songwriters and pop musicians led the charts, though punk rock and krautrock also developed, and some success was achieved by southern rock and roots rock performers, which fused modern techniques with a more traditionalist sound.

Country music

Country music is usually used to refer to honky tonk today. Emerging in the 1930s in the United States, honky tonk country was strongly influenced by the blues, as well as jug bands (which cannot be properly called honky tonk). In the 1950s, country achieved great mainstream success by adding elements of rock and roll; this was called rockabilly. In addition, Western swing added influences from Swing and bluegrass emerged as a largely underground phenomenon. Later in the decade, the Nashville sound, a highly polished form of country music, became very popular. In reaction to this, harder-edged, gritty musicians sprung up in Bakersfield, California, inventing the Bakersfield sound. Merle Haggard and similar artists brought the Bakersfield sound to mainstream audiences in the 1960s, while Nashville started churning out countrypolitan. During the 1970s, the most popular genre was outlaw country, a heavily rock-influenced style. The late 1980s saw the Urban Cowboys bring about an influx of pop-oriented stars during the 1990s. Modern bluegrass music has remained mostly traditional, though progressive bluegrass and close harmony groups do exist, and the sound is the primary basis for jam bands like the Grateful Dead.

Electronic music

Electronic music started with the invention of the synthesizer. Some subcategories of electronic music include electronic dance music, space, new age, ambient, and the catch-all "electronica," which can sometimes include all of the above electronic sub-genres.

One of the first people to popularize the synthesizer was Wendy Carlos who performed classical music on the synthesizer on the recording *Switched-On Bach*. Space music was popularized by the group Tangerine Dream, among others, as a precursor to new age music. New age music served to support and perpetuate the values of the new age movement. Though there is some overlap between the various sub-genres of electronic music, Brian Eno, the creator of ambient music, claimed that ambient had a bit of "evil" in it, whereas new age music did not. Eno's creation was less values-driven than new age; his goal was to create music like wallpaper, insofar as the listener could listen to or easily ignore the music.

Naturally, many people have met electronic music also in the form of video game music.

Electronic dance music

Although many artists in the 50s and 60s created pure electronic music with pop structures, fully formed electronic dance music as we know it today really emerged in 1977 with Giorgio Moroder's *From Here to Eternity* album.

There are now many subgenres of electronic music, these include: techno (mechanical sounding dance music featuring little melody and more noise), trance music (with a distinct style of instrumentation focused on complex, uplifting chord progressions and melodies), Goa trance (spawning from industrial music and tribal dance, focusing on creating psychedelic sound effects within the songs), house music (fully electronic disco music), big beat (using older drum loops and more melodic elements sampled and looped), drum and bass (an offshoot of hardcore and Jamaican dancehall, utilizing quick tempos with sampled break beats, most notably the amen

break and the funky drummer), gabber or gabba, (a Dutch development on techno, which features extremely high tempos and lots of overdrive and distortion on the music, especially the base drum being distorted into a square wave tone), happy hardcore (a slightly more palatable version of Gabba, fusing elements of drum and bass as well). Of these subgenres, trance is probably the most widespread.

Electronic dance music is often composed to fit easily into a live DJ set.

Electronica

Electronic music that does not fall into the new age, techno or dance categories are often referred to as "left-field" or "electronica" (although there are critics who maintain that the term "electronica" is an invention of the media). Styles of electronica include ambient, downtempo, illbient and trip-hop (among countless others, see list of electronic music genres), which are all related in that they usually rely more on their atmospheric qualities than electronic dance music, and make use of slower, more subtle tempos, sometimes excluding rhythm completely.

IDM (an abbreviation for intelligent dance music) is an elusive and confusing genre classification that can only be truly defined by flagbearers and flagburners like Aphex Twin and Autechre.

All electronic music owes at least its historical existence to early pioneers of tape experiments known as *musique concrète*, such as John Cage, Pierre Schaeffer and Karlheinz Stockhausen, as well as early synthesists like Wendy Carlos (aka Walter Carlos), Jean-Michel Jarre, and Morton Subotnick . (See electronic art music).

Melodic music

Melodic music is a term that covers various genres of non-classical music which are primarily characterised by the dominance of a single strong melody line. Rhythm, tempo and beat are subordinate to the melody line or tune, which is generally easily memorable, and followed without great difficulty. Melodic music is found in all parts of the world, overlapping many genres, and may be performed by a singer or orchestra, or a combination of the two.

In the west, melodic music has developed largely from folk song sources, and been heavily influenced by classical music in its development and orchestration. In many areas the border line between classical and melodic popular music is imprecise. Opera is generally considered to be a classical form. The lighter operetta is considered borderline, whilst stage and film musicals and musical comedy are firmly placed in the popular melodic category. The reasons for much of this are largely historical.

Other major categories of melodic music include music hall and vaudeville, which, along with the ballad, grew out of European folk music. Orchestral dance music developed from localised forms such as the jig, polka and waltz, but with the admixture of Latin American, negro blues and ragtime influences, it diversified into countless sub-genres such as big band, cabaret and Swing. More specialised forms of melodic music include military music, religious music. Also video game music is often melodic.

Traditional pop music overlaps a number of these categories: big band music and musical comedy, for example, are closely allied to traditional pop.

Reggae, dub and related forms

In Jamaica during the 1950s, American R&B was most popular, though mento (a form of folk music) was more common in rural areas. A fusion of the two styles, along with soca and other genres, formed ska, an extremely popular form of music intended for dancing. In the 1960s, reggae and dub emerged from ska and American rock and roll.

Starting the late 1960s, a rock-influenced form of music began developing -- this was called rocksteady. With some folk influences (both Jamaican and American), and the growing urban popularity of Rastafari, rocksteady evolved into what is now known as roots reggae. In the 1970s, a style called Lovers rock became popular primarily in the United Kingdom by British performers of ballad-oriented reggae music. The 1970s also saw the emergence of Two Tone in Coventry, England, with bands fusing ska and punk, as well as covering original ska tracks. Punk band The Clash also used Dub and reggae elements.

Dub emerged in Jamaica when sound system DJs began taking away the vocals from songs so that people could dance to the beat alone. Soon, pioneers like King Tubby and Lee Scratch Perry began adding new vocals over the old beats; the lyrics were rhythmic and rhyme-heavy. After the popularity of reggae died down in the early 1980s, derivatives of dub dominated the Jamaican charts. These included ragga and dancehall, both of which remained popular in Jamaica alone until the mainstream breakthrough of American gangsta rap (which evolved out of dub musicians like DJ Kool Herc moving to American cities). Ragga especially now has many devoted followers throughout the world.

Reggaeton is a fusion of reggae and rap, popular in Latin America, but gradually appearing in the mainstream charts.

Punk music

Punk is a subgenre of rock music (see below). The term "punk music" can only rarely be applied without any controversy. Perhaps the only bands always considered "punk" are the first wave of punk bands, such as the Clash and the Ramones. Before this, however, a series of underground musicians helped define the music throughout the 1970s -- see Forerunners of punk music.

After 1978, following the collapse of The Sex Pistols, punk could go no further. However, the space that had been created in popular taste and in the distribution system facilitated a number of successors.

With the exhaustion of The Sex Pistols, none of their peers -- Blondie, Siouxsie and the Banshees, Television, The Clash, The Pop Group, The Ramones was able to carry on the public fight for freedom of expression. A flood of other groups came to prominence in Britain who explored the new space with abandon.

Despite evidence to the contrary, many refused to believe that the phenomenon could not be repeated and several so-called genres acquired followings. These 'genres' can be grouped into three categories -- hardcore punk, New Wave and alternative rock.

Hardcore punk music kept the raw, visceral energy of the original punk bands. In the 1980s, reggae influences resulted in a fusion called ska punk, while another group of bands became known as Oi!, uniting punks and Skinheads with an aggressive, though often humorous style of streetpunk. Some of these bands took a

far-right political stance, most notably Skrewdriver, but most distanced themselves from this, often appearing at the opposite end of the political spectrum, such as The Angelic Upstarts. During the 1990s, some more styles emerged, including straight edge, and queercore, based around subcultures -- straight edge and homosexuals, respectively. Psychobilly (see also cow punk) also emerged, fusing punk with rockabilly and other kinds of country music. In addition, emo (or emocore) had appeared by the 90s, characterized by slower beats, dreamy vocals and angst-ridden lyrics, and moshcore, which involved heavy moshing.

New Wave was the most popular genre of punk music, dominating the charts during the early 1980s. Varieties included Neue Deutsche Welle, synth pop, dream pop and the New Romantics. Of these, the most popular was synth pop, though the most critically accepted groups were the underground dream pop bands. In the 1980s, dream pop evolved into many of the most popular genres of the 1990s. This occurred primarily in Britain, with styles like jangle pop (and the Paisley Underground) and noise pop (and, later, twee pop, shoegazing). All of these styles (along with psychedelic music) contributed to the popular emergence of Britpop in the middle of the decade.

Keeping the anti-corporate stance of punk music, alternative rock is a broad grouping, referring to multiple styles. The earliest genres were noise pop, post-rock and Gothic rock. These bands were unable to break into the mainstream, though they influenced many of the 1980s' most popular groups. By the end of the decade, post rock had developed into math rock, while other genres like Riot grrl, slowcore (aka sadcore or shoegazing) and grunge music. During the early 1990s, grunge music broke into the mainstream in a big way. With "alternative" now mainstream, other bands began referring to themselves as indie rock. Many all-women bands are alternative, punk, post-punk, or riot girl. Popular alternative rock bands today incorporate several different styles of music bringing a hybrid of sounds, e.g. Linkin Park.

Hip hop / Rap

Hip hop music (also commonly referred to as "rap") can be seen as a subgenre of R&B tradition (see above). Hip hop began in inner cities in the US in the 1970s. The earliest recordings, from the late-1970s and early 1980s, are now referred to as old school hip hop. In the later part of the decade, regional styles developed. East Coast hip hop, based out of New York City, was by far the most popular as hip hop began to break into the mainstream. West Coast hip hop, based out of Los Angeles, was by far less popular until 1992, when Dr. Dre's *The Chronic* revolutionized the West Coast sound, using slow, stoned, lazy beats in what came to be called G Funk. Soon after, a host of other regional styles became popular, most notably Southern rap, based out of Atlanta and New Orleans, primarily. Atlanta-based performers like OutKast and Goodie Mob soon developed their own distinct sound, which came to be known as Dirty South. As hip hop became more popular in the mid-1990s, alternative hip hop gained in popularity among critics and long-time fans of the music.

De La Soul's *3 Feet High and Rising* (1989) was perhaps the first "alternative hip hop" blockbuster, and helped develop a specific style called jazz rap,

characterized by the use of live instrumentation and/or jazz samples. Other less popular forms of hip hop include various non-American varieties; Japan, Britain, Mexico, Sweden, Finland, France, Germany, Italy and Turkey have vibrant hip hop communities. In Puerto Rico, a style called reggaeton is popular. Electro hip hop was invented in the 1980s, but is distinctly different from most old school hip hop (as is go go, another old style). Some other genres have been created by fusing hip hop with techno (trip hop) and heavy metal (rapcore). In the late 1980s, Miami's hip hop scene was characterized by bass-heavy grooves designed for dancing -- Miami bass music. There are also rappers with Christian themes in the lyrics -- this is Christian hip hop.

Contemporary African music

Since the 1960s, most African popular music incorporates traditional local vocal, instrumental, and percussive styles, but also draws heavily on rock, reggae, and/or hip hop. For example raï, which originated in Algeria and spread throughout North Africa and to the North African diaspora, especially in France, began with topical songs based in the local traditional music, but, starting around 1980, began to incorporate elements of hip hop.

Other notable contemporary African genres include Zulu jive (South Africa), highlife (Ghana) and in Nigeria juju music (now nearly a century old, and constantly evolving) and Afrobeat. Many African countries have also developed their own versions of reggae and hip hop.

Electronic music genres

Contemporary electronic music includes many different styles or musical genres.

Exercise 2. *Answer the questions. Discuss in groups.*

What different kinds of music do you enjoy listening to, and in what situations? Who are your favourite singers/groups/composers?

Exercise 3. *Retell the text on musical genres. Use the material of the Appendix (p. 66)*

Vocabulary exercises

Exercise 1. *Would you find the phrases below in a review of a concert, an album or both? Use the phrases to prepare your review.*

A masterful performance; the opening act; deafening applause; giving the audience 100%; highly acclaimed; a powerful rendition; refreshingly new and different; its appeal lies in; the atmosphere changed; the encore; poignant final track; voice is unmistakable; the legendary; stands out.

Exercise 2. *Make up and act out dialogues using the words and expressions given in Exercise 1.*

Translation exercises

Exercise 1. *Translate into Ukrainian.*

1. Since the 1960s, most African popular music incorporates traditional local vocal, instrumental, and percussive styles, but also draws heavily on rock, reggae, and/or hip hop.
2. As hip hop became more popular in the mid-1990s, alternative hip hop gained in popularity among critics and long-time fans of the music.
3. With the exhaustion of The Sex Pistols, none of their peers -- Blondie, Siouxsie and the Banshees, Television, The Clash, The Pop Group, The Ramones was able to carry on the public fight for freedom of expression.
4. Electronic music started with the invention of the synthesizer. Some subcategories of electronic music include electronic dance music, space, new age, ambient, and the catch-all "electronica," which can sometimes include all of the above electronic sub-genres.
5. Starting the late 1960s, a rock-influenced form of music began developing – this was called rocksteady.

Writing section

Write an essay on the topic: Your favourite musician/composer/musical band

UNIT 5. BRINGING UP CHILDREN

Exercise 1. *Read the article and comment on the advantages and disadvantages of strict limitations in the process of upbringing.*

The Forbidden Fruits

Some parents ban TV; others strictly limit junk food. But when is too little of something too much?

By Karen Springen

SIX-YEAR-OLD JOHN LOTUS knows that hijackers flew planes into the World Trade Center on September 11, but he isn't haunted by graphic images, as so many other young children are. That's because his parents ban TV from their Oak Park, Ill., home. "Every kid in my son's first-grade class could talk about nothing but people jumping off the skyscrapers," says his mother, Jean. "My son did not see that, and I'm glad." While the typical 2- to 11-year-old child is watching TV for three hours and 14 minutes a day John and his three siblings are playing outdoors, practicing the piano and building with blocks. "There are viewers – and doers," says Jean Lotus.

The rules in the Lotus house may seem extreme, but they're not unique. More and more parents are listening to research on the long-term benefits of setting strict limits on pastimes that can be bad for kids, such as watching TV or eating junk food. But when do bans on popular activities do more harm than good? Some parents worry that their children will be outcasts if they haven't watched the latest "South Park." Others say that kids who grow up in a candy-free house will just scarf Snickers bars at the neighbors'. Then there's the always tricky etiquette of trying to respect another family's rules on a play date. Negotiating this minefield isn't easy,

psychologists say. The answers depend on the age of the child and the community environment.

If rules are too strict – in opposition to everyone else on the block – kids may indeed become pariahs. "When it's a norm, they're risking social isolation from their peers," warns Barbara Howard, a professor of developmental-behavioral pediatrics at Johns Hopkins. And that increases the risk that they'll grow up defiant, she says. "They're more likely to do things like sneak, steal, lie to you about it." That can mean anything from putting on makeup in the girls' room at school to spending lunch money on candy bars. Howard's advice: don't ban everything. "Pick one that you think is really important," she says.

On play dates, parents should try to respect the rules of other families. "If you're familiar with the parent's stated limitations about the child, it could be considered malicious mischief to fly in the face of what you know they have implicitly asked you to honor," says child psychiatrist Elizabeth Berger, author of "Raising Children With Character." On the other hand, it's not reasonable to expect one family to completely overhaul its normal rules in order to accommodate someone else's. "I don't see it as my job as a parent to be the ban police," says Berger. "There is common sense on both ends of the extreme here." She remembers a girl who hung out in the doorway while Berger's kids were watching "The Simpsons" and asked them to turn off the TV because her parents forbade the show. "It was up to this young lady to monitor for herself Berger says.

Television is a major battleground. Research shows children glued to the set for more than 10 hours each week are more likely to be overweight, aggressive and slower to learn in school. For that reason, the American Academy of Pediatrics discourages "screen time" for children under 2 and says parents should limit exposure to videogames, computers and TV to a maximum of two hours a day for older kids. Interacting with people rather than listening to TV characters helps children learn language – and become creative, independent learners, says pediatrician Miriam Baron, who chairs the academy's committee on public education. To help kids develop their own internal limits on TV, offer healthy alternatives. Alison Smith, 14, and her sister, Stacie, 13, are usually too busy attending ballet lessons in Aliso Viejo, Calif., to turn on the tube. "They don't have time, which is good" says their mother, Lynn.

Junk food is another problem area. Many parents mistakenly place excessive limits on food intake because they're worried their children will get fat. But cutting out cookies can make a child yearn for them. "If parents really are too controlling, they don't give children opportunities to develop self-regulation," says psychologist Leann Birch, a professor of human development at Penn State. That's not to say parents should stock their cupboards with M&M's. Rather, Birch suggests they keep a "healthy array" of food in the house, serve appropriate portions and discourage nonstop snacking. Parents should also act as role models. Birch's research shows that girls show signs of food-intake problems even at the age of 5 if their mothers severely restrict them or set a poor example by constantly dieting. The goal should be to teach self-control. Many parents think kids who can curb their desire for candy may be better able to make decisions later on about alcohol, drugs and money.

When setting limits on anything, experts say, it's always important to take a positive approach. Otherwise, kids may see bans as punishment. When Tina Palmer's daughter, Elena, 6, asks why she and her 4-year-old brother, John, don't have Barbies, videogames or soda pop like other kids, Palmer, who lives in Wilmette, Ill., explains her reasoning and adds, "The most precious things I have in the world are you and John. Things that are precious you treat with care." Elena likes that answer.

The Newsweek, December 3, 2001

Exercise 2. *Answer the questions.*

1. What are the Lotus family limitations? Do you approve of such restrictions?
2. What does Barbara Howard think of social isolation problems?
3. How can too controlling parents harm their kids?
4. What is essential while setting limits on children?

Exercise 3. *Speak on the way you would set limitation on your kid. Get prepared with a presentation on the topic "Family Matters: Bringing up Children".*

Vocabulary exercises

Exercise 1. *Study the active vocabulary of the article. Look up for the Ukrainian equivalents.*

To be haunted by graphic images; a major battleground; yearn; keep a "healthy array" of food; cutting out cookies; a professor of developmental-behavioral pediatrics; to discourage "screen time" for children under 2; precious things; to chair the academy's committee on public education; opportunities to develop self-regulation.

Exercise 2. *Discuss in groups. In what circumstances will you approve of restrictions in the process of upbringing?*

Translation exercises

Exercise 1. *Translate into English using the active vocabulary*

1. Many parents mistakenly place excessive limits on food intake because they're worried their children will get fat.
2. When setting limits on anything, experts say, it's always important to take a positive approach.
3. If rules are too strict – in opposition to everyone else on the block – kids may indeed become pariahs.
4. "If you're familiar with the parent's stated limitations about the child, it could be considered malicious mischief to fly in the face of what you know they have implicitly asked you to honor," says child psychiatrist Elizabeth Berger, author of "Raising Children With Character."
5. Many parents think kids who can curb their desire for candy may be better able to make decisions later on about alcohol, drugs and money.
6. The rules in the Lotus house may seem extreme, but they're not unique.
7. "There is common sense on both ends of the extreme here."

Writing section

Write an essay on the topic: Difficult Children.

Discussion point

Read the article about Straight Edge Kids. Comment on their philosophy and lifestyle.

Straight Edge Kids

It's Saturday night in a downtown Toronto club. The music is throbbing, cigarette smoke fills the air, drinks are being served as quickly as the waitresses can deliver, and singles scan the room for company. In other words, it's another night of sex, drugs and rock 'n' roll. But there's a twist.

It's Saturday night in a downtown Toronto club. The music is throbbing, cigarette smoke fills the air, drinks are being served as quickly as the waitresses can deliver, and singles scan the room for company. In other words, it's another night of sex, drugs and rock 'n' roll. But there's a twist. Tonight's attraction, Vancouver singer Bif Naked - a rising star thanks to her 1998 album, *I Bificus*, and the hit song *Spaceman* - takes the stage and shouts, "Live drug-free." Bif, to be sure, is no typical rocker. She has the requisite tattoos and theatrical makeup, but the 28-year-old's repertoire consists mainly of songs about love and life, and she proudly and loudly denounces booze, cigarettes and promiscuous sex.

Her views do not appear to be catching on with the all-ages club crowd. Most of the older fans continue to drink and smoke, and when questioned, some of the more cynical observers regard Bif's puritanical outbursts as publicity stunts. What most don't know is that Bif subscribes to a little-known movement called Straight Edge that espouses, among other things, clean living. "It's a philosophy," she explains later in an interview with *Maclean's*. "It's a commitment not to do these things for the rest of my life. Every passing year that I have Straight Edge under my belt, I have more conviction about it."

Bif is not alone. There are no hard statistics yet, but the popularity of Straight Edge bands in North America, the sales of albums and the proliferation of related Web sites suggest that thousands of North American teens and twentysomethings have gravitated to the movement. Adherents range from Gap-clad suburban teenagers to tattooed and lip-pierced punk rockers. There are hardliners in the movement who have been linked to a series of violent attacks in Utah, but the vast majority rejects those extreme tactics. For them, Straight Edge is a music genre, a form of hard-core punk rock, that loudly proclaims the merits of life without vices. Bif, though not a punk rocker herself, is a former drug user who first embraced the philosophy two years ago. Straight Edge, she says, helps her stay focused both personally and professionally. "There is a Buddhist saying that when the cloudy pool of water settles, it becomes clear," she says. "That is such a metaphor for my life."

Experts trace the origins of Straight Edge to the late-1970s among teens at punk concerts in New York City and Washington. At first, it had no name, only a symbol. To alert bartenders to underage drinkers, bouncers and doormen would mark

teens' hands with an X, and it became a mark of their sobriety and their common cause: when they were legally allowed to drink, many opted not to. The term Straight Edge was coined in 1981 - it was the name of a song written by Ian MacKaye, lead singer of the band Minor Threat. The basic tenets - abstinence from alcohol, drugs, cigarettes, casual sex and even meat-eating - gained momentum among kids looking for guidance in a world with few signposts, says Robert Wood, a sociologist at the University of Alberta who has studied and written about the subculture for five years. "It was a reaction to the liberal attitudes towards drinking and promiscuity of the 1980s," says Wood.

Bif fits that description. She straightened out following a string of bad relationships fuelled by alcohol abuse and, earlier, a dangerous, six-month "flirtation" with heroin that nearly killed her. She had heard about Straight Edge from listening to punk-rock music. "I just continued to make bad decisions and have poor judgment when I drank," said Bif. "It became clearer and clearer to me that this is what I needed to do."

Mike Long and Ryan Fukunaga, 18-year-old high-school students in Toronto, opted for Straight Edge after watching their friends get drunk at parties. "These kids were so cool, doing their homework and nice things for mommy and daddy during the week, then on the weekends they would go to parties and get drunk and stoned," said Long, who has abstained for four years. "It's a cop-out." Long and Fukunaga say that by living clean, they are more aware of the bigger issues affecting the world around them. "People aren't paying attention to what is happening in the world," Fukunaga says, then adds: "Staying clean, you can be a more functional member of society."

Except for outspoken musicians like Bif, Straight Edge remains more or less unnoticed and underground. Devotees find out where and when bands are playing through fanzines, flyers posted at alternative music stores and on Straight Edge chat lines and Web sites. Some concerts are held in the basements of suburban homes. Straight Edge bands such as Better than a Thousand and Kill the Man Who Questions often perform alongside other punk-rock bands at community halls and small clubs. "Straight Edge is growing but it's still not a huge movement," said Keeley Nadolny, a 16-year-old Straight Edger from Streetsville, Ont. "So I have to find the music wherever I can."

In some regions, however, Straight Edge is considered to be a dangerous subculture. In Utah, some devotees are being investigated for 40 cases of arson, vandalism and assault, including the torching of a fast-food restaurant. Police have placed Straight Edgers on a list of potentially troublesome groups to watch out for leading up to the 2002 Winter Olympics in Salt Lake City. That is in reaction to the fact that a few Edgers are militantly intolerant of non-believers. Andrew Moench, a 19-year-old from Salt Lake City, has been charged with murdering a 15-year-old youth who, police allege, did not respect Moench's Straight Edge point of view. "I've got to die some time," Moench told the U.S. network TV show *20/20*. "I might as well be dying standing up for what I believe in. If it resorts to violence, yeah, then I don't have a problem with that."

Some observers blame the violent intolerance on incendiary punk-rock lyrics that rage against the moral decay of society. *In My Way*, by Judge, includes the lyrics, "Those drugs are gonna kill you if I don't get to you first." And in *Words of War*, the band Raid issues the warning, "Our war is on, the talk must quit, and all the guilty are gonna get hit." "There is a small minority," says Wood, "who take these beliefs - veganism, living straight - to the extreme of blowing up a lab in the name of animal rights, or beating someone up who doesn't adhere to the same value system." But most of the Straight Edge teens interviewed by *Maclean's* distanced themselves from the violent factions. Many, in fact, embrace the pacifist teachings of Eastern religions. "I don't like the hardliners who beat up people, and I don't like the kids who just do it because they want to fit in," said Shannon Elliott, a 21-year-old from Victoria. "It's not about that. Straight Edge is about exploring options and more meaning in life."

That sentiment is echoed by Lauren Johnson, a 21-year-old sociology student at McGill University in Montreal. Johnson, originally from Thousand Oaks, Calif., says she smoked and drank until she was 16. She turned to Straight Edge following an incident in which she was sexually assaulted while drunk. Now, Johnson maintains an A average at McGill, writes *Regulate*, a fanzine about Straight Edge and hard-core music, and plans to attend law school. "I am lucky to find a culture that shares my beliefs and music and other voices that are coming from the same place as me," said Johnson, adding: "I am really interested in making political change in my lifetime, and I can't do that while under the influence of drugs and alcohol."

Maclean's May 17, 1999

<http://www.thecanadianencyclopedia.ca/en/article/straight-edge-kids/>

UNIT 6. MASS MEDIA

Exercise 1. *Read the article, render and analyze it.*

Karl Marx was a materialist yet never in the crude sense of the term. He acknowledged the importance of ideas, beliefs and values with regard to the class struggle. For Marx once the idea had gripped the masses it became a material force, that is, it could lead to change in material life. He was, however, much more concerned with the fact that the ruling class in society, the capitalists, could control such ideas, beliefs and values. Marx called the dominant beliefs and values of any historical epoch the ruling class ideology. In the "German Ideology" Marx writes:

"The ideas of the ruling class are in every epoch the ruling ideas: i.e. the class, which is the ruling material force of society, is at the same time its ruling intellectual force. The class which has the means of material production at its disposal, has control at the same time over the means of mental production..."

The ruling class controls not only the means of material production but also the means of mental production. That is, the ruling class also controls the mass media and the institutions of civil society in general.

What is the mass media?

We are bombarded daily with various forms of mass media, it is a significant part of all our lives, and as a result we have come to think little of it. Like anything that is all around us, such as air, its commonality results in indifference. The mass media can be defined as all those mediums of communication which reach masses of people enabling communication between people. From this definition we can immediately outline the main types of mass media: newspapers, television, radio and cinema. We could also include in this list the internet which is reaching an increasingly mass audience.

The Ownership of the Mass Media

One aspect of the mass media, which tends to support the Marxist argument, is the ownership of the mass media. If the mass media is indeed owned and controlled by either large companies or very rich capitalists then this suggests that the mass media is indeed controlled by the capitalist class. This also suggests that the content of the various mediums of mass communication, that are collectively known as the mass media, will have content that instills false consciousness. To put it simply, if those who control the mass media are capitalists then this gives us an idea as to the ideological disposition of those who control the mass media as capitalists tend not to be revolutionary Marxists or even social democrats!

What the evidence suggests with regard to the mass media is that two processes are occurring: concentration of ownership and conglomeration. Let's look at the figures with regard to concentration of ownership.

The best example of concentration in the mass media is to be found in the newspapers. In Britain newspapers are completely within the private sphere, that is, they are owned by private individuals or companies. Up until relatively recently the tradition, in Britain, has been for newspapers to be owned by wealthy individuals and families. For example, the Lord Beaverbrook owned the Daily Express while Lord Rothermere owned the Daily Mail. The political views of such owners were evident from the content of their newspapers which ran headlines such as: "Give The Blackshirts (British equivalent of the Nazis) A Helping Hand". The British newspapers, such as the two above, also argued strongly when the persecution of the Jews began in Germany that not one Jew should ever be allowed onto British soil. One can surmise from this the political views of the owners and editors. To say that they were Right Wing might be something of an understatement.

While more and more newspapers have passed out of the hands of wealthy individuals and into the hands of companies this does not mean that concentration of the mass media has been reversed. In anything the concentration of ownership has increased. If we use percentage share of circulation then it is clear that in Britain as few as perhaps five big media companies control virtually all of circulation. The company with the largest share is News International which is controlled by, and built up by, Rupert Murdoch. In 1989 Murdoch had a 35% share of total circulation, owning top selling newspapers such as The Sun and The News of the World.

The Marxists Murdock and Goulding give the following statistics on concentration of ownership in the mass media. The top five firms accounted for the following circulation in each sector:

71% of daily newspaper circulation

74% home with commercial t.v.

78% of admissions to cinemas

70% paperback sales 76% record sales

These figures do not directly tell us the concentration of ownership as they are statistics demonstrating the concentration of circulation. Yet, bear in mind that virtually the entire newspaper circulation is dominated by just a few giant companies. If circulation is dominated by just a few companies it follows that the most successful newspapers must also be owned by just a few companies.

If we look at the content of such papers it is clear where on the political spectrum most newspapers fall. Rupert Murdoch, for instance, makes no secret of his dislike for the Left and of taxes. He has consistently used his newspapers to attack the "loony left". This political bias is always most prevalent and prominent at election time when such newspapers invariably back the Conservative party. Indeed anything and everything is done so as to help the Conservative party to be elected. Newspapers have a deep-seated dislike of anything or anyone that is socialist or even social democratic. Ralph Miliband writes:

"Most newspapers in the capitalist world have one crucial characteristic in common, namely their strong, often their passionate hostility to anything further to the Left than the milder forms of social democracy, and quite commonly to these milder forms as well."

The fact that many of these newspapers are now prepared to support the present Labour government in Britain should be far more worrying to any socialist, or even social democrat, than their potential hostility. How does the Capitalist class control the Mass Media?

Ownership=Control

Ownership is important because if newspapers are owned by the wealthy this suggests that they will reflect the views of the wealthy. Those who make up the ranks of the capitalist class, by and large, do not hold socialist beliefs and values. The owner of the newspaper is able to control the views of their newspaper because it is they who appoint the editor who in turn appoints the various heads of departments. The end result of this process is a crawling hierarchy who write what those above want to read. The editor of the newspaper may well have "freedom" but freedom within certain limits. They cannot risk printing anything that offends the sensibilities of the owner as if they do this they risk unemployment.

Another way in which the proclivities of the mass media are affirmed is through advertising. Other companies pay huge amounts of money just to have their commodities included in the newspaper or shown on television. Most, the vast majority, of newspapers and commercial television stations rely upon advertising for a large and substantial chunk of their revenue. Without such advertising many newspapers or television stations might well become too unprofitable for their owners. Advertising acts as a sort of tacit bribe, an unspoken bribe, but all involved know what is required. A newspaper or television station that consistently speaks out not just against prominent companies but also about the free market economy will not attract advertising. Without advertising it itself cannot advertise and so may find that its own circulation falls.

Advertising

We are exposed to advertising daily. For many advertising is viewed benignly as nothing more than letting people know that a certain commodity is for sale but for many Marxists advertising performs other functions. The manifest function of advertising may well be to tell people what commodities are for sale but that does not mean that advertising does not have latent functions. What are these latent functions?

In his book "The State In Capitalist Society" Ralph Miliband analyses the functions of the mass media. For Miliband advertising is political, that is, it reinforces the existing social order and thereby the rule of the capitalist class. Advertising does more than merely inform it also persuades. It not only aims to persuade the potential customer to buy it also persuades them that capitalism is the best system. The company not only sells its commodities it also sells itself and thereby also the system of which it is a part. It cannot sell itself without also selling capitalism.

An advert, whether it appears in a newspaper or on television, does more than simply inform you with the objective facts about a commodity. Nearly every advert, so it seems, involves subtle and not so subtle associations with the commodity and the company with certain dominant values and norms. For example, adverts for petrol don't just show you a petrol station, some petrol in a barrel and the brand of petrol. The adverts for petrol usually involve some sort of association with the world of nature. You will have various large cats leaping onto cars, you will have pure white snow and ice, you will have colors that symbolize the natural world such as green and so on. Similarly, with alcohol you have people sitting around in a pub or club having a life, being friendly to one another and looking very healthy and handsome. The product is associated with certain things so that the company is also associated with them and thereby also the system of production that give birth to them.

Television

While the newspapers bias is extremely obvious to see the television appears upon superficial observation to be objective and neutral. In a way this the television is indeed neutral, that is, it is neutral with regard to party politics. You will rarely, in Britain at least, find any news programme that is clearly biased in favour of either the Conservative, Labour or Liberal party. This is true not just with regard to public sector broadcasting (the BBC) but also the commercial channels such as ITV and Channel 4. Most news readers, whatever their personal political views, restrain themselves to statement of the facts.

This neutrality, however, is only partial. It is partial in two ways. It is partial in that in some countries the television stations, particularly those in the public sector, are used as an instrument of the government of the day. Secondly, it is partial in that this neutrality only applies to party politics. Thus, this does not mean that the television stations must be neutral as regards the whole social order, that is, capitalism. Also, this neutrality does not extend to those events, situations and organizations that are a potential threat to the status quo. For example, in Britain during the national strike the BBC director general wrote to the Prime Minister telling him, not in these exact words but close, that they would support the government of the day against the strikers.

One of the most famous studies of television news reporting is the study "Bad News" by the Glasgow Media group. They examined the area of industrial relations and how the media, the television stations, reported upon industrial disputes. They found that in the reporting of industrial disputes the media tends to rely upon official management sources. Another thing that they found was that the language used to describe disputes tended to favour employers more so than striking employees. For example, when they management came up with anything it was described as an offer while if the workers came up with anything it was described as a demand or even a threat. Also, they found that the setting of the report tended to favour the employer as against the employee. For example, employers or management would be interviewed in calm and respectable surroundings, such as a plush office while the workers would be interviewed at the actual picket line in a situation of noisy chaos. The Bad News study also found that reports tended to focus more upon the negative effects of the strike rather than upon the reasons that brought about the strike.

Whether or not much of this was intentional or not is up for debate. It may not have been intended to show the employer in the best light in all cases yet the latent function remained the same. The worker came out of the reporting much worse than did the employer. My own opinion is that much of this is indeed intentional, to suppose otherwise is to assign a certain naivety to those people in the media who are clearly not naive.

Exercise 2. *Discussion. Speak on the vital role of Mass Media today. How often do you use email? Think of three differences between emails and ordinary letters?*

Vocabulary exercises

Exercise 1. *Study the active vocabulary of the article. Look up for the Ukrainian equivalents.*

To be bombarded daily with various forms of mass media; to instill false consciousness; to be completely within the private sphere; newspaper coruscation; to attack the "loony left"; a crawling hierarchy; a sort of tacit bribe; to be exposed to advertising daily; to be viewed benignly; latent functions; an advert; to report upon industrial disputes.

Exercise 2. *Read these statements and mark them (✓), (x) if you disagree, and (?) if you are not sure. Compare answers in pairs. Read the article and compare your answers with the thoughts expressed in it.*

1. The media influences the way women and men think about their roles.
2. Recognition of gender stereotypes often results in local initiatives to give women a greater voice.
3. Gender-sensitive work can provide an important contribution to our understanding of media and communications systems.

Women, Men and the Mass Media

By Dr. Anna Reading

Does the media influence the way women and men think about their roles? The author of this article says yes, as she discusses various aspects of gender and media.

Watching Britain's Channel Four television evening news a few years ago, I was struck by "something strange" about the programme. In recording the numbers of men and women shown in the news and the kinds of stories reported, I recognized that unusually there were two women presenting the news, rather than a woman and a man. There were more women interviewed, and more stories about issues such as breast cancer and contraception. I decided to look behind the scenes and interviewed the programme editors. I was told that the usual male presenter was on holiday, as were many of the top people in government and industry, who also happened to be men. The result was the "strange" programme that I had seen: one in which the numbers of men and women shown were in fact just about equal!

This is an example of how gender can operate within the television news. It is also an example of how to do gender sensitive research in relation to the mass media. Gender, understood to be a combination of beliefs, attitudes and behaviours associated with men and women, is socially constructed and becomes part of us through a process of acceptance and rejection. Because gender is socially constructed the role the mass media plays in this construction is extremely important. Indeed there is now a broad range of gender sensitive studies in different countries on virtually every aspect of the media from the production of globally broadcast television news to the analysis of traditional lullabies that mothers and fathers sing to their children to help them sleep.

The kinds of questions asked by such studies in relation to the gender balance of media organizations in some ways are very similar to those asked of other organizations. These include questions such as how many women are there in key-decision making posts in TV companies, magazines, newspapers and radio stations? Are women journalists and editors paid the same as men? In what areas or departments do women and men tend to work? Is there an equal opportunities policy?

The result has been to provide crucial data on the position of women and men in different media organizations. We know now, for example that in every region of the world women and men generally participate in equal numbers as journalists, but not as interviewees in stories and programmes. On television news, women tend to appear in "other news" stories rather than headline or core stories. More women appear as victims of disasters and accidents than men although in reality they are no more likely to be victims. In contrast those shown in positions of power and authority are in the majority of cases men.

Other studies have looked at the images of men and women portrayed in media as diverse as film, advertisements, TV programmes, and magazines. Work has focused on the ways in which women in different regions and countries are represented through cultural stereotypes, for example the mother, the virgin, the whore or the good daughter or wife. The media, from this perspective, is seen as playing a detrimental role by providing women with a limited number of role models which ignore the diverse character of women's lives. What is needed, it is argued, are more positive role models for women.

For her study of women in the Ugandan media (1997), Linda Nassanga examined press images of women in national newspapers over several months. She categorized them and discovered that women were rarely portrayed in relation to

economic or political issues. When women were quoted in newspapers as interviewees or photographed, they were mostly shown in their roles as mother or wife. They were rarely included as experts in subjects outside the home except as victims of national disasters or global development. Rural women in particular had virtually no voice, despite the fact that many women run small family holdings or are key food producers. Nassanga suggests that Ugandan editors need to become more aware of gender in relation to development issues when writing news and features.

Another gender sensitive approach to the content of the media concerns studies that have involved literally counting how many women and men are shown in particular programmes on television, or included in plays or songs. Studies have shown again and again the virtual absence of women in particular genres such as news and documentary in contrast to their presence in less valued genres such as soap operas or telenovellas. Next time you watch the television, or read a newspaper or listen to the radio do your own analysis with a headcount of the numbers of men and women included. You can take this one step further by indicating what roles men and women take when they do appear. The next step is then to consider how this relates to the variety of situations and roles men and women have in your country or region in everyday life.

One flaw with this, however, which is known as "the image of women" approach, is as author Myra MacDonald points out, the idea that what the media is there to do is to simply represent something to us which we call reality as truthfully as possible. Yet what is reality? What about the important use of fantasy and imagination in stories, song and soap operas? What about the historical and cultural context of particular stereotypes or images?

Indeed, a more recent gender sensitive approach taken to media content is in terms of taking apart and looking at both the continuity and changes in myths of femininity and masculinity. This approach stresses the importance of examining historical changes in the ways in which men and women are talked about and written about and visually constructed. It also looks at other factors in the putting together or construction of femininity and masculinity such as class, race and sexuality. A number of studies on the construction of femininity through advertising in India suggest, for example, that the construction of femininity in terms of a traditional submissive Indian wife has given way in the past 30 years to a different construction of femininity in which urban Indian women successfully juggle professional life with domestic responsibilities. Imported American images may have contributed to these changes by introducing new possibilities. However, in some instances they can also conflict with indigenous culture and religion.

This approach has also given rise to extremely interesting studies examining aspects of the media which were previously ignored such as the way in which masculinity in many cultures is constructed through the media's portrayal of men in national sports such as football. In South Africa Larry Strelitz, for example, has examined the use of the South African rugby team in advertisement for beer. He found that ideas of masculinity were being constructed through changing ideas of a new racially inclusive South Africa (1997). Recognition of gender stereotypes often results in local initiatives to give women a greater voice. In the Pacific, for example,

Fiji launched a national women's newspaper, *Fiji Women*, in 1989. The editor, Bernadette Rounds Ganilan, said: "I feel that the paper is a gentle reminder of what is being done by women in the home, workforce, and village." In the *Papua New Guinea Times*, editor Anna Solomon, includes a monthly special section, "Women's Times" as well as making a positive effort to include more news about and by women (Emberson, 1994: 191).

Finally, gender sensitive approaches to the media can contribute to our understanding of why women and men like or dislike particular cultural forms. More specifically, it may lead us to revalue aspects of popular culture traditionally seen as "women's culture" which were previously derided by critics as worthless. Cultural forms and aspects such as soap operas or telenovellas and romance tales which are, worldwide, extremely popular with women viewers and readers have now been examined in a number of studies in different countries. For example, one study rather than asking what do American soap operas such as "Dallas" do to people from non-western cultures asked what do people do with soaps such as Dallas in different cultural and domestic contexts? While the assumption was that if people watched Dallas they would want what they saw and become more materialistic, they instead treated the programme as a fantasy which they could enter into but not necessarily emulate. Some even did the opposite of what was expected and rejected American culture.

The results of such work have provided a way of understanding how men and women resist the effects of media imperialism, rather than assuming that audiences and consumers passively sit back and gobble up uncritically the corporate media fare doled out by world media players such as CNN. It has also contributed to enabling our understanding of the ways in which we use popular culture to construct our very varied identities across the world.

A classic example of this in the UK is Marie Gillespie's study of a Hindu family living in London, in which the parents and children construct differing identities through watching devotional Indian videos. Gillespie spent several years getting to know the family in order to understand their consumption of Indian videos from their perspective. This method, of talking to people about media use in their own homes, was very useful in revealing both gender and generational differences. The mother, born in India, treated the characters in the films as deities, lighting candles and making offerings before the video began. In contrast, the British born children watched the videos with less reverence, often chatting during the film. The mother attempted to use the films to assist in her traditional gender role of bringing the family together for devotional purposes.

The concern with gender in relation to the media has also highlighted the ways in which men and women in different countries use media technologies differently. Work on the cellular telephone in Australia, for example, has shown how women use it to bridge the gap between their domestic responsibilities and work outside the home. Other work in the African region has shown how older technologies such as the radio and cassette recorder are being used by and for women in rural areas in preference to other more expensive technologies such as television, or, written communication that requires basic literacy. Research in India has shown how the use

of street theatre and song are more effective media than print or broadcasting in rural areas and amongst poor city dwellers if one wants to communicate with women about important issues such as our legal rights or family planning.

Some of the most useful work in this area is that which compares the different situations of several countries. Ellen Balka (1996) looked at gender issues and computer networking in six countries with different levels of industrialization and with different political systems: Canada, Spain, Poland, China, South Africa and Indonesia. She found that women tended to be excluded more than men from computer technologies because of social issues such as literacy. She suggests that when it comes to new media technologies such as e-mail and the World Wide Web, the different social positions and resources of men and women need to be taken into account to facilitate more equal access.

Overall, gender-sensitive work can provide an important contribution to our understanding of media and communications systems. It can also, perhaps more importantly, provide women and men with the possibility for new media practices by highlighting gender bias and imbalances and indicating more inclusive ways forward. As the mass media continues to construct both local and global relationships between men and women, gender sensitive work provides an approach which is, ultimately, empowering to us all.

Dr. Anna Reading, Department of Sociology, Politics and Education, South Bank University, London, UK

Writing section

Write an essay on the topic:

Your favourite TV program/anchorman/anchorwoman.

UNIT 7. CUSTOMS AND TRADITIONS IN ENGLISH-SPEAKING COUNTRIES

Reading Comprehension Exercises

Exercise 1. *Read the text, render and summarize it. Do library research and make a presentation on holidays in Great Britain.*

Christmas is Britain's most popular holiday. Its traditions and early ceremonies were rooted in pagan beliefs and date back hundreds of years. They are still part of contemporary Christmas celebrations.

The Druids, for example, honoured the mistletoe in their religion and sacrificial rites. The red berry of the holly was believed to protect one against witchcraft. Ivy symbolised immortality. The Vikings introduced the Yule log which used to be burnt in honour of God Thor. The English adapted this practice for Christmas and today's (electric) Christmas candle is a holdover from baronial days.

The custom of sending Christmas cards to friends and family originated in Britain, too. In 1843 John Calcott Horsley designed the first one for Sir Henry Cole. Thus began a real spread of sending Christmas cards and this practice soon became an established tradition. Favoured designs were Christmas feasts, church bells, plum

and turkey as well as religious themes. Every year more than a billion Christmas cards are now sent in the United Kingdom. Many of them are sold in aid for charities.

Since 1840 the decorated and illuminated Christmas tree has gained popularity in England. Prince Albert brought this rite over from Germany. In 1848 the Illustrated London News published a picture of the Royal Family around one. The English families followed the Royal example and it can truly be called a Victorian innovation. Each year a giant Christmas tree is set up and decorated near the statue of Lord Nelson in Trafalgar Square. It commemorates Anglo-Norwegian cooperation during World War II.

On Christmas Eve carols are often sung by groups of singers walking from house to house, and children hang a stocking on the fireplace or at the foot of their bed for Father Christmas to fill. Caroling dates back to the Middle Ages when beggars were seeking for money, food or drink wandering the streets singing holiday songs.

On Christmas Day gifts are opened in the morning. Later the family will gather for the traditional Christmas dinner consisting of Brussels sprouts, fried potatoes with roast turkey, roast beef or goose. Sweet mince pie or Christmas pudding is served for dessert.

The pudding might contain coins or lucky charms for children. For afternoon tea Christmas cake is offered. It is rich baked fruit cake with marzipan and icing. A party favourite are Christmas crackers. There will be one to each plate on the Christmas dinner table. A Christmas cracker is a brightly coloured paper tube, twisted on both ends and filled with a party hat, a riddle and a toy.

The annual broadcasting of the Queen's Christmas Message is on Christmas Day afternoon. In 1932 King George brought this custom into being.

Boxing Day is on December 26th. This day takes its name from a former custom giving a Christmas box to delivery men and trades people called regularly through the year. Nowadays dustmen, milkmen, or postmen get a tip for a good service at Christmas time.

This text was written by *Ulrike Schroedter*.

Exercise 2. *Study the given recipes. Tell about your favourite dish and how you cook it.*

Recipes

DIRECTIONS FOR ROASTING TURKEY

Wash the turkey thoroughly, remove any pinfeathers, and singe any hairs along the edges of the wings and around the legs. Rub the cavity with the cut side of a half lemon and stuff the bird lightly with any of the suggested stuffings. Close the opening by skewering or sewing it and truss the bird well. Rub the turkey with butter and season with salt and pepper. Place in a large roasting pan and cover with several layers of cheesecloth soaked in butter. Do not add water to the pan. Roast in a preheated **325°** oven. Baste several times during roasting period, right through the cheesecloth. Remove the cheesecloth during the last half hour of cooking to allow the turkey to brown. To test whether it is done, move the leg joint up and down – it should give readily – or take several layers of paper towels and squeeze the fleshy

part of the drumstick – if properly cooked, it should feel soft. To roast an **8-** to **10-** pound stuffed turkey, allow **4** to **4½** hours; for a **12-** to **14-**pound stuffed turkey, allow **5** to **5¼** hours; and for a large stuffed turkey, **18** to **20** pounds, allow **6½** to **7½** hours.

TO PREPARE A TURKEY FOR CHRISTMAS DINNER

The turkey should be cooped up and fed some time before Christmas. Three days before it is slaughtered, it should have an English walnut forced down its throat three times a day, and a glass of sherry once a day. The meat will be deliciously tender, and have a fine nutty flavor.

-Mrs. Stephen J. Field, Statesmen's Dishes and How to Cook Them, 1890

Exercise 3. *Read the text. Retell it. Look up for more information on Halloween.*

Halloween

Halloween, the time of pumpkins, candies, ghosts, witches and much more, is annually celebrated on 31 October. That's the night before All Saints Day. Its origins date back thousands of years to the Celtic festival of Samhain or The Feast of the Sun, a most significant holiday of the Celtic year. This day marked the end of summer but also the season of darkness as well as the beginning of the New Year on 1 November.

Druids in Britain and Ireland would light bonfires, dance around them and offer sacrifices of animal and crops. The fires were also intended to give warmth to the households and to keep free from evil spirits. Through the ages these practices changed.

The Irish hollowed out turnips, placed a light inside to keep away the bad and stingy Jack. As the legend says, Jack was a man who tricked the devil and after Jack had died he was allowed neither in heaven nor in hell. With a lantern in his hand he began to search for a resting place on Earth. This was the original Jack-o-Lantern. Since Halloween came to America from Ireland (Scotland and Wales) people used pumpkins because they were bigger and easier to hollow out than turnips.

During the centuries the cultures have added their own elements to the way Halloween is celebrated.

Children love the custom of dressing-up in fancy costumes and going from door-to-door yelling "Trick-or-Treat". Adults instead join spooky parties which are nearly held all over the cities and villages on that special evening. A spooky decoration, games and "frightening food" are nuts and bolts for a Halloween party your friends won't soon forget.

Author Ulrike Schroedter

Exercise 4. *Read the text and comment on tea traditions in Britain. Compare them with tea traditions in Ukraine.*

Tea in Britain

Tea is the most quintessential of English drinks. It was not until the mid 17th century that beverage first appeared in England. The use of tea spread slowly from its Asian homeland and reached Europe around 1560. Dutch and Portuguese traders imported tea to Europe with regular shipments by 1610.

Thomas Garway who owned one of the first London coffee (!) houses sold tea both liquid and dry to the public as early as 1657.

Tea gained popularity quickly in coffee houses. By 1700 over 500 houses sold it and 50 years later this drink had become the favoured one of Britain's lower classes also.

In the early 1800's Anna, 7th Duchess of Bedford, launched the idea of having tea in the late afternoon. Afternoon tea is said to have originated with one person.

Today you find tea shops all over Britain.

Exercise 5. *Study the driving rules in Britain. Discuss it in groups. Make up a dialogue on driving on the left/on the right.*

Why do the British drive on the left?

Answer 1

Up to the late 18th century, driving on the left was general in Europe. So why should all milestones and signs be put to the right? In the late 50ies people in Britain thought about changing to the right, like in Sweden. But they dismissed the thought, because of the costs (steering weels in cars, signs etc.). And Britain is an island, so there was no need to change to the right. And the British kept a little of their "splendid isolation".

Answer 2

In Roman times the shield was carried with the left hand and the sword with the right. The soldiers marched on the left, so they could protect their body with their shield and they were able to fight with their right hand.

Answer 3

A horse is mounted from the left. You swing the right leg over the horse's back. To make it easier for smaller people to mount the horse, special stones (mounting stones) were provided. They were put on the left side of the roads.

Answer 4

Josef Mertens, Neuss and Anders Hanquist, Stockholm

Battles are fought via the left wing, like in soccer. Napoleon fought his battles via the right wing. It made him successful as his enemies didn't expect this strategy. Napoleon ordered that people had to drive on the right. In countries where Napoleon did not invade, people still drove on the left. The drivers of old stagecoaches sat on the right. On 3rd September 1967, the change from the left to the right side took place in Sweden, due to practical reasons. This was the day "H" = höger. It means "right" in Swedish. Iceland followed in 1968.

Answer 5

Josef A. Winkelhofer, Azmoos (Switzerland)

Horses were harnessed one behind the other in England. The reins were drawn with the left hand, so you had to sit on the right. That's why the people drove on the right, in order to get a better view of the road.

Answer 6

I must point out that in days of old logic dictated that when people passed each other on the road they should be in the best possible position to use their sword to protect themselves. As most people are right handed they therefore keep to their left.

This practice was formalised in a Papal Edict by Pope Benedict around 1300AD who told all his pilgrims to keep to the left.

Nothing much changed until 1773 when an increase in horse traffic forced the UK Government to introduce the General Highways Act of 1773 which contained a keep left recommendation. This became a law as part of the Highways Bill in 1835.

Answer 7

Jeremy Davis, Madrid (Spain)

I must point out that Napoleon was lefthanded, and so he used to draw his sword from right to left. He imposed his soldiers to parade marching on the right. Therefore, all Napoleon's conquests were changing the way carts and horses used to go. From left to right. The US after the War of Independence changed too, and so did Canada due to the French influence. Commonwealth countries and other ones such as Japan, didn't change the way.

Damien wrote: It is not only the British who drive on the left, but also the Japanese, Australians, New Zealanders and others. Why does everyone else drive on the right?

Exercise 6. *Read the text and dwell on the driving rules in the USA. Do library research on driving in other European countries.*

Driving in the USA

In 1974 there was set a national speed limit of 55 mph. In 1987 it was modified to 65 mph on some rural freeways. In 1995 this federal law was repealed by Congress, so that each state was able to set its own speed limit. In 2000 the maximum daylight speed limit was 65 mph or more (except Hawaii). Montana had no speed limit from 1995 to 1998. In 1999 the speed limit was set to 75 mph.

state	postal abbreviations	minimum licence age	age for unrestricted driver's licence	maximum allowable speed limit
Alabama	AL	16	17	70
Alaska	AK	16	16	65
Arizona	AZ	16	16	75
Arkansas	AR	16	16	70
California	CA	16	17	70
Colorado	CO	16	17	75
Connecticut	CT	16 + 4 months	16 + 10 months	65
Delaware	DE	16 + 5 months	16 + 10 months	65
D.C.	DC	16 + 6 months	18	-
Florida	FL	16	18	70
Georgia	GA	16	18	70

Hawaii	HI	16	16	60
Idaho	ID	16	16	75
Illinois	IL	16	17	65
Indiana	IN	16	18	65
Iowa	IA	16	17	65
Kansas	KS	16	16	70
Kentucky	KY	16 + 6 months	16 + 6 months	65
Louisiana	LA	16 + 6 months	17	70
Maine	ME	16 + 6 months	16 + 6 months	65
Maryland	MD	16 + 1 month	17 + 7 months	65
Massachusetts	MA	16 + 1 month	18	65
Michigan	MI	16	17	70
Minnesota	MN	16	16	70
Mississippi	MS	16 + 6 months	16	70
Missouri	MO	16	18	70
Montana	MT	15	15	75
Nebraska	NE	16	17	75
Nevada	NV	16	16	75
New Hampshire	NH	16 + 3 months	17 + 1 months	65
New Jersey	NJ	17	18	65
New Mexico	NM	15 + 6 months	16 + 6 months	75
New York	NY	16	17	65
North Carolina	NC	16	16 + 6 months	70
North Dakota	ND	16	16	75
Ohio	OH	16	17	65
Oklahoma	OK	16	16	75
Oregon	OR	16	17	65
Pennsylvania	PA	16 + 6 months	17	65
Rhode Island	RI	16 + 6 months	17 + 6 months	65
South Carolina	SC	15 + 3 months	16 + 6 months	70

South Dakota	SD	16	16	75
Tennessee	TN	16	17	70
Texas	TX	16	16 + 6 months	75
Utah	UT	16	17	75
Vermont	VT	16	16 + 6 months	65
Virginia	VA	16 + 3 months	18	65
Washington	WA	16	17	70
West Virginia	WV	16	17	70
Wisconsin	WI	16	16 + 9 months	65
Wyoming	WY	16	16	75

Source: www.infoplease.com

Writing section

Write an essay on the topic: Customs and Traditions in Ukraine

Reading Comprehension exercises

Exercise 1. *Read the article and comment on the peculiarities and controversial nature of the chronophage clock?*

Corpus chronophage clock “is a UFO”

The Corpus Christi clock, recently voted one of the best inventions of 2008 by Time magazine, has been labelled "a winged disc UFO" which "predicts the apocalypse" by a christian group.

A youTUBE video posted by a member of the christian group, only calling himself 'Chris', explains that the clock "released upon the unsuspecting inhabitants of the town of Cambridge, is in fact a depiction of what is to come."

Chris has many videos on his website, www.nibirupedia.com, which believes the "literal word of every word of our god." It claims that the world has been overtaken by UFOs.

He states that the clock has clear links with a painting of the Burning of Rome, which shows a "flying disc and an extra part" similar to the pendulum.

The video also claims the clock heralds "the end of the world and the beginning of the first terror, as outlined in the book of revelations."

'Chris' also alleges that "all of the rich and the freemasons are about to lose everything" in this new age.

As evidence, he cites the Book of Revelations assertion that "locusts will devour everything in their path and will have the power to sting like scorpions", like the grasshopper on top of the clock.

The man adds that the eyes, "which are reptilian and have downward slits" show links to the devil and the fallen angels who are also "reptilian".

He adds claims the clock, with its centre of six pyramids, is also linked to Masonic signs seen around the world, such as Dutch architecture and Alexandra Palace.

The clock cost £1 million to build and has gained notoriety since it was revealed. Dr Taylor, the clock's inventor, has now been asked to produce two more at the same price and has even had enquiries from NASA.

One of the new clocks will be more expensive than the original since it will have a silver dial and be rhodium plated. According to The Cambridge Evening News, there are now plans to create a miniature version for people's homes.

There are various other claims made by the christian site including that "John F. Kennedy warned that Worldwide Monolithic Conspiracy involving Government/s, military, Civil Service, Business and just ordinary folk all working in one secret accord against God and the whole of humanity." Yet that he "was shot dead shortly after speaking of this."

Dr Taylor did not comment on the accusations.

Alexander Glasner, News Editor

This article was posted on Thursday, January 15th, 2009.

UNIT 8. LOVE, DATING AND MARRIAGE. FAMILY VALUES.

Reading Comprehension Exercises.

Exercise 1. *Read the article and dwell on the family values described.*

New Family Values

Hague is right to break with the past

William Hague may not look much like a child of the Sixties. But he is young enough to appreciate the need to rid his party of one of its least attractive traits: an attachment to the priggish and sometimes prejudiced morality of the Fifties and before. In a speech on the family to the Social Market Foundation, the Tory leader admitted that social mores have changed. "We have to live comfortably in our own time," he said, "rather than be fogeys wishing we had lived in some time or in some place else."

Too many members of the last administration raged against the dying of an old moral code, rather than trying to shape their policies to a new one. Because they saw homosexuality as a moral infirmity, because they thought single parenthood was wrong rather than ill-advised, because they believed working women should return to the kitchen, voters increasingly saw them as fatally out-of-date. Moreover, since their views seemed to emanate from moral absolutism, their rhetoric sounded as harsh as that of a fire-and-brimstone preacher.

Those Tory ministers may have consoled themselves with the knowledge that this talk went down well with their activists. But Conservative members are – literally – a dying breed, representatives of an age long gone. And, if the party

continued to cling to those values, its members would not be replaced by younger ones. Even if people tend to become more conservative as they age, those who have spent their lives believing in women's equality, or tolerating homosexuality, are hardly going to turn against these beliefs when they collect a pension.

For there is a generational divide in British society. The majority of people born after the War, and particularly those brought up during and after the Sixties, share a certain set of attitudes about women, homosexuality and marriage. Some of their parents now do too, as a result of seeing their children live their lives according to these post-Sixties values. Liberally-inclined voters will become an ever-increasing element of the electorate. Any party that tried to shut its eyes to this demographic trend would be condemning itself to electoral oblivion.

But to accept social change is not to condone all social behaviour. Politicians can still point out that some personal actions have public consequences. But they will be listened to only if they restrict themselves to talking about social damage rather than "immorality". Cohabitation, for instance, is no longer considered by most people as "living in sin". Childless adults who decide to live together rather than – or before – marrying are doing something that causes no harm to society. But if there are children involved, and the relationship breaks down, then the children will be hurt and the taxpayer is likely to be called on for support.

Equally, it is fair for a politician to bemoan the rise in "never-married" single mothers. Their children will lack male role models and they are likely to spend much of their life living off the State. But most people have close friends or family who have become single parents through divorce or bereavement, often through no fault of their own. Attacking all lone parenthood as immoral, therefore, will not wash. Removing the incentives for teenage girls to become pregnant would, however, be acceptable.

Mr Hague's tone was well judged. Without being censorious, he praised the family as one of the most successful institutions in society. And he drew attention to the social and personal costs of family breakdown. These words will carry more weight because they do not form part of a moral crusade. The emphasis has to be on what works – and two-parent families tend to work better than one – rather than on Victorian values that no longer hold sway for most British people today.

Rendering and discussion

Exercise 1. *Render the article with a special focus on the linguistic tools and stylistic devices used by the author.*

Notes From a Royal Wedding

William and Kate are a thoroughly modern couple, but their soap opera looked mighty familiar-with a few twists.

The great thing about a royal wedding is that it's the ultimate national Groundhog Day. All those cartoon faces doing all the same things, except it ends in a gloriously different way. And however cynical you feel at the outset, it's impossible to resist the potent images of historical bonding. The glimmering veiled bride, driven slowly on her mystical journey from Kate the commoner to Her Royal Highness; the

tall, virile prince in the scarlet military uniform who awaits her at the altar; the queen herself, tiny and implacable in daffodil yellow. The soaring sounds of “Guide Me O Thou Great Redeemer,” beloved by the Welsh rugby crowds.

You just succumb. You just roll over. Nothing to be done except count up the score of past versus present. The couple—their chemistry lit up the screen. Compare it with the tango of uneasy body language every time Charles and Diana appeared as a couple. When Catherine’s eyes met William’s over the marriage vows at the Abbey, there was a powerful vibe of contented sexual understanding. Her gaze was level and demure, secure in the long years of his affection. He returned it with a look that said, I trust.

The Middleton family

Catherine’s mother, Carole, can say goodbye to all the tabloid sniping about her origins as an air stewardess. She looked so naturally chic in her stone-blue Catherine Walker coat dress. Let the tabs just acknowledge that Mrs. Middleton’s aspirational parenting has been flawless. During eight years of scorching press scrutiny of the woman they sneeringly tabbed “doors to manual” (an airline joke), there’s been no leaking or trashing from this supportive family circle. I sensed no social triumph in Carole’s demeanor as the wedding progressed. Instead I saw a mother pensive with the knowledge of how completely she will now yield up her beloved daughter. However deep their bond, from this day the mighty Windsor machine inevitably takes over. Kate will henceforth be addressed by others as Ma’am. She belongs to Them, and also to the nation.

The Dress

It perfectly expressed the slinky image of classical modernity. It was a daring high-fashion designer choice in Alexander McQueen’s Sarah Burton, but the tight-fitting bodice and cautious nine-foot train managed to be seductive and regal at the same time. The veil was a light dust of snow over the glow of her face. Thank God no frightful experimental updo, or a burqa-like swath of taffeta like the one that hid Diana’s blushing young face. Kate’s decision to keep her usual glossy brown cascade pinned back by the queen’s discreet 1936 diamond Cartier tiara was another example of her instinctive good taste. Everything about her actions, to and for William, is about creating a feeling of safe continuity: You know me. I am here.

The best single takeaway from the wedding is how fast Catherine has morphed into a future monarch. The new Duchess of Cambridge has a sleek, natural poise. Forget her new status as a duchess and a princess. This woman with no patrician forebears is ready for the throne already. The irony, new for Britain, but so familiar to Americans, is that her strength derives from those very humble origins. The fact that she comes from flinty, northern coal-miner stock. Her grandmother Dorothy always said she wanted to be the “top brick on the chimney.” Her mother’s dynamism built the family fortune with a party-favor business she threw together on the kitchen table. Catherine’s stoic temperament was evident in that endless eight-year courtship. What was not evident was something perhaps William saw before anyone else—that

Catherine was the kind of gorgeous, equable woman who, like his great-grandmother the Queen Mother, would stay in London during the Blitz.

The Guests

Wounding for Tony Blair not to make the cut. Or his successor in 10 Downing Street, Gordon Brown. To include two Tory prime ministers, John Major and the incumbent David Cameron, but not the last two Labour P.M.s, was a bad whiff of ye olde crusty England (made worse by the lame palace excuse that Blair and Brown are not Knights of the Garter). I would count these omissions, though glaring, as perhaps the sole wrong calculation in the otherwise flawlessly well-considered crowd choreography. I am told William nixed Blair because he didn't like the overpersonal recollection Blair wrote about him in his recent memoir, and the queen didn't save him because she is sick of the myth—perpetrated by Stephen Frears's movie starring Helen Mirren—that the then-P.M.'s great advice “saved” the monarchy when the crowd turned ugly after Diana's death. Still, Blair did win three elections and run the country for more than 10 years. Is he really less consequential than the dodgy foreign royals, representatives of toppling Middle Eastern despots—and even Mr. Bean, *Rowan Atkinson*—who made the list?

The Gaggle of Friends

Some subtle groundhogging to be found in the names of all William's friends at the Abbey. So many of them are the offspring or relatives of the same old squierarchy Diana referred to with dread as “heavy furniture,” or the Highgrove Set. William, like his dad, hangs out with a gaggle of Van Cutsems, Van Straubenzees, Parker Bowleses, and Palmer-Tomkinsons. (Tara Palmer-Tomkinson, 39-year-old daughter of Charles's friends Patti and Charles, was last heard of when her nose collapsed from overenthusiastic cocaine consumption, but you would never know it last Friday as she made her way grandly to her seat in an electric-blue confection with what appeared to be a small upturned canoe on her head.) The difference with the new lot (perhaps to be known as the Cambridge Set for William and Kate's new ducal title): they tend to have racy, entrepreneurial-sounding jobs like running an Internet concierge service or a party-planning agency. But these are just today's way of selling your contacts book.

Only the hats take no prisoners in the class wars. British tradition dictates that the posher you are, the more eccentric the headgear. Perhaps years of suppressed emotion are to blame for the appearance of these small feather explosions or enormous organza transponders. A galleon in full sail seemed to float atop Camilla's noggin. (How times have changed. The once racy mistress of Prince Charles is now ripe for casting as Lady Bracknell in *The Importance of Being Earnest*.) Sarah Ferguson's unfortunate older daughter, Princess Beatrice, plumped for a “fascinator” of entwined prawn-colored entrails. Someone should arrest Philip Treacy, the fashionable milliner who made both of them. Catherine's sister, Pippa, however, got everything right. That cowed Sarah Burton column in ivory crepe was a Twitter sensation.

The Spencer Clan

Weren't snubbed, as some tried to say, just not that well advertised. Diana's brother, Earl Spencer, who breathed fire from the pulpit at her funeral when he hurled

recriminations at the royal family for the way they treated his sister, is now on his about-to-be third wife and looked almost as relaxed and cheerfully overweight as Elton John. And Prince Harry may be a Windsor, but in coloration and temperament he is indubitably a flaming-red Spencer. I love the way even in his crisp captain's uniform of the Household Cavalry there's a roguish hint of dishevelment about his hair.

The Future King

No prince of the realm has been as good at the democratic touch as William, unless you count Prince Hal as written by Shakespeare in *Henry IV*. You see it reflected in his off-duty clothes, an everyman hoodie slung over his (nonetheless) classic Jermyn Street shirt worn with a pair of sneakers. On the wedding eve he plays soccer with his buddies in Battersea Park, then hops on his Ducati motorbike back to Clarence House.

When he spontaneously comes out with Harry and mingles with the ecstatic crowd, it's the YouTube version of the night before Agincourt. Maybe the coolest image of the day was William at the wheel of his father's convertible Aston Martin with a smiling Catherine beside him, as they rolled out of Buckingham Palace courtyard for some post-wedding downtime.

The Diana Factor

It was stamped on every minute of the proceedings, not just because the networks couldn't resist the flashback glories to that Other Wedding, but because none of what we saw last week could have happened without her. Her own marriage to Charles may have failed, but her parenting, like Carole Middleton's, was a blazing success. After so many years of being defined by her last tragic years, the old footage the networks played reminded us what an incredible mother she was to William and Harry. In those precious times alone with them, how unneurotic she was! Toting 9-month-old William around with her on her first royal tour of Australia (the only royal woman at that time ever to take a child along); careening down the water slide with her boys at Thorpe Park, Britain's "national thrill capital," she was so clearly a magical, fun-loving mom, or as Harry acknowledged at her memorial service in 2007, at the Guards Chapel near Buckingham Palace, "the best mother in the world." It was Diana who wired William with some innate radar to look for a soulmate who had a strong family bond. She never had it with her own family, nor did Prince Charles, the sad prince who betrayed her but became a caring father. As we head toward Mother's Day we should bless Diana for that.

Newsweek

by *Tina Brown* May 01, 2011

http://en.wikipedia.org/wiki/Oxford_%22-er%22

Exercise 2. *Answer the Conversation Questions.*

Love, Dating & Marriage

1. About how many guests attended your wedding? (if you are married)
2. How many guests would you invite to your wedding?
3. At what age do most people in your country get married?
4. At what age do you want to get married?

5. At what age did you get married? What age do you think is best for getting married?

Describe a perfect date.

1. Describe the appearance of the person you would like to date?
2. Describe the character of the person you would like to date?
3. Do women usually work after getting married in your country?
4. Do you "go Dutch" when dating? Do you know what it means to 'go Dutch'?
5. Is it usual for people in your country to 'go Dutch' if you go out together?
6. Do older girls/boys have a problem dating younger girls/boys?
7. Do younger girls/boys have a problem dating older girls/boys?
8. Do you believe in love at first sight?
9. Do you think some people know that they will fall in love with someone the first time they meet?
10. Do you know what a 'blind date' is? Have you ever been on a blind date? Did you ever arrange a blind date?
11. Do you get along with your in-laws?
12. Do you have a boyfriend/girlfriend? Where did you meet your him/her?
13. What does he/she look like?
14. Do you know anyone who has had an arranged marriage?
15. Do you know someone who has gotten a divorce?
16. Do you know the difference between love and like?
17. Can you still love your partner and not like him/her?
18. Do you think a boy should pay for everything on a date?
19. Do you think arranged marriages are a good idea? Why or why not?
20. What is your opinion of arranged marriages?
21. Do you think fairy tales influence our choice of a partner?
22. Do you think getting married means giving up freedom?
23. Do you think if you get married that you will change?
24. Do you think it is better to be single or to be married?
25. Do you think it is good to get married?
26. Do you think it is okay for a couple to live together before getting married? Why or Why not?
27. Do you think it is okay to marry someone of a different race?
28. Do you think it is okay to marry someone with a different religion?
29. Do you think it's OK for a man to have two wives?
30. Do you think it's OK for a wife to have two husbands?
31. Do you think it's okay for a man to have a mistress?
32. Do you think it's okay for a man to hit his wife?
33. Do you think love is necessary to have a good marriage?
34. Do you think marriage is necessary?
35. Do you think marriages based on love are more successful than arranged marriages?
36. Do you think marriage is very stressful for women? How about for men?
37. Do you think people change after getting married?

38. Do you think religion influences marriage? If so, in what ways?
39. Do you think that all adults should be married?
40. Do you think that you can find eternal love through the Internet?
41. Do you want a husband (or wife) who is older, younger or the same age as you?
42. Do you want to have children? If so, how many?
43. Have you ever been to a university/club dance?
44. Have you ever had a crush on someone?
45. Have you ever hated loving someone?
46. Have your parents ever disapproved of any of your relationships?
47. How long do you think couples should know each other before they get married?
48. How often would you like to go out on dates?
49. How old were you when you had your first boyfriend or girlfriend?
50. How old were you when you went on your first date? Where did you go? What did you do? Who did you go with?
51. How old were your parents when they got married?
52. If your husband or wife has an affair what would you do?
53. If your parents did not approve of a person you loved and wanted to marry, would that be a difficult situation for you? Why/Why not?
54. Is going out on dates important for you?
55. Is there such a thing as a perfect relationship for you?
56. If you are a man, and a woman asks you for a date, do you feel you should pay, or that the woman should pay?
57. If you had to marry either a poor man whom you really loved, or a rich man whom you did not love, which would you choose?
58. What advice would you give to someone whose partner hates their best friend?
59. What are some dating and marriage customs in your country?
60. What are some of the main reasons people get divorced?
61. What are some popular places to go on a date?
62. What are some qualities that you think are important in a spouse or partner?
63. What characteristics do you look for in a girlfriend or boyfriend?
64. What do you consider cheating in a dating relationship?
65. What do you like to talk about when on a date?
66. What do you look for in a girlfriend or a boyfriend?
67. What do you think most people talk about when dating?
68. What do you think of people who get divorced?
69. Would you ever consider getting divorced?
70. What do you think of same-sex marriages?
71. What do you think of single mothers?
72. What is a wedding ceremony like in your country?
73. What is the best way to keep your spouse happy in the marriage?
74. What kind of boy/girl do you like?
75. What kind of clothes do you wear on a date?
76. What kind of man do you want as a husband?
77. What kind of person do you want to get married to?
78. What kind of woman do you want as a wife?

79. What makes a good husband/wife?
80. What makes a happy marriage?
81. What do you think are some things that contribute to a successful marriage?
82. What qualities are important to you in a boyfriend or girlfriend?
83. What qualities in a partner are important to you?
84. What was the most boring date you've ever been on?
85. What was the most interesting date you've ever been on?
86. What would you consider "the perfect date" for you?
87. What would you do if your soon to be mother-in-law seems to hate you?
88. What would your parents think if you don't get married?
89. Where do you want to go for your honeymoon?
90. Where did you go for your honeymoon?
91. Where is a good place to go on a date in your town?
92. Which is more important for you, your job or your marriage?
93. Why do people break up with their partners?
94. Will you continue working after you get married?
95. Would you date someone you really liked if your parents did not like him or her?
96. Would you ever marry someone who has been divorced twice?
97. Would you introduce your date to your family?
98. Would you live with your parents after you get married?
99. Would you marry someone from another country?
100. Would you marry someone that your parents didn't like?
101. Would you marry someone who couldn't speak the same language as you speak?
102. Would you mind if your boyfriend/girlfriend went out to party without you?
103. Would you prefer to go out with a quiet or a talkative person?
104. At what age do you think that dating should begin?
105. Do you think there is any age when a person is too old to date?
106. Do you know a happily married couple?
107. What do you think is the most important ingredient in a good marriage?
108. How long is the marriage ceremony in your country?
109. Who designed the marriage covenant?
110. What do you think about dating a friend's ex-girlfriend or ex-boyfriend?
111. Does your first love still hold a special place in your heart? Do you believe that he or she will always have a special place in your heart?
112. What qualities do you look in your partner?
113. Do you think it's possible to wait for the man or woman you love while he or she is in jail?
114. What is your definition of love?
115. Would you wait on a person you were dating for a long time if they joined the army?
116. What is the best season to get married?
117. Do you know anybody who has two families at the same time and supports them both?
118. How many families can you have in your country?

119. Are there any superstitions on making someone fall in love with you?
120. Have you heard of any successful "love potions?"
121. Have you ever returned a gift to your boyfriend or girlfriend and later find out that he has given it to his/her new mate?
122. Do you know of any superstitions connected with weddings?
123. Would it be important for you to have a "white wedding"?
124. Why do you think the bride's maids wear white?
125. When should you introduce your boyfriend/girlfriend to your parents?– when you begin dating, after you have been together for a while, only when the relationship is serious? Why?
126. Do you like to have boy friend or girl friend in your university group?
127. Do you think it is right to continue seeing a person if he has not introduced you to his family yet?
128. In your opinion is marriage for life?
129. How long does it take for dating to become a relationship?
130. Is it important to be punctual in your first date? Why?
131. Would you dress up for a first date? What clothes would you wear?
132. What kind of place do you think is the ideal for a first date? Why do you think so?

International Marriage

1. Would you marry someone of another nationality?
2. Are your parents of the same nationality?
3. What are some advantages of an international marriage?
4. What are some disadvantages?
5. Do you want to have an international marriage?
6. Do you know anyone who married someone from a different country? If yes, what is their experience like? Do you think it is more difficult to marry someone from a different country? How would your parents feel if you married someone from a different country? Do you think that it is good for children to have parents from two different countries? Why? Why not?

The following question may be considered offensive or inappropriate in some situations.

7. Do you think that gay people should be allowed to marry?
8. Why do you think the bride's maids wear white?

Writing section

Write an essay on the topic: "A Happy Family". Take a humorous approach, develop the following idea: A good marriage is between a blind wife and a deaf husband.

APPENDIX

Sample article analysis

The article under consideration is entitled *Frenetic Britain is Culture Shock for few who gain work permits*. Its author is Joanna Bale. The paper was published in the daily British newspaper “The Guardian”.

The article **addresses (subject matter)** one of the urgent problems of any society – cultural gap or culture shock which can be observed immediately from the **headline (informative title)**. It also negotiates the issues of migration and temporary work abroad. The author **covers** the problems of employment and money-making on St Helena island. St Helena is one of the most isolated places in the world, located in the South Atlantic Ocean. The fact is that St Helena island used to be one of the crown (British) colonies. Today the citizens of St Helena hold British Overseas Territories citizenship, but the given article was written at the point when St Helenians lost their right to British citizenship which complicated the procedure of obtaining work permits. In May 2002, full British citizenship was restored.

For two centuries St. Helenians have had an opportunity to live and work in Great Britain. For most people it is just another way to earn money and send it back home, but some St Helenians make families and stay in the UK. Apart from the difficulty to obtain work permits migrant workers experience difficulty adjusting to the more frenetic way of life. It is noteworthy that the article is based on the extracts from interviews given by St Helenians currently working in Britain. Most of the interviewees are young people and they all are suffering culture shock, like a 19-year old Priscilla Richards, who is a respondent working in a care home for the elderly in Bristol. As she is a recent migrant she is suffering really strong/severe culture shock. Miss Richards is quite critical about Bristol, pointing out explicitly that the city did not come up to her expectations and that life is too expensive in Britain. People are unfriendly and the islander would like to go straight back home after she has paid off the loan she took to get there.

Other St Helenians seem to be more experienced and mature, so despite the difficulties they prefer to stay in Britain. However, all speakers stress how different life is on St Helena and in Britain through such linguistic tools as *epithets*, e.g. People are *unfriendly*. ...Back home you would not dream of walking past someone in the street without saying hello, but here they think you are *weird*. ... I miss the *warm* weather, the beaches and the *clear blue* sea. I also miss the *easy-going way of life*. The author gives an epithet *frenetic* to show how hectic life is in Britain in comparison with the one on St Helena (*easy-going*). Thus, in order to stress the core messages of the article the author uses expressive means and stylistic devices (*epithets: weird, easy-going way of life, frenetic, expensive, and unfriendly*). The key word combination of the article is *culture shock* (a metaphor showing that adjusting to life in another country is quite painful).

Specific figures (prices) show the contrast between the cost of living on St Helena in Britain (remark – give the prices while analyzing). At the same time an average wage is correspondently much higher in Britain. One of the islanders emphasizes that things are not that bad as working in Bristol actually gives the

employment to migrants from St Helena while they would probably be unemployed at home.

The fact that the author chose to build her article on the interview extracts shows that she is quite *objective* in covering this challenging situation that St Helenians face. Thus, Joanna Bale provides the reader with both advantages and shortcomings of working overseas. At the same time she finishes the article with the fact that St Helena dwellers are not quite satisfied with, but rather scathe about their Governor, who according to the islanders, is not a good one and cares little about the island and its people. Official ethnic names (+names of nationalities): *St. Helenians, British, Asian and African descent* are given to underline that St Helena island is a multicultural place, but the diversity is not much valued by its authorities.

The **message (main idea)** seems to be the controversial nature of immigration, which is apparently double-edged, and although it causes nostalgia (*homesick*), it may be helpful to migrants from non-industrial areas. During periods of unemployment, there has been a long pattern of emigration from the island since the post-Napoleonic period. St Helena's economy is now very weak, and the island is almost entirely sustained by aid from the British government.

In my opinion, the problem of culture shock is extremely topical and is worth being discussed. I know that psychologists point out four stages of culture shock: excitement, first signs of misunderstanding and nostalgia, breaking through the difficulties and adjustment. Sometimes immigrants, who have gone through the first two stages, decide to go straight back home.

I don't think I would agree to go abroad as a temporary worker. I prefer to achieve a qualification in Ukraine and make my career here. / I would like to make better for myself by means of a temporary job overseas, etc.....

Key words: islander, citizenship, culture shock, homesick, frenetic, easy-going.

Academic Writing

Paraphrasing. What? and When? How to paraphrase correctly?

Paraphrasing is rewriting somebody else's idea, only using different words. If you use someone's exact words, you are quoting, *not* paraphrasing; and the words must be "surrounded" by quotation marks (or put in *italics*, if you are word-processing). When paraphrasing someone else's words, use your words. In other words, write the thought the way you would express it.

Summarizing

What? and How?

A summary gives the main points. It is compact, condensed version of the original. To summarize, don't work from the original text. Instead, work from your own head. Write from your understanding of the main ideas, without copying from the original text.

How to write a summary

- a. Somewhere – at the beginning or the end – reference the source: (title), author, date. At the beginning, you may also want to identify the genre (article, interview, short story, etc.)
- b. Include the main ideas and key points.
- c. Condense the ideas into a fraction of the original length. If your summary is longer than, say, a quarter of the original, you are probably including too many details.
- d. Write from your own understanding: this is what is meant by "use your own words".

How to write an Essay

Pre-writing Techniques

Listing

Write down the general topic at the top of your paper.

Make a list of every idea that comes into your mind about the topic. Keep the ideas flowing. Try to stay on the general topic; however, if you write down information that is completely off the topic, don't worry about it because you can cross it out later.

Use words, phrases, or sentences, and don't worry about spelling or grammar.

Freewriting

Write the topic at the top of your paper.

Write as much as you can about the topic until you run out of ideas. Include such supporting items as facts, details, and examples that come into your mind about the subject.

After you have run out of ideas, reread your paper and circle the main idea(s) that you would like to develop.

Take that main idea and freewrite again.

Webbing or Clustering

In the center of your paper, write your topic and draw a "balloon" around it. This is your center, or core, balloon.

Then write whatever ideas come to you in balloons around the core.

Think about each of these ideas and make more balloons around them.

Outlining the Composition/Essay

- | | |
|--|---|
| <p>I. Introduction:</p> <p style="padding-left: 20px;">General Statements</p> <p style="padding-left: 20px;">Thesis Statement</p> | <p>III. Concluding Paragraph:</p> <p style="padding-left: 20px;">Concluding Sentence(s)</p> <p style="padding-left: 20px;">Final thoughts (no new idea)</p> |
| <p>II. Body Paragraphs (1-3):</p> <p style="padding-left: 20px;">Topic Sentence</p> <p style="padding-left: 20px;">Supporting sentences</p> <p style="padding-left: 20px;">Concluding Sentence</p> | |

Creative writing is a term used to distinguish certain imaginative or different types of writing from technical writing. The use of specificity of the term is partly intentional, designed to make the process of writing accessible to everyone (of all ages) and to ensure that non-traditional, or traditionally low-status writing (for

example, writing by marginalized social groups, experimental writing, genre fiction) is not excluded from academic consideration or dismissed as trivial or insignificant. This distinction is helpful in separating the writing from more technical writing, professional writing or journalistic writing. However, the term 'professional' may be misleading because many novelists are professional writers in that they write for a living. Any novel provides an example of what creative writing is.

Thus, creative writing includes but is not limited to:

fiction;

drama for stage or screen;

poetry;

screenwriting — writing for films;

self-exploratory writing (e.g. autobiography);

creative non-fiction;

writing that self-consciously mixes these or other genres.

Taught courses in creative writing are increasingly popular, ranging from one-day workshops to three- or four-year university degrees. The university program has become a common and popular addition to the English field of study alongside such emphases as English education, technical writing, communication and professional writing. While some people still argue that true talent for writing cannot be taught, many argue that it is possible to teach techniques which help people access or exploit their creativity, from overcoming writer's block and generating random ideas, to understanding how standard genres of writing achieve their effects and structuring their work. The field has also made a way to teach young minds about the processes of editing and publishing such work.

From the above attempt at definition, it is also clear that "creative writing" implies the possibility of "creative reading." A literary artifact whose author did not consider it creative may be read, ingenuously or disingenuously, as if it were written in a creative context. The reverse process can also be applied – often a kind of criticism analogous to "my five-year-old could have done that" – so creative writing, its definition and the ways that it is (or even the fact that it is) taught continue to be controversial issues in literary circles.

Passive Voice: When to Use It and When to Avoid It

What is passive voice?

In English, all sentences are in either "active" or "passive" voice:

ACTIVE: *Werner Heisenberg formulated the uncertainty principle in 1927.*

PASSIVE: *The uncertainty principle was formulated by Werner Heisenberg in 1927.*

In an active sentence, the person or thing responsible for the action in the sentence comes first. In a passive sentence, the person or thing acted on comes first, and the actor is added at the end, introduced with the preposition "by." The passive form of the verb is signaled by a form of "to be": in the sentence above, "was formulated" is in passive voice while "formulated" is in active.

In a passive sentence, we often omit the actor completely:

The uncertainty principle was formulated in 1927.

When do I use passive voice?

In some sentences, passive voice can be perfectly acceptable. You might use it in the following cases:

The actor is unknown.

The cave paintings of Lascaux were made in the Upper Old Stone Age. (We don't know who made them.)

The actor is irrelevant.

An experimental solar power plant will be built in the Australian desert. (We are not interested in who is building it.)

You want to be vague about who is responsible:

Mistakes were made. (Common in bureaucratic writing!)

You are talking about a general truth:

Rules are made to be broken. (By whomever, whenever.)

You want to emphasize the person or thing acted on. For example, it may be your main topic:

Insulin was first discovered in 1921 by researchers at the University of Toronto. It is still the only treatment available for diabetes.

You are writing in a scientific genre that traditionally relies on passive voice. Passive voice is often preferred in lab reports and scientific research papers, most notably in the Materials and Methods section:

The sodium hydroxide was dissolved in water. This solution was then titrated with hydrochloric acid.

In these sentences you can count on your reader to know that you are the one who did the dissolving and the titrating. The passive voice places the emphasis on your experiment rather than on you.

Note: Over the past several years, there has been a movement within many science disciplines away from passive voice. Scientists often now prefer active voice in most parts of their published reports, even occasionally using the subject "we" in the Materials and Methods section. Check with your instructor or TA whether you can use the first person "I" or "we" in your lab reports to help avoid the passive.

When should I avoid passive voice?

Passive sentences can get you into trouble in academic writing because they can be vague about who is responsible for the action:

Academic writing often focuses on differences between the ideas of different researchers, or between your own ideas and those of the researchers you are discussing. Too many passive sentences can create confusion:

Research has been done to discredit this theory. (Who did the research? You? Your professor? Another author?)

Some students use passive sentences to hide holes in their research:

The telephone was invented in the nineteenth century. (I couldn't find out who invented the telephone!)

Finally, passive sentences often sound wordy and indirect. They can make the reader work unnecessarily hard. And since they are usually longer than active sentences, passive sentences take up precious room in your paper:

Since the car was being driven by Michael at the time of the accident, the damages should be paid for by him.

Weeding out passive sentences

If you now use a lot of passive sentences, you may not be able to catch all of the problematic cases in your first draft. But you can still go back through your essay hunting specifically for passive sentences. At first, you may want to ask for help from a writing instructor. The grammar checker in your word processor can help spot passive sentences, though grammar checkers should always be used with extreme caution since they can easily mislead you. To spot passive sentences, look for a form of the verb to be in your sentence, with the actor either missing or introduced after the verb using the word "by":

Poland was invaded in 1939, thus initiating the Second World War.

Genetic information is encoded by DNA.

The possibility of cold fusion has been examined for many years.

Try turning each passive sentence you find into an active one. Start your new sentence with the actor. Sometimes you may find that need to do some extra research or thinking to figure out who the actor should be! You will likely find that your new sentence is stronger, shorter, and more precise:

Germany invaded Poland in 1939, thus initiating the Second World War.

DNA encodes genetic information.

Physicists have examined the possibility of cold fusion for many years.

Written by Tim Corson and Rebecca Smollett, University College Writing Workshop, University of Toronto. 2007.

Some General Advice on Academic Essay-Writing

Miscellaneous observations on a topic are not enough to make an accomplished academic essay. An essay should have an argument. It should answer a question or a few related questions (see 2 below). It should try to prove something--develop a single "thesis" or a short set of closely related points-by reasoning and evidence, especially including apt examples and confirming citations from any particular text or sources your argument involves. Gathering such evidence normally entails some rereading of the text or sources with a question or provisional thesis in mind.

When – as is usually the case – an assigned topic does not provide you with a thesis ready-made, your first effort should be to formulate as exactly as possible the question(s) you will seek to answer in your essay. Next, develop by thinking, reading, and jotting a provisional thesis or hypothesis. Don't become prematurely committed to this first answer. Pursue it, but test it – even to the point of consciously asking yourself what might be said against it – and be ready to revise or qualify it as your work progresses. (Sometimes a suggestive possible title one discovers early can serve in the same way.)

There are many ways in which any particular argument may be well presented, but an essay's organization – how it begins, develops, and ends – should be designed to present your argument clearly and persuasively. (The order in which you discovered the parts of your argument is seldom an effective order for presenting it to a reader.)

Successful methods of composing an essay are various, but some practices of good writers are almost invariable:

They start writing early, even before they think they are "ready" to write, because they use writing not simply to transcribe what they have already discovered but as a means of exploration and discovery.

They don't try to write an essay from beginning to end, but rather write what seems readiest to be written, even if they're not sure whether or how it will fit in.

Despite writing so freely, they keep the essay's overall purpose and organization in mind, amending them as drafting proceeds. Something like an "outline" constantly and consciously evolves, although it may never take any written form beyond scattered, sketchy reminders to oneself.

They revise extensively. Rather than writing a single draft and then merely editing its sentences one by one, they attend to the whole essay and draft and redraft – rearranging the sequence of its larger parts, adding and deleting sections to take account of what they discover in the course of composition. Such revision often involves putting the essay aside for a few days, allowing the mind to work indirectly or subconsciously in the meantime and making it possible to see the work-in-progress more objectively when they return to it.

Once they have a fairly complete and well-organized draft, they revise sentences, with special attention to transitions – that is, checking to be sure that a reader will be able to follow the sequences of ideas within sentences, from sentence to sentence, and from paragraph to paragraph. Two other important considerations in revising sentences are diction (exactness and aptness of words) and economy (the fewest words without loss of clear expression and full thought). Lastly, they proofread the final copy.

Written by Prof. C. A. Silber, Department of English, University of Toronto

Spelling

Spell checkers will catch some kinds of errors, but not all. For example, they tend to miss **homonyms** - words which are pronounced the same way but spelled differently, such as *site/ sight*, *there/ their/ they're*, and *its/ it's*. Most spell-checkers, for example, would report no error in the following sentence, despite the fact that there are three serious spelling mistakes:

Their looking for a new **sight** when the gopher can build **it's** home.

The joint influence of British and American spelling on Canadian usage has provided an additional challenge to Canadian students: Canadians tend to follow standard British spelling for certain words (*axe, cheque*), to follow American spelling for others (*connection, tire*), and to allow either for yet more (*programme/ program, labour/ labor, neighbour/ neighbor*). The important thing to remember is to be consistent in usage and to follow a regular pattern when you spell. Don't mix *neighbour* with *labor*, for example. Choose one or the other pattern, and follow it closely. The best way to avoid problems with mixed British and American spelling is to keep a dictionary handy that shows Canadian usage.

Although spelling correctly is largely a matter of practice and the common-sense use of reference materials, there are four standard spelling rules. Although each has

exceptions, if you study these rules carefully, you will be able to avoid most common errors, even *without* a spell-checker.

Written by Dorothy Turner

Unbiased Language

Recent changes in social awareness have made people think about the ways language tends to downgrade certain groups. Common sense and some specific strategies can help you avoid suggesting putdowns where you don't intend them.

The "Man" Trap: Many standard wordings seem to assume that every individual is male. Repeating *he and she*, *him and her*, *his and hers* at every reference is clumsy. Finding alternatives can be as simple as using plural rather than singular, or avoiding a pronoun altogether.

seems to exclude Man is a tool-building animal.
women

inclusive Humans are tool-building animals.

seems to exclude Every artist has learned from those who came
women before him.

inclusive but Every artist has learned from those who came
awkward before him or her.

inclusive Every artist has learned from previous artists.

Dated Quotations: Wordings from historical or literary texts often don't follow these principles. You may feel awkward using them, but commenting isn't usually worthwhile. In academic writing, do so only if you are sure the original meaning was distorted.

Confusing the Group and the Individual: Many academic disciplines focus on group behaviour and can describe it precisely. Don't get stuck in the habit, though, of referring to people only as representatives of categories. That's especially important if you're writing about (and perhaps to) individual clients or patients or students.

Avoid using adjectives as collective nouns: females, natives, gays, Orientals, the blind, etc. Nouns like *women* or *blind people* are easy substitutes in most cases.

Terminology can reflect important distinctions. That's the justification for terms like *hearing-impaired* or *partially sighted*. (A hearing-impaired person has partial hearing, while a profoundly deaf person has none or almost none.)

On the same principle, consider whether you can give more specific information. How much sight, and what kind, does the person have? Was Gandhi just Asian, or would it be more useful to specify what part of India he came from, and even from what caste? In a marketing analysis, too, data about people's behaviour tells you more than stereotypes.

Some terms have outlived their usefulness. Again, it's more precise as well as more considerate to note that a person has XXX syndrome rather than saying he's a dwarf or an idiot. ("Vertically challenged" is only a joke.) Racial terms notoriously

change fashion: *black* has gone in and out of favour, for instance, and *native* or *aboriginal* are preferred to *Indian*. As in the case of *gay*, the criterion should be what people in a specific group want to be called. Again, any adjective used as a noun (*a black, a diabetic*) seems to reduce people to one characteristic.

Gendered Labels: Terms that label people simply on the basis of their sex have often gathered negative overtones:

Feminine forms of words such as *poetess* or *woman doctor* are certainly outdated, since they suggest that a woman in the role of poet or doctor is not the real thing. That's the trouble with *policewoman* and *chairwoman* too. You can nearly always replace such terms with a non-gendered form: *poet, doctor, police officer, chair*.

Titles like *Mr.*, *Mrs.*, and even the recently invented *Ms.* are less and less used orally in most parts of North America, and their function in writing is small. They are still expected in the salutations of formal letters such as applications (*Dear Ms. Lee*), but are seldom necessary in internal memos. If you're on first-name terms with your reader, address the memo *TO: Sandra Lee* and sign it *FROM: John Pereira*. It's also acceptable to say *Dear Chris Singh* and bypass the question of gender.

In academic writing, such titles and the honorifics *Professor* and *Doctor* are almost never used. Use only last names when you refer to your sources, even if they are eminent authorities. When your writing concentrates on a specific figure, you may want to give the full name on first mention, then revert to last name only:

e.g. Emily Dickinson was thoroughly familiar with popular musical forms of her day. In using the ballad stanza, however, Dickinson varies the meter for her own artistic purposes.

Written by Dr. Margaret Procter, Coordinator, Writing Support, University of Toronto, 2006.

Understanding Essay Topics: A Checklist

Before you plunge into research or writing, think through the specific topic you are dealing with. Remember, you are not being asked just to collect facts, but to develop and display your powers of reasoning. You can save yourself time and frustration by beginning this reasoning early in the process. Here are some steps:

Note the key terms, including those naming parts of the topic and those giving directions for dealing with it. Look especially for words that define the kind of reasoning you should be using: *why, how, analyse, compare, evaluate, argue*, etc. Be sure you understand the specific meanings of these terms.

Analyse means look behind the surface structure of your source material. See the relationship of parts to whole. Be able to recognize relationships such as cause and effect, even if it's unstated in what you read. Look for underlying assumptions and question their validity. *How and why* imply an answer reached by analysis.

Compare means find differences as well as similarities. You will need to formulate the aspects which you are looking at in each item; consider organizing your paper by using these aspects as headings.

Evaluate stresses applying your judgement to the results of your analysis. It asks for an opinion based on well-defined criteria and clearly stated evidence. Wording such as *to what extent* also asks for an evaluation of an idea.

Argue (or agree or disagree) likewise asks you to take a stand based on analysis of solid evidence and explained by clear reasoning. You will need to consider other possible viewpoints and defend your own in comparison.

Note which concepts or methods the topic asks you to use. Are you to argue a point with others, or to explore your own responses? Does the topic ask you to go into depth about some material already covered? Or does it suggest that you evaluate a theory or model by applying it to an example from outside the course material? Whatever the design, an essay assignment expects you to use course concepts and ways of thinking; it encourages you to break new ground for yourself in applying course methodology.

To generate ideas from which you can choose the direction of your research or preliminary analysis, ask yourself questions about the specific topic in terms of the concepts or methods that seem applicable. Looking for controversies in the material will also help you find things worth discussing. You may want to look at some general articles in reference works such as encyclopaedias to see how others have framed questions or seen problems to discuss. (For further advice on methods of generating ideas, see Purdue's file on Invention.)

For an essay of argument, formulate a tentative thesis statement at a fairly early stage—that is, a statement of your own likely position in the controversy that most interests you, or your preliminary answer to an important interpretive question. You do not have to stick to this answer or statement, but it will help focus your investigation. (See Using Thesis Statements for advice on how and when to centre your papers on thesis statements.)

Wordiness: Danger Signals and Ways to React

One of the most efficient ways to improve your writing is to edit it for conciseness. You may have been struggling to think ideas through as you wrote, and piled up alternative wordings. Or you may have fallen into the habit of using more words than necessary just to use up space. If you can let your original draft "cool down" a while, you will find it easy to recognize unnecessary words and edit them out. Your reader will thank you! Here are some common patterns of wordiness, with sensible things to do about them.

Doubling of Words (*choose one*):

What is an academic paper?

Writing for College

How It Differs From Writing in High School

One of the first things you'll discover as a college student is that writing in college is different from writing in high school. Certainly a lot of what your high school writing teachers taught you will be useful to you as you approach writing in college: you will want to write clearly, to have an interesting and arguable thesis, to construct paragraphs that are coherent and focused, and so on.

Still, many students enter college relying on writing strategies that served them well in high school but that won't serve them well here. Old formulae, such as the

five-paragraph theme, aren't sophisticated or flexible enough to provide a sound structure for a college paper. And many of the old tricks - such as using elevated language or repeating yourself so that you might meet a ten-page requirement - will fail you now.

So how does a student make a successful transition from high school to college?

The first thing that you'll need to understand is that writing in college is for the most part a particular kind of writing, called "academic writing." While academic writing might be defined in many ways, there are three concepts that you need to understand before you write your first academic paper.

1. Academic writing is writing done by scholars for other scholars. Writing done by scholars for scholars? Doesn't that leave you out? Actually, it doesn't. Now that you are in college you are part of a community of scholars. As a college student, you will be engaged in activities that scholars have been engaged in for centuries: you will read about, think about, argue about, and write about great ideas. Of course, being a scholar requires that you read, think, argue, and write in certain ways. Your education will help you to understand the expectations, conventions, and requirements of scholarship. If you read on, so will this Web site.

2. Academic writing is devoted to topics and questions that are of interest to the academic community. When you write an academic paper, you must first try to find a topic or a question that is relevant and appropriate. But how do you know when a topic is relevant and appropriate? First of all, pay attention to what your professor is saying. She will certainly be giving you a context into which you can place your questions and observations. Second, understand that your paper should be of interest to other students and scholars. Remember that academic writing must be more than personal response. You must write something that your readers will find useful. In other words, you will want to write something that helps your reader to better understand your topic, or to see it in a new way.

3. This brings us to our final point: Academic writing should present the reader with an informed argument. To construct an informed argument, you must first try to sort out what you *know* about a subject from what you *think* about a subject. Or, to put it another way, you will want to consider what *is known* about a subject and then to determine what *you* think about it. If your paper fails to inform, or if it fails to argue, then it will fail to meet the expectations of the academic reader.

Constructing An Informed Argument

What You *Know*

When you sit down to write an academic paper, you'll first want to consider what you know about your topic. Different writing assignments require different degrees of knowing. A short paper written in response to a viewing of Alfred Hitchcock's *Rear Window*, for example, may not require you to be familiar with Hitchcock's other works. It may not even require you to have mastered the terms important to film criticism - though clearly any knowledge you bring to the film might help you to make a thoughtful response to it.

However, if you are asked to write an academic paper on the film, then you will want to know more. You will want to have certain terms in hand so that you can explain what Hitchcock is doing in key moments. You will want to be familiar with

Hitchcock's other films so that you can understand what themes are important to him and his work. Moreover, if you are watching this film in an upper-level film class, you will want to be aware of different critical perspectives on Hitchcock's films and on films in general, so that you can "place" your argument within the larger ongoing conversation.

When you sit down to write an academic paper, ask yourself these questions:

What do I know about my topic?

Can I answer the questions who, what, when, where, why, how?

What do I know about the context of my topic?

What historical or cultural influences do I know about that might be important to my topic?

Does my topic belong to any particular genre or category of topics?

What do I know about this genre?

What seems important to me about this topic?

If I were to summarize what I know about this topic, what points would I focus on?

What points seem less important?

Why do I think so?

How does this topic relate to other things that I know?

What do I know about the topic that might help my reader to understand it in new ways?

What DON'T I know about my topic?

What do I need to know?

How can I find out more?

What You *Think*

You'll discover as you consider the questions listed above that you are moving beyond what you *know* about a topic and are beginning to consider what you *think*. In the process of really thinking about your topic, your aim is to come up with a fresh observation. After all, it's not enough to summarize in a paper what is already known and talked about. You must also add something of your own to the conversation.

Understand, however, that "adding something of your own" is not an invitation simply to bring your own personal associations, reactions, or experiences to the reading of a text. To create an informed argument, you must first recognize that your writing should be *analytical* rather than *personal*. In other words, your writing must show that your associations, reactions, and experiences of a text have been framed in a critical, rather than a personal, way.

How does one move from personal response to analytical writing?

Summarize.

First, summarize what the primary text is saying. You'll notice that you can construct several different summaries, depending on your agenda. Returning to the example of Hitchcock's film, you might make a plot summary, a summary of its themes, a summary of its editing, and so on. You can also summarize what you know about the film in context. In other words, you might write a summary of the difficulties Hitchcock experienced in the film's production, or you might write a summary of how this particular movie complements or challenges other films in the

Hitchcock canon. You can also summarize what others have said about the film. Film critics have written much about Hitchcock, his films, and their genre. Try to summarize all that you know.

Evaluate.

The process of evaluation is an ongoing one. You evaluate a text the moment you encounter it, and – if you aren't lazy – you continue to evaluate and to re-evaluate as you go along. Evaluating a text is different from simply reacting to a text. When you evaluate for an academic purpose, it is important to be able to clearly articulate and to support your own personal response. What in the text is leading you to respond a certain way? What's *not* in the text that might be contributing to your response? Watching Hitchcock's film, you are likely to have found yourself feeling anxious, caught up in the film's suspense. What in the film is making you feel this way? The editing? The acting? Can you point to a moment in the film that is particularly successful in creating suspense? In asking these questions, you are straddling two intellectual processes: experiencing your own personal response, and analyzing the text.

Analyze.

This step in constructing an informed argument asks you first to consider the parts of your topic and then to examine how these parts relate to each other or to the whole. To analyze Hitchcock's film, you may want to break the film down by examining particular scenes, point of view, camera movements, and so on. In short, you'll want to ask: What are the components of Hitchcock's film, and how do these components contribute to the film's theme? How do they contribute to Hitchcock's work as a whole? When you analyze, you break the whole into parts so that you might see the whole differently. In the process of analysis, you find things that you might say.

Synthesize.

When you analyze, you break down a text into its parts. When you synthesize, you look for *connections* between ideas. Consider once again the Hitchcock film. In analyzing this film, you might come up with elements that seem initially disparate. You may have some observations that at first don't seem to gel. Or you may have read various critical perspectives on the film, all of them in disagreement with one another. Now would be the time to consider whether these disparate elements or observations might be reconciled, or synthesized. This intellectual exercise requires that you create an umbrella argument - some larger argument under which several observations and perspectives might stand.

Choosing An Appropriate Topic

Many students writing in college have trouble figuring out what constitutes an appropriate topic. Sometimes the professor will provide you with a prompt. She will give you a question to explore, or a problem to resolve. When you are given a prompt by your professor, be sure to read it carefully. Your professor is setting the parameters of the assignment for you. She is telling you what sort of paper will be appropriate.

In many cases, however, the professor won't provide you with a prompt. She might not even give you a topic. For example, in a psychology course you might be

asked to write a paper on any theory or theories of self. Your professor has given you a subject, but she has not given you a topic. Nor has she told you what the paper should look like. Should it summarize one of the theories of self? Should it compare two or more theories? Should it place these theories into some historical context? Should it take issue with these theories, pointing out their limitations?

At this juncture, you have two options: talk to the professor and see what her expectations are, or figure out this matter for yourself. It's always a good idea to talk with the professor. At the very least, you'll want to find out if the professor wants a *report* or a *paper*. In other words, is your professor looking for *information* or *argument*?

Chances are she'll want you to make an argument. It will be up to you to narrow your topic and to make sure that it's appropriately academic. As you think about a topic, ask yourself the following questions:

Have you formed an intellectual question? In other words, have you constructed a question that will require a complex, thoughtful answer?

Is the question provocative? Startling? Controversial? Fresh?

Will you be able to answer this question adequately in a few pages? Or is the question impossibly broad?

If the question seems broad, how might you narrow it?

Does your question address both text and context? In other words, have you considered the historical and cultural circumstances that influenced this text? Have you considered what other scholars have said about it?

Will your reader care about this question? Or will she say, "So what?"

Finding a Rhetorical Stance

When writing an academic paper, you must not only consider *what* you want to say, you must also consider *to whom* you are saying it. In other words, it's important to determine not only what *you* think about a topic, but also what *your audience* is likely to think. What are your audience's biases? Values? Expectations? Knowledge? To whom are you writing, and for what purpose?

When you begin to answer all of these questions, you have started to reckon with what has been called "the rhetorical stance." "Rhetorical stance" refers to the position you take as a writer in terms of the subject and the reader of your paper.

Consider Your Position

Let's first consider your relationship to your topic. When you write a paper, you take a stand on a topic. You determine whether you are for or against, passionate or cool-headed. You determine whether you are going to view this topic through a particular perspective (feminist, for example), or whether you are going to make a more general response. You also determine whether you are going to analyze your topic through the lens of a particular discipline - history, for example. Your stance on the topic depends on the many decisions you have made in the reading and thinking processes.

In order to make sure that your stance on a topic is appropriately analytical, you might want to ask yourself some questions. Begin by asking why you've taken this particular stance. Why did you find some elements of the text more important than others? Does this prioritizing reflect some bias or preconception on your part? If you

dismissed part of a text as boring or unimportant, why did you do so? Do you have personal issues or experiences that lead you to be impatient with certain claims? Is there any part of your response to the text that might cause your reader to discount your paper as biased or un-critical? If so, you might want to reconsider your position on your topic.

Consider Your Audience

Your position on a topic does not by itself determine your rhetorical stance. You must also consider your reader. In the college classroom, the audience is usually the professor or your classmates - although occasionally your professor will instruct you to write for a more particular or more general audience. No matter who your reader is, you will want to consider him carefully before you start to write.

What do you know about your reader and his stance towards your topic? What is he likely to know about the topic? What biases is he likely to have? Moreover, what effect do you hope to have on the reader? Is your aim to be controversial? Informative? Entertaining? Will the reader appreciate or resent your intention?

Once you have determined who your reader is, you will want to consider how you might best reach him. If, for example, you are an authority on a subject and you are writing to readers who know little or nothing about it, then you'll want to take an informative stance. If you aren't yet confident about a topic, and you have more questions than answers, you might want to take an inquisitive stance.

In any case, when you are deciding on a rhetorical stance, choose one that allows you to be sincere. You don't want to take an authoritative stance on a subject if you aren't confident about what you are saying. On the other hand, you can't avoid taking a position on a subject: nothing is worse than reading a paper in which the writer has refused to take a stance. What if you are of two minds on a subject? Declare that to the reader. Make ambivalence your clear rhetorical stance.

Finally, don't write simply to please your professor. Though some professors find it flattering to discover that all of their students share their positions on a subject, most of us are hoping that your argument will engage us by telling us something new about your topic - even if that "something new" is simply a fresh emphasis on a minor detail. Moreover, it is impossible for you to replicate the "ideal paper" that exists in your professor's head. When you try, you risk having your analysis compared to your professor's. Do you really want that to happen?

Considering Structure

In high school you might have been taught various strategies for structuring your papers. Some of you might have been raised on the five paragraph theme, in which you introduce your topic, come up with three supporting points, and then conclude by repeating what you've already said. Others of you might have been told that the best structure for a paper is the hour-glass model, in which you begin with a general statement, make observations that are increasingly specific, and then conclude with a statement that is once again general.

When you are writing papers in college, you will require structures that will support ideas that are more complex than the ones you considered in high school. Your professors might offer you several models for structuring your paper. They might tell you to order your information chronologically or spatially, depending on

whether you are writing a paper for a history class or a course in art history. Or they may provide you with different models for argument: compare and contrast, cause and effect, and so on. But remember: the structure for your argument will in the end be determined by the content itself. No prefab model exists that will provide adequate structure for the academic argument. When creating an informed argument, you will want to rely on several organizational strategies, but you will want to keep some general advice in mind.

Introductions:

Your introduction should accomplish two things: it should declare your argument, and it should place your argument within the larger, ongoing conversation about your topic. Often writers will do the latter before they do the former. That is, they will begin by summarizing what other scholars have said about their topic, and then they will declare what they are adding to the conversation. Even when your paper is not a research paper you will be expected to introduce your argument as if into a larger conversation. "Place" your argument for your reader by naming the text, the author, the issues it raises, and your take on these issues.

Thesis Sentence:

Probably you were taught in high school that every paper must have a declared thesis, and that this sentence should appear at the end of the introduction. While this advice is sound, a thesis is sometimes implied rather than declared in a text, and it can appear almost anywhere - if the writer is skillful.

Still, if you want to be safe, your paper will have a declared thesis and it will appear where the reader expects it to appear: at the end of the introduction. Your thesis should also be an arguable point - that is, it should declare something that is interesting and controversial.

The Other Side(s):

Because every thesis presents an arguable point, you as a writer are obligated to acknowledge in your paper the other side(s) of an argument. Consider what your opponents might say against your argument. Then determine where and how you want to deal with the opposition. Do you want to dismiss the opposition in the first paragraph? Do you want to list each opposing argument and rebut them one by one? Your decisions will determine how you structure your paper.

Supporting Paragraphs:

Every convincing argument must have support. Your argument's support will be organized in your paper's paragraphs. These paragraphs must each declare a point, usually formed as that paragraph's topic sentence.

A topic sentence is like a thesis sentence - except that instead of announcing the argument of the entire paper, it announces the argument of that particular paragraph. In this way, the topic sentence controls the paper's evidence. The topic sentence is more flexible than the thesis in that it can more readily appear in different places within the paragraph.

Conclusions:

Writing a good conclusion is difficult. You will want to sum up, but you will want to do more than say what you have already said. You will want to leave the reader with something to think about, but you will want to avoid preaching. You

might want to point to a new idea or question, but you risk confusing the reader by introducing something that he finds irrelevant. Writing conclusions is, in part, a matter of finding the proper balance.

Using Appropriate Tone and Style

OK: you think you understand what's required of you in an academic paper. You need to be analytical. Critical. You need to create an informed argument. You need to consider your relationship to your topic and to your reader. But what about the matter of finding an appropriate academic tone and style?

The tone and style of academic writing might at first seem intimidating. But they needn't be. Professors want students to write clearly and intelligently on matters that they, the students, care about. What professors DON'T want is imitation scholarship - that is, exalted gibberish that no one cares about. If the student didn't care to write the paper, the professor probably won't care to read it. The tone of an academic paper, then, must be inviting to the reader, even while it maintains an appropriate academic style.

Remember: professors are human beings, capable of boredom, laughter, irritation, and awe. Understand that you are writing to a person who is delighted when you make your point clearly, concisely, and persuasively. Understand, too, that she is less delighted when you have inflated your prose, pumped up your page count, or tried to impress her by using terms that you didn't take the time to understand.

In short, then, good academic writing follows the rules of good writing. Consider some of the following tips, designed to make the process of writing an academic paper go more smoothly:

Keep the personal in check. Some assignments will invite you to make a personal response to a text. For example, a professor might want you to describe your experience of a text, or to talk about personal experiences that are relevant to the topic at hand. But if you haven't been invited to make a personal response, then it's better not to digress. As interesting as Aunt Sally's story about having a baby out of wedlock is, it probably doesn't have a place in your academic paper about *The Scarlet Letter*.

Rely on evidence over feeling. You may be very passionate about a subject, but that's no excuse to allow rhetoric alone to carry the ball. Even if you have constructed some very pretty phrases to argue against genetic engineering, they won't mean much to your professor unless you back those pretty phrases with facts.

Watch your personal pronouns. Students often wonder if it's OK to use the pronouns "I" and "you" in a paper. In fact, it is OK - provided you use them with care. Overusing the "I" might make the reader feel that the paper was overly subjective. In fact, when a writer too often invokes himself in the first person, he may be doing so to avoid offering proof: "It's my own personal opinion, and I have a right to it. I don't have to defend it." But of course, he does. As to using the pronoun "you": Do you really want to aim a remark directly at the reader? Doing so draws the reader closer to the text and invites a more subjective (and sometimes more intensely critical) response. Remember: certain academic disciplines (the sciences, for example) would frown on the use of these pronouns. When in doubt, ask.

Watch your gendered pronouns. When you write, you'll want to make sure that you don't do anything to make your readers feel excluded. If you use "he" and "him" all the time, you are excluding half of your potential readership. We'll acknowledge that the he/she solution is a bit cumbersome in writing. However, you might solve the problem as we have done in this document: by alternating "he" and "she" throughout. Other writers advocate always using "she" instead of "he" as a way of acknowledging a long-standing exclusion of women from texts. Whatever decision you make in the end, be sensitive to its effect on your readers.

Be aware of discipline-specific differences. Each of the academic disciplines has its own conventions when it comes to matters of tone and style. If you need more information about discipline-specific matters, check out a style manual.

Avoid mechanical errors. No matter what audience you're writing for, you'll want to produce text that is error-free. Errors in grammar and style slow your reader down. Sometimes they even obscure your meaning. Always proofread your text before passing it on to your reader.

Tips For Newcomers

For those of you who are just beginning your academic careers, here are some tips that might help you to survive:

First of all, keep up with your reading and go to class. You can't hope to be part of a conversation if you are absent from it.

Pay attention not only to what others are saying, but also to how they are saying it. Notice that sound arguments are never made without evidence.

Don't confuse evidence, assumption, and opinion. Evidence is something that you can prove. Assumption is something that one can safely infer from the evidence at hand. Opinion is your own particular interpretation of the evidence.

Pay attention to the requirements of an assignment. When asked for evidence, don't offer opinion. When asked for your opinion, don't simply present the facts. Too often students write summary when they are asked to write analysis. The assignment will cue you as to how to respond.

Familiarize yourself with new language. Every discipline has its own jargon. While you will want to avoid unnecessary use of jargon in your own writing, you will want to be sure before you write that you have a clear understanding of important concepts and terms.

Don't make the mistake of thinking that because something is in print it has cornered the market on truth. Your own interpretation of a text might be just as valid (or even more valid) than something you've found in the library or on the internet. Be critical of what you read, and have confidence that you might say as much.

Pay attention to standards and rules. Your professors will expect you to write carefully and clearly. They will expect your work to be free of errors in grammar and style. They will expect you to follow the rules for citing sources and to turn in work that is indeed your own. If you have a question about a professor's standards, ask. You will find that your professors are eager to help you.

ПЕРЕЛІК КОМУНІКАТИВНИХ СИТУАЦІЙ, ЩО ВІНОСЯТЬСЯ НА ЕКЗАМЕН

Examination Topics for the 4 Year Students

(VII Term)

I. Education

1. Higher Education in the USA.
2. Credit System and main degrees offered by American higher educational establishments.
3. Higher Education in Ukraine.
4. Year-Round Schooling. Pros and Cons.
5. Campus and the student's role in the American educational system.

II. Courts and Trials

6. The U.S. Court System.
7. Criminal Cases. Main types of procedures.
8. The development and operation of police in the USA.
9. The Participants of a trial.
10. Juvenile delinquency.
11. Jurisdiction in Ukraine.

III. Books and Reading

12. Professional Stereotypes. Muriel Spark.
13. Famous British and American authors.
14. Main genres of literature.
15. Libraries.

IV. Man and Music

16. Musical genres.
17. The development of music. Historical background.
18. Outstanding musicians: composers, conductors, bands, soloists; classical and pop-singers.

(VIII Term)

V. Bringing up children

1. Physical punishment. Pros and cons.
2. The prime importance of home and parents' authority for children. Bringing up children. Breaking promises.
3. Difficult children. The dangerous symptoms of a problem child. The negative and harmful role of fears in a child's life.
4. Main issues concerning children's character: timidity, selfishness, consideration, etc.

VI. Mass Media

5. The History of Mass Media.
6. TV as a national disease.
7. Popular TV programs. Reasoning.
8. Famous anchorman/anchorwomen.
9. The role of the Internet and e-mail in our life.
10. Journalist's profession. A successful interview.

VII. Customs and traditions

11. American/British Customs and Folklore.
12. International, national, religious, and ethnic holidays.

VIII. Family Matters

13. Love, dating and marriage. Love at first sight. Dating customs. Wedding traditions.
14. The role of the official marriage and of the marriage license. The church wedding. Cohabitation. The impact of the current social changes on family life.
15. Sharing household duties. The politics of housework.

БІБЛІОГРАФІЧНИЙ ОПИС СПИСОК ВИКОРИСТАНОЇ ЛІТЕРАТУРИ

Основна

1. Юнацька А.Б. Лінгвокраїнознавство: Об'єднане Королівство Великобританії та Північної Ірландії: навчальний посібник для студентів освітньо-кваліфікаційного рівня «бакалавр» професійного спрямування “Переклад (англійська мова)” / Анна Борисівна Юнацька. – Запоріжжя: ЗНУ, 2013. – 114 с.
2. The Economist, 2004-2014.
3. The Guardian, 2004-2014.
4. The Newsweek, 2004-2014.
5. The Times, 2004-2014.
6. <http://www.stuartmoore.org.uk/wineletter>.
7. <http://www.bbc.co.uk/news/uk-21420189>.
8. http://en.wikipedia.org/wiki/Oxford_%22-er%22.
9. http://www.thestudentroom.co.uk/wiki/Cambridge_Slang.
10. Glossary of Cambridge jargon [Електронний ресурс] – Режим доступу до глос.: http://en.wikipedia.org/wiki/University_of_Cambridge
11. http://atleb.tripod.com/ordbok/glossary_of_cambridge_jargon.htm
12. <http://en.academic.ru/dic.nsf/enwiki/3975018>
13. <http://qmcr.org.uk/new-students/glossary>
14. http://www.srcl.ucam.org/newnhammcr/_new/files/constitution.pdf

Додаткова

15. Бедринцев Я.Г. США: різноманітність 50 штатів: Навчальний посібник / Я.Г. Бедринцев. – К.: Товариство "Знання", 1997. – 180 с.
16. An Outline of American History / [Ed. H. Cincotta]. – US Department of Science, 1994. – 406p.
17. Birdsall S., Florin J. Outline of American Geography: Regional Landscapes of the United States / S. Birdsall, J. Florin. – US Department of State, 1992. – 196 p.
18. Brenner G. Webster's New World American Idioms Handbook / G. Brenner. – Indianapolis: Wiley Publishing, 2003. - 480p.
19. Longman Dictionary of American English. – Longman, 1997. – 934p.
20. O'Callaghan B. An Illustrated History of the USA / B. O'Callaghan. – Longman, 1997. – 144p
21. Portrait of the USA. – US Information Agency, 1997. – 96p.
22. Sharman E. Across Cultures / E. Sharman. – Longman, 2004. - 176p.
23. The New Oxford American Dictionary, ed. by E. Jewel, F. Abate. – New York, Oxford: Oxford University Press, 2001. - 2023p.

СПИСОК РЕКОМЕНДОВАНОЇ ЛІТЕРАТУРИ

Основна

1. Гапонів А.Б., Возна М.О. Лінгвокраїнознавство. Англomовні країни. Підручник для студентів та викладачів вищих навчальних закладів. А.Б. Гапонів, М.О. Возна. – Вінниця: НОВА КНИГА, 2005. – 464 с.

2. Практический курс английского языка: 4 курс: учеб. для вузов / Под ред. В. Д. Аракина.- 6-е изд., доп. и испр. - М.: ВЛАДОС, 1999. – 336 с.
3. Soars J., Soars L. Headway Advanced. Student's book. / J. Soars, L. Soars. – Oxford University Press, 2012. – 144pp.
4. Soars J., Soars L. Headway Advanced. Workbook. / J. Soars, L. Soars. – Oxford University Press, 2012. – 96pp.
5. Randle J. British Life and Institutions. / J. Randle. – Ernst Klett. Stuttgart, Dusseldorf, Berlin, Leipzig, 1990. – 130 p.
6. Федорчук М.М. Американський варіант англійської мови: історія та сьогодення. Навчальний посібник для студентів факультету іноземних мов / М.М. Федорчук. – Вінниця: Нова книга, – 176 с.
7. Vinay J.-P., Darbelnet J. Comparative Stilistics of French and English: A Methodology of Translation. / J.-P. Vinay, J. Darbelnet. – Amsterdam/Philadelphia: John Benjamins Publishing Company. – 1995.
8. *Cultural Life in the US // American Life and Institutions* / [Ed. by Stevenson D.] – Washington, 1994. – С. 101-105.

Додаткова

9. Бессонова О.Л. Оцінний тезаурус англійської мови: когнітивно-гендерні аспекти : Монографія / Ольга Леонідівна Бессонова. – Донецьк : ДонНУ, 2002. – 362 с.
10. Манакин В.М. Внутрішня форма слова в англійській та українській мовах : монографія / Володимир Миколайович Манакин. – Запоріжжя : ЗНУ, 2013. – 149 с.
11. Манакин В.Н. Сопоставительная лексикология / Владимир Николаевич Манакин. – К.: Знання, 2004. – 326 с.
12. Бурлак А. И. и др. Знакомство с Америкой/ Бурлак А. И., Бурлак Дж. Г., Кравцова Л. И. – М.: Астрель :АСТ, 2000. – 93 с.
13. Голденков М. А. Осторожно! Hot dog! : Соврем. актив. English / М.А. Голденков. – 2-е изд., испр. и доп. – М.: Черо: Юрайт, 2001. – 268 с.
14. MacNeil R., Cran W. Hispanic Immigration: Reconquest or Assimilation // *Do You Speak American?* / R. MacNeil, W. Cran. – New York: a division of Random House, Inc., 2005. – P. 89-114.
15. Wierzbicka A. Emotions across languages and cultures: Diversity and Universals / Anna Wierzbicka. – Cambridge: Cambridge University Press; Paris: Editions de la Maison des Sciences de l'Homme Paris, 1999. – 349 p.
16. *Crystal D. The Cambridge Encyclopedia of the English Language* / David Crystal. – Cambridge: Cambridge University Press, 1995. – 446 p.

Навчальне видання

А.Б. Юнацька

ОСНОВНА ІНОЗЕМНА МОВА (АНГЛІЙСЬКА)

**Навчальний посібник
для студентів освітньо-кваліфікаційного рівня «бакалавр» професійного
спрямування «Переклад (англійська мова)»**

Рецензент *І.М. Фесенко*
Відповідальний за випуск *Ю.А. Зацний*
Коректор *К.В. Плетньов*