

Herța Lilia

Golubovschi Oxana

ESSENTIAL COURSE OF ENGLISH

Book 2

II

CHIȘINĂU – 2016

Aprobat pentru editare la ședința Senatului UPS “Ion Creangă”,
proces-verbal nr.22 din 24.11.2016

CZU 811.111(075)
H 56

ESSENTIAL COURSE OF ENGLISH

Book II

PART II

Compiled and edited
by

Herța Lilia

Golubovschi Oxana

Ana BUDNIC, doctor în pedagogie, conferențiar universitar:

Elena CRESTIANICOV, doctor în filologie, conferențiar universitar.

DESCRIEREA CIP A CAMEREI NAȚIONALE A CĂRȚII

Herța, Lilia.

Essential course of English / , Herța Lilia, Golubovschi Oxana. – Chișinău : S.n., 2017
(Tipografia UPS “Ion Creangă”) -.

ISBN 978-9975-46-315-7.

Book 2, Part 2. – 2017. – 113 p. – Referințe bibliogr.: p. 113 (9 tit.) . -40 ex. -

ISBN 978-9975-46-317-1.

CZU 811.111(075)
H 56

CONTENTS

Unit One	p.5
<u>Part I</u> SPEECH PATTERNS	p.5
Texts and Exercises	pp.5 - 13
<u>Part II</u> EDUCATION	p.13
Texts and Exercises	pp. 13 - 20
<u>Part III</u> BACK TO SCHOOL	p.20
Texts and Exercises	p.20 – 25
Unit Two	p.26
<u>Part I</u> SPEECH PATTERNS	p.26
Texts and Exercises	pp.26 - 35
<u>Part II</u> SPORTS AND GAMES	p. 35
Texts and Exercises	pp. 35 - 44
<u>Part III</u> SPORTING SUPERSTITION	p.44
Texts and Exercises	pp.44 – 51
Unit Three	p.52
<u>Part I</u> SPEECH PATTERNS	p.52
Texts and Exercises	pp.52 - 61
<u>Part II</u> TRAVELLING	p. 61
Texts and Exercises	pp. 61 - 70
<u>Part III</u> AIR TRAVELLING	p.70
Texts and Exercises	pp.70 – 83
Unit Four	p.84
<u>Part I</u> SPEECH PATTERNS	p.84
Texts and Exercises	pp.84 - 93
<u>Part II</u> THEATRE	p. 94
Texts and Exercises	pp. 94 - 98
<u>Part III</u> THEATRE II	p.101
Texts and Exercises	pp.101– 107
SUPPLEMENT	p.108
FUN ACTIVITIES	pp.108-114
References	p. 115

ESSENTIAL COURSE

UNIT ONE

PART I

SPEECH PATTERNS

1. I was sure to be put down in class next to the girl... and she *would whisper* and giggle.

The children always came to see their grandmother on Sundays, and she would give them delicious pastries.

When asked this question, he would smile and say nothing.

When people met him in the street they would turn away and pretend not to know him.

2. Judy said she didn't know that people used *to be* monkeys.

a) They used to be great friends.

There used to be a telephone-booth round the corner. I used to know him. Used you to know him.

b) He used to travel by plane, Use(d)n't he? or *Didn't* he? (*colloq.*)

He used to work late at night.

Did he use to work late at night? (*colloq.*)

Judy's fellow-students used to laugh at her ignorance.

3. I'm not *used to receiving* presents.

She was not used to being treated unkindly.

It is too bad when a college student is not used to reading books.

The mother was used to doing all the work about the house alone.

Our students are used to working with a cassette-recorder.

4. It *was* Judy who had to read plain books.

It was shame, not fear, that made her cry. It was the last course that tasted especially good. It was the mother who decorated the house and prepared everything for the celebration.

It was my sisters who cooked all the dishes.

EXERCISES

I. Paraphrase the following using Patterns 1-3:

P a t t e r n 1: 1. By the end of the working-day he usually waited for her at the factory-gate and they went home together. 2. The spring days were warm and sunny, and the children spent much time out-of-doors. 3. When they sometimes asked him about his college days, he always answered that he had greatly enjoyed going to college. 4. The mother never complained; usually she only sighed and went on with her work. 5. Her husband often came back home tired and angry; at table he again and again found fault with the cooking. 6. When we told the mother how good everything tasted, she always said "Hunger is the best sauce."

P a t t e r n 2: 1. He was in the habit of saying that there is no game like football. 2. She always left the dishes unwashed in the kitchen sink and went away. 3. When he was a student he went to the library every other day. 4. My mother always made a splendid chocolate tart for my birthday. 5. When I was a child, our family always went to the seaside for summer holidays. 6. When he was younger, he was a pretty good dancer.

P a t t e r n 3: 1. It's something new for me to be treated in this way. 2. Being made fun of was something quite unusual for her. 3. It was not the first time that the doctor was to treat this horrible disease. 4. I always work by such light, it is normal for me. 5. The child was never refused anything and considered it a normal state of things.

II. Make the following sentences emphatic using Pattern 4 as in the example:

Example: My friend told me everything about it.

It was my Mend who told me everything about it.

1. Doctor Temple cured Mrs. Greene's husband of his stomach disease.
2. Steve treated them all to ice-creams.
3. Her brother told us all about that terrible accident.
4. Your rudeness made her cry.
5. My mother does the cooking for all the family.
6. Those books made a deep impression on him and decided his future.
7. This noise doesn't let me concentrate on my work.
8. These students recited their own poems at the last party with a great success.

III. Translate these sentences into English:

1. El obișnuia să spună că cel mai bun remediu împotriva bolilor de nervi este munca.
2. Anume mama, și nu eu, a împodobit așa frumos masa cu flori.
3. De fiecare dată când venea el îmi aducea cărți pe care trebuia să le citesc.
4. Eu nu obișnuiesc să cânt în fața unui auditoriu așa mare, dar azi voi cânta.
5. L-au tratat cu acest medicament împotriva anghinei și nu împotriva pneumoniei.
6. Mai înainte obișnuiai să vii acasă mult mai târziu.
7. De fiecare dată când ploua el se simțea mai rău.
8. Copilul e obișnuit să fie tratat cu blândețe?
9. După cât se pare nu-l agreezi pe doctorul March? Dar tocmai el a fost cel care m-a vindecat de tușea îngrozitoare.
10. Uneori el întorcea câte o pagină, refăcându-se că citește.

IV. Answer the questions: use *would* or *used to*.

Note: When the meaning is customary, repeated or habitual activity in the past, *would* or *used to* are interchangeable, e.g. Our teacher *used to* give her students a written test every Thursday. She *would* read them a story every week too.

For greater emphasis on the idea of past custom *used to* is preferable, e.g. He *used to* watch a children's program at that hour.

To express volition, or persistence referring to the past *would* is usually used; e.g. Several times he *would* try to get away, but they *would not* let him go.

1. How often *would* you write a composition when you were in the ninth form?
2. *Would* your teachers always correct your compositions?
3. Who *used to* help you with your homework?
4. What *would* you do during the summer?
5. Where did you *use to* go for your vacation?
6. When you were a child what did you *use to* do on Saturday afternoon?
7. What *would* you usually do on Sunday?
8. When your brother was younger, he *used to* play tennis, *use(d)n't* he?

V. Make up short situations (no more than two or three sentences) or dialogues to illustrate Patterns 1-4

VI. Search the books you read for sentences with these patterns (1-4) to add up to your student's workbook; practise the best examples in class.

TEXT. A FRESHMAN'S EXPERIENCE

From "Daddy Long-Legs" by Jean Webster

The book "Daddy Long-Legs" by an American writer Jean Webster (1876-1916) is a novel written in the form of letters. The author of these letters, a young girl, Judy by name, writes them to her guardian, a rich man whom she has never seen.

Judy was brought up in an orphan asylum where her life was hard. The children were wholly dependent on charity. They were badly fed and had to wear other people's cast-off clothes. Judy was a very bright girl and when she finished school, her guardian sent her to college.

Judy feels very happy about it. She hopes to become a writer and pay back the money spent on her education by her guardian. About the latter the girl knows almost nothing: she knows that he is a very tall man. That is why she jokingly calls him Daddy Long-Legs.

This text is one of her letters giving us a glimpse of her early college impressions.

October, 25th

Dear Daddy Long-Legs,

College¹ gets nicer and nicer, I like the girls and the teachers and the classes and the campus² and the things to eat. We have ice-cream twice a week and we never have corn-meal mush.

The trouble with college is that you are expected to know such a lot of things you've never learned. It's very embarrassing at times. I made an awful mistake the first day. Somebody mentioned Maurice Maeterlinck,³ and I asked if she was a freshman.⁴ The joke has gone all over college.

Did you ever hear of Michaelangelo? He was a famous artist who lived in Italy in the Middle Ages. Everybody in English Literature seemed to know about him, and the whole class laughed because I thought he was an archangel. He sounds like an archangel, doesn't he?

But now, when the girls talk about the things that I never heard of, I just keep still and look them up in the encyclopedia. And anyway, I'm just as bright in class as any of the others, and brighter than some of them!

And you know, Daddy, I have a new unbreakable rule: never to study at night, no matter how many written reviews are coming in the morning. Instead, I read just plain books — I have to, you know, because there are eighteen blank *years* behind me. You wouldn't believe what an abyss of ignorance my mind is; I am just realizing the depths myself.

I never read "David Copperfield", or "Cinderella", or "Ivanhoe", or "Alice in Wonderland", or "Robinson Crusoe", or "Jane Eyre". I didn't know that Henry the Eighth was married more than once or that Shelley was a poet. I didn't know that people used to be monkeys, or that George Eliot was a lady. I had never seen a picture of the "Mona Lisa" and (it's true but you won't believe it) I had never heard of Sherlock Holmes.

Now I know all of these things and a lot of others besides, but you can see how much I need to catch up.

November, 15th

Your five gold pieces were a surprise! I'm not used to receiving Christmas presents. Do you want to know what I bought with the money?

1. A silver watch to wear on my wrist and get me to recitations in time.
2. Matthew Arnold's⁵ poems.
3. A hot-water bottle.
4. A dictionary of synonyms (to enlarge my vocabulary).
5. (I don't much like to confess this last item, but I will.) A pair of silk stockings.

And now, Daddy, never say I don't tell all!

It was a very low motive, if you must know it, that prompted the silk stockings. Julia Pendleton, a sophomore, comes into my room to do geometry, and she sits crosslegged on the couch and wears silk stockings every night. But just wait — as soon as she gets back from vacation, I shall go in and sit on her couch in my silk stockings. You see the miserable creature that I am — but at least I'm honest; and you knew already, from my asylum record, that I wasn't perfect, didn't you?

But, Daddy, if you'd been dressed in checked gingham all your life, you'd understand how I feel. And when I started to the high school, I entered upon another period even worse than the checked gingham. The poor box.⁶

You can't know how I feared appearing in school in those miserable poor-box dresses. I was perfectly sure to be put down in class next to the girl who first owned my dress, and she would whisper and giggle and point it out to the others.

¹ college: a place of higher education both in the USA and in Great Britain. The oldest universities in Great Britain are Oxford and Cambridge dating from the twelfth and thirteenth centuries, respectively; the largest is the University of London. Admission to the universities is by examination and selection. Women are admitted on equal terms with men, but the general proportion of men to women students is three to one, at Oxford it is nearly five to one, and at Cambridge eight to one.

A college is sometimes a part of a university. For instance the Universities of Oxford, Cambridge and London are composed of groups of largely autonomous colleges. On the other hand a college may be quite independent. There is a great number of such colleges in Great Britain (technical and commercial colleges, colleges of art, etc.),

² campus: the grounds of a school, college or university

³ Maeterlinck, Maurice (1862-1949): a Belgian poet and dramatist

⁴ freshman: (for both sexes) the same as the English fresher. First-year students are called freshers only for about a month until they are used to college (university) life.

⁵ Arnold Matthew (1822-1888): an English critic and poet ⁶ poor box: a box (usually in a church) in which money may be placed to be given to the poor. Here: things given as chanty (food, clothes, etc.).

To recapitulate (that's the way the English instructor begins every other sentence), I am very much obliged for my presents.

I really believe I've finished. Daddy. I've been writing this letter off and on for two days, and I fear by now you are bored.

But I've been so excited about those new adventures that I must talk to somebody, and you are the only one I know. If my letters bore you, you can always toss them into the waste-basket.

Good-bye, Daddy, I hope that you are feeling as happy as I am.

Yours ever, Judy.

VOCABULARY NOTES

1. **bright** *adj* 1. _____, _____, *e.g.* The leaves of the trees are bright green in spring. Polished steel is bright.

2. _____, _____, _____, *e.g.* There are several bright pupils in her class. The boy had a bright face.

3. _____, *e.g.* Everybody was bright and gay at the party.

bright(ly) *adv* _____, _____, _____, _____, *e.g.* She stood in the doorway smiling brightly after him. The fire shines bright.

brighten *vi/t* _____; _____, _____, _____: _____, *e.g.* The sky is brightening. This wallpaper will brighten our room. What can you do to brighten the life of the sick man?

brightness *n* _____, _____, _____

2. **plain** *adj* 1. _____, _____, _____, *e.g.* The meaning of the word is quite plain, isn't it? I like her plain speech. She spoke plain English.

Syn. **clear**

2. _____, _____; _____, _____, *e.g.* They like what they call plain food. She looked very pretty in her plain white dress. She bought a plain blue material.

Syn. **simple**

Note: The difference in the meanings of the synonyms plain — clear and plain — simple is so slight that we may often use one instead of the other, *e.g.* plain (clear) meaning, plain (simple) food, plain (simple) man. Yet, there are some cases when only one of the two synonyms may be used, *e.g.* to speak plain English; to make a clear statement; to live a simple life; to get a simple task.

3. _____, *e.g.* He liked her plain, but honest face.

Cf.: **ugly** _____ (_____)

3. **blank** *adj* _____, _____, *as* a blank sheet of paper; a blank page (form, etc.). *Also fig., e.g.* There was a blank look on her face.

blankly *adv*, *e.g.* She looked at me blankly. He sat on the edge of the bed staring blankly before him.

blank *n* 1. _____, _____, *e.g.* Leave a blank after each word. Fill in this blank.; 2. **бланк**, *e.g.* She bought two telegraph blanks.

Note: The R. word _____ has several equivalents in English: 1. _____ (_____) blank sheet (page); 2. _____ (_____) empty room (box, bottle); 3. _____ (_____) shallow person (ideas, interests); 4. _____ (_____) vacant room (house, flat).

4. **ignorance** *n* _____; _____, _____, *e.g.* Judy's ignorance made the girls laugh. He did it from (through) ignorance.

ignorant *adj* _____, _____, *e.g.* The boy has never been to school and is quite ignorant. I am ignorant of his plans.

5. **prompt** *vt.* 1. _____, _____, *e.g.* What prompted you to look for him in our town?

2. _____; _____, *e.g.* She'll prompt you if you forget the words. No prompting, please.

prompt *n*, *e.g.* Aren't you ashamed to wait for a prompt?

prompter *n* _____; _____

6. **re`cord of 1.** _____, _____, *e.g.* He recorded all the events of the day.

2. _____, _____, *e.g.* On the very day of his arrival they recorded his speech.

record *n* 1. _____, _____, _____; _____, _____, *e.g.* A careful record was made of all those absent. The boy's school record leaves much to be desired.

2. _____, *e.g.* Have you got any records of Bach?

cassette(tape)-recording *n* _____, *e.g.* I'd rather make use of cassette-recording to review the material.

cassete (tape)-recorder *n* _____, *e.g.* Something has gone wrong with the cassette-recorder, it doesn't work.

7. point *vt* 1. _____, _____ (to), *e.g.* He pointed to the monument. The needle of the compass points to the North.

2. _____, _____ (at), *e.g.* The boy pointed a stick at the dog.

to point out smth., *e.g.* The teacher pointed out our mistakes.

to point out that, *e.g.* He pointed out that all the college rules should be obeyed.

8. bore *vt* _____, _____, *e.g.* Your friend bores me.

to bore to death by smth. _____, _____, *e.g.* I was bored to death.

bore *n* _____, _____, _____, *e.g.* I don't want to see him again, he is such a bore.

boring *adj* _____, *e.g.* This is a very boring book.

boredom *n* _____

9. **excite** *vt* 1. _____, _____, _____, *e.g.* The patient is very ill and must not be excited.

to be excited by, *e.g.* Everybody was excited by the news.

to get excited about (over), *e.g.* It's nothing to get excited about. Don't get excited over such trifles.

Cf.: There's nothing to worry about. She always worries about little things.

2. _____ (_____), *e.g.* The newcomer excited everybody's interest.

exciting *adj* _____, _____, _____, *e.g.* What exciting news you've brought! I could hardly get over that exciting moment. She told such an exciting story.

excited *pp* _____

excitement *n* _____, _____, usu. to cause excitement, *e.g.* The decision to keep Mother's Day caused great excitement in the family.

excitedly *adv*, _____

ESSENTIAL VOCABULARY (I)

Words

blank *adj, n*

bore *v, n*

boring *adj*

boredom *n*

bright *adj*

bright(ly) *adv*

brighten *v*

brightness *n*

confess *v*

excite *v*

excitement *n*

exciting *adj*

excited *pp*

excitedly *adv*

experience *n*

freshman *n*

ignorance *n*

ignorant *adj*

item *n*

plain *adj*

point *v*

prompt *v*

'record *n*

re'cord *v*

recorder *n*

sophomore *n*

Word Combinations

the trouble with ... is that...

at times

to keep still

you wouldn't believe what (how)...

next to

to point out smth. (that)

every other (sentence, day, etc.)

to be much obliged to smb., for smth.

to be a surprise to smb.

to enlarge one's vocabulary

to be bored (to death)

to cause excitement

EXERCISES

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

A. 1. Search the text for passive voice constructions and classify them according to tense groups. 2. Compare the "if-clauses" used in the text and explain their meaning. 3. Identify the function of the *-ing-* forms used in the text. 4. Select examples to illustrate the compound predicate. 5. Explain why there is no article in *with college, from vacation, in class*.

B. 1. Explain the difference between the following words used in the text: *dictionary* — *vocabulary, giggle* — *laugh, toss* — *throw, pair* — *couple*. 2. Search the text for the verb *get*, translate the sentences. 3. What is the most favourite word in Judy's vocabulary? Would you recommend your pupils to use it?

II. Choose two or three paragraphs from the text of Unit Five for translation. Reason your choice and discuss possible variants of the translation.

III. Answer the following questions:

1. What did Judy mean by *classes* and *campus*? 2. Why did Judy mention *ice-cream* and *corn-meal mush* in her letter? 3. What did Judy think was the trouble with college? 4. What joke had gone all over college? 5. Why did Judy keep still when the girls spoke about things she didn't know? 6. Why didn't Judy study at night, no matter how many written reviews were coming in the morning? 7. In what way did Judy want to catch up with the group? 8. What did Judy mean by saying that she was at least honest? 9. What did Judy mean by saying *writing this letter off and on for two days*? 10. Where had Judy studied before college? 11. Why did Judy feel embarrassed at times? 12. What did Judy mean by *blank years* and *abyss of ignorance*? 13. What shows that the text was written by an American writer?

IV. Write an outline of the letter. (Differentiate between significant and insignificant events described in the letter. Leave out the insignificant ones.)

V. Study Vocabulary Notes and translate the illustrative examples into Russian.

VI. Explain (in English) what is meant by and give Romanian equivalents of:

A. blank wall, blank look, blank verse, blank sheet, blank form, blank cheque, blank years, blank mind, blank face;

B. empty room, shallow interests, vacant house, shallow girl, bright dress, bright face, bright child, bright eyes, ignorant person, incomparable bore.

VII. Paraphrase the following sentences:

1. He stared at her in utter astonishment. 2. He opened his eyes for a short while but then lost his consciousness again. 3. A faint smile enlivened her face for a moment. 4. There was a gap in my memory. 5. There are many interesting items in the newspaper today. 6. The silk stockings caused Judy's envy. 7. He used to be a capable pupil. 8. The letter aroused great interest. 9. At times she felt very unhappy. 10. The trouble with him is that he is a light-minded person. 11. This fruit is quite eatable, I'd say. 12. Your friend differs much from what he was years ago.

VIII. a) Write 20 questions about the second part of the text of Unit Five using the following words and phrases:

1. Christmas present; 2. to be a surprise; 3. wrist; 4. to get to (one's) recitations; 5. a hot-water bottle; 6. to enlarge one's vocabulary; 7. to confess; 8. a low motive; 9. to do geometry; 10. to sit cross-legged; 11. a miserable creature; 12. to know (from); 13. to be very much obliged for; 14. every other sentence; 15. to be bored; 16. to be excited about; 17. to toss into the waste-basket; 18. to talk to (smb.); 19. at least.

b) Ask your fellow-students to give their responses.

IX. Translate the following sentences into English:

1. Cunoașteți bine rolul dumneavoastră sau aveți nevoie de sufleur?
2. Desigur că Judy avea defecte, dar ea, cel puțin, era sinceră.
3. Ea avea mari emoții, deoarece anume raportul ei era primul.
4. Fetelor li se interzicea să părăsească incinta colegiului, după ce orologiul bătea ora zece.
5. Oliver Twist crescuse într-un azil de muncă (work-house). De mici copiii erau obligați să muncească foarte mult, să poarte haine străine și să mănânce doar terci. Majoritatea învățătorilor, niște oameni ignoranți, se purtau foarte crud cu copiii.
6. Nu șoptiți. Ea cunoaște lecția, doar că e puțin emoționată.
7. Trebuie numai să îndepliniți formularul și să semnați aici.
8. Simpla rochie albă a lui Jemmy i se potrivea de minune.
9. Prințesa Maria era urâtă, dar zâmbetul, ce-i lumina întreaga față, era minunat.
10. Grene întotdeauna se îmbrăca modest, dar cu foarte mult gust.
11. Ochii băiatului străluciau de emoție.
12. Judy și a înțeles greșeala doar atunci, când prietenele ei au început să chicotească.
13. Acum el are nevoie doar de aer curat și de mâncare dietetică.
14. Uneori i se părea că nu va putea suporta o asemenea pierdere. Dar ea avea un fiu, de care trebuia să aibă grijă.
15. Eu încă nu m-am obișnuit să lucrez cu casetofonul.
16. Din păcate, am pierdut biletele și nu le pot găsi.

X. a) Retell the contents of Judy's letter in Indirect Speech.

b) Retell the contents of Judy's letter as her guardian might describe it to a friend of his.

c) Describe Judy's first steps in college as Julia Pendleton might be describing them to a friend of hers.

d) Give a summary of the text

XI. Insert prepositions or adverbs where necessary:

1. The trouble ... the book is that it's boring me ... death. 2. It will take me ... least a month to catch.....the group. 3. What did you buy... the money you got... your father? 4. I need an alarm clock to wake me up ... time. 5. I've been writing the letter ... and.....two days, now I've finished it... last. 6. I was perfectly sure to be put.....the desk next... the girl whom I didn't like to sit.... 7. His visit was a surprise ... me, I didn't know he was ... town. 8. When I come ... some English words which I don't know I always look them.....the dictionary. 9. In his speech he pointed ... all the drawbacks ... our work. 10. The drills on the English sounds bore me ... times, but I know that they are very useful. 11. He helped me a lot... my mathematics and I'm much obliged ... him ... it.

XII. Revise Essential Vocabulary (I) and translate the following:

1. Trebuie să ajungeți din urmă grupa, nu importă cât de mult va trebui să lucrați.
2. El m-a plictisit de moarte cu istorisirile despre aventurile sale.
3. El are cel puțin câte 5 greșeli în fiecare test.
4. Problema e că am doar 50 de bănuți. Ce-aș putea cumpăra de această sumă?
5. Oricât de multe cuvinte noi nu ar fi în text, eu le caut pe toate în dicționar.
6. Tu faci greșeli în fiecare a doua propoziție.
7. Nu o dată i-am spus lui Boris Petrov, student în anul doi că, dacă vrea să susțină examenul trebuie să muncească mult.
8. Se presupune că toți studenții știu când încep examenele.
9. E greu să recunoști că nu ai dreptate, dar el a fost obligat să procedeze astfel.
10. Știu că nu am procedat corect, dar cel puțin am înțeles că nu trebuia să procedez astfel.
11. Lui Oliver i-a plăcut acel băiat ager și vioi, de aceea ei s-au împrietenit.
12. Vă sunt recunoscător pentru ajutor.

13. Trebuie să citiți cât mai mult, aceasta vă va îmbogăți considerabil bagajul de cuvinte.
14. El mă privea confuz, de parcă nu asculta ce-i spuneam.
15. De ce vă faceți griji pentru un fleac?
16. Profesorul le-a atras atenția asupra celor mai grave greșeli din dictare, a explicat simplu și clar regulile care trebuie folosite pentru a evita greșelile comise.
17. Descrieți detaliat impresiile voastre despre această excursie.
18. Îmi plăcea inteligența lui clară și limbajul său simplu.
19. Ce a adus clasa într-o asemenea stare? – O noutate emoționantă pentru ei: vor avea un nou învățător la geometrie.
20. Cândva au fost prieteni buni. Pur și simplu nu-mi pot imagina de ce s-au certat?
21. Bătrânul a arătat spre tabloul ce se afla pe peretele opus.

XIII. Compose 20 sentences about the text, using modal verbs *must, can, may, ought, might* with the perfect infinitive:

- Models:
- a) Judy's guardian must have (never) read her letters
 - b) Judy could have bought some other things with her guardian's money
 - c) Judy's guardian might have seen Judy somewhere
 - d) Don't you think that Judy's guardian ought to have answered her letter.

XIV. a) Translate the text into R.:

Dear Daddy Long-Legs,

You never answer any questions, you never show the slightest interest in anything I do. I haven't a doubt that you throw my letters into the waste-basket without reading them. Hereafter I shall write only about work.

My re-examinations in Latin and Geometry came last week. I passed them both and am now a Sophomore.

I came up a fortnight ago, sorry to leave the farm, but glad to see the campus again. It is pleasant to come back to something familiar, I am beginning to feel at home in college.

I am beginning chemistry, a most unusual study. I've never seen anything like it before. I am also taking logic. Also history of the whole world. Also plays of William Shakespeare. Also French.

I should rather have elected Economics than French, but I didn't dare, because I was afraid that unless I re-elected French, the Professor would not let me pass — as it was. I just managed to squeeze through the June examinations. But I will say that my high-school preparation was not very good.

And here is news for you. I have begun to be an author. A poem entitled "From my Tower" appears in the February "Monthly" — on the first page, which is a very great honour for a Freshman. My English instructor stopped me on my way out. of college last night, and said it was a charming piece of work except for the sixth line, which had too many feet.

But sometimes a dreadful fear comes over me that I'm not a genius.

Yours truly, Judy
(From "Daddy Long-Legs" by Jean Webster)

b) Comment on the letter above. Point out in what it differs from Judy's earlier letters (see the text). Explain the last line of this letter. Is Judy quite serious here?

XV. Speak about Judy. Describe her as fully as you can. When pointing out this or that trait in her character, give your reasons..).

XVI. Compose dialogues and perform them in class:

1. between Judy and Julia Pendleton about Judy's guardian;
2. between two of Judy's fellow-students about Judy;
3. between Judy and the English instructor.

XVII. Write a composition in the form of a letter describing some of your (or your friend's) experiences as a fresher. Use words and phrases from Essential Vocabulary (I). See also Judy's letter (Ex. XV).

XVIII. Try your hand at teaching.

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

Once, after having hastily written an assignment on the blackboard the teacher left the class alone for a few minutes. Upon her return she found several words on the blackboard were circled with coloured chalk. At the bottom was written, "Careless writing, please do over."

2. Practise your "Classroom English".

a) Every teacher is faced with the problem of keeping discipline in the classroom, A teacher should know how to do it to goad English. Describe the teacher's reaction in the following situation:

- 1) Ann is not paying attention.
- 2) Ted *is* standing up.
- 3) George — you can see only the back of his head.
- 4) Steve — finds it impossible to be silent for more than a minute at a time.
- 5) Jenny — is not looking at the blackboard.
- 6) Peter — is sprawled out across his desk.
- 7) Alison — is disturbing the girl sitting next to her.
- 8) Beth — is copying the answer from somebody else.
- 9) Alan and Paul — are arguing about something.
- 10) Andy — the slowest and dreamiest boy in the class.

b) Play the part of a young teacher describing a lesson in a very unruly class to his/her fellow teachers.

PART II

TOPIC: EDUCATION

Libraries full of books have been written on the education system in Britain, but recently it has been changing considerably.

Compulsory education begins at 5, and children attend primary school until they are 11. Normally the primary school is divided into Infants (5—7) and Juniors (7—11).

At the age of 11 most children go to a comprehensive school where they stay until they are 16. In the past children went to different types of secondary schools, but in most parts of the country everybody now goes to a comprehensive.

Some parents, who do not want their children to go to a comprehensive pay to send them to a private school. The most expensive and prestigious private schools are actually called public schools.

At the age of 16 people take their examinations. Most take General Certificate of Education (G.C.E.). Ordinary Levels — normally called just 'O' Levels. People take 'O' Levels in as many subjects as they want to; some take one or two, others take as many as nine or ten.

If you get good 'O' Level results, you can stay on at school until you are 18, in the Sixth Form. Here you prepare for Advanced Level Exams ('A' Levels). Again, you take as many of these as you want to, but most people take two or three.

In case you pass your exams well you have a chance of going on to university though this is not automatic. The number of people who study there is strictly controlled. Other types of further education are offered at polytechnics and colleges of higher education. Polytechnics offer the chance to study subjects in a more practical way, and many colleges of higher education specialize in teacher training.⁶

(See: *Johnson K. and Morrow K. Approaches. Cambridge, 1979*)

⁶ Of the three universities are considered more prestigious and beneficial. Their graduates have better chances of getting a job. Polytechnics are usually formed on the basis of art colleges and colleges of technology. They combine science and technology, the arts, social studies management and business studies, law and other subjects.

TEXT A. HIGHER EDUCATION AND TEACHER TRAINING IN GREAT BRITAIN

Nowadays teacher

training in Great Britain is realized at universities, polytechnics and colleges of higher education.⁷ Students working for their first degree at university are called undergraduates. When they take their degree we say that they graduate and then they are called graduates. If they continue studying at university after they have graduated, they are called post-graduates. In general, the first degree of Bachelor is given to students who pass examinations at the end of three or four years of study.

Further study or research is required at the mode-*n* universities for the first post-graduate degree of Master, and at all British universities for that of Doctor.

In Britain full-time university students (students who spend all their time studying and have no other employment), have three terms of about ten weeks in each year.⁸

University teaching combines lectures given by professors, readers or lecturers,⁹ practical classes (in scientific subjects) and small group teaching in seminars or tutorials.

The course of study for intending teachers is based upon compulsory and optional subjects.

The Programme usually consists of three core components: School-based experience, Subject studies and Education studies.¹⁰

Theory of Education is one of the main subjects. At the end of the first or second year students are to make their choice as to the age-range of children they wish to prepare to teach.

Junior students go into schools for one day each week, watching experienced teachers at work. They take part in the life of the school, help with games, societies or play productions.

Senior students spend fifteen weeks on teaching practice. They learn the use of different educational aids, audio-visual facilities, observe lessons and take an active part in discussing them with a supervisor (tutor) on school practice.

Examinations are held at the end of each term. Final examinations (or finals) are taken at the end of the course.

(See: Tibbits E. L. Exercises in Reading Comprehension. Longman, 1974)

TEXT B. HOW TO GET A DEGREE

J.: Well, Arnold, I remember you said once you were a B. A. Perhaps you could tell me how quickly you got those letters after your name?

A.: At university I studied history. It was a 3-year course. And after that I got a B. A degree.

J.: B.A. stands for Bachelor of Arts degree, doesn't it?

A.: Yes, which reminds me of my neighbour whose son had just got his B. A. A friend asked very seriously: "I suppose your son will try to get an M. A. or Ph. D."¹¹ next to which my neighbour answered: "Not at all, now he is trying to get a J-O-B."

A: Ah... he meant a job! That's a good joke!

(See: English 903, Book 6. Lnd., 1978)

⁷ From 1st August 1975 the system of teacher training in England is being reorganized. All higher and further education outside the universities including teacher training is being assimilated into a common system. A number of the existing colleges of education are to be merged either with each other or with other institutions of further education (polytechnics and others).

⁸ Other students who work during the day and study in the evening are part-time students.

⁹ **reader** a university teacher of a rank immediately below a professor,

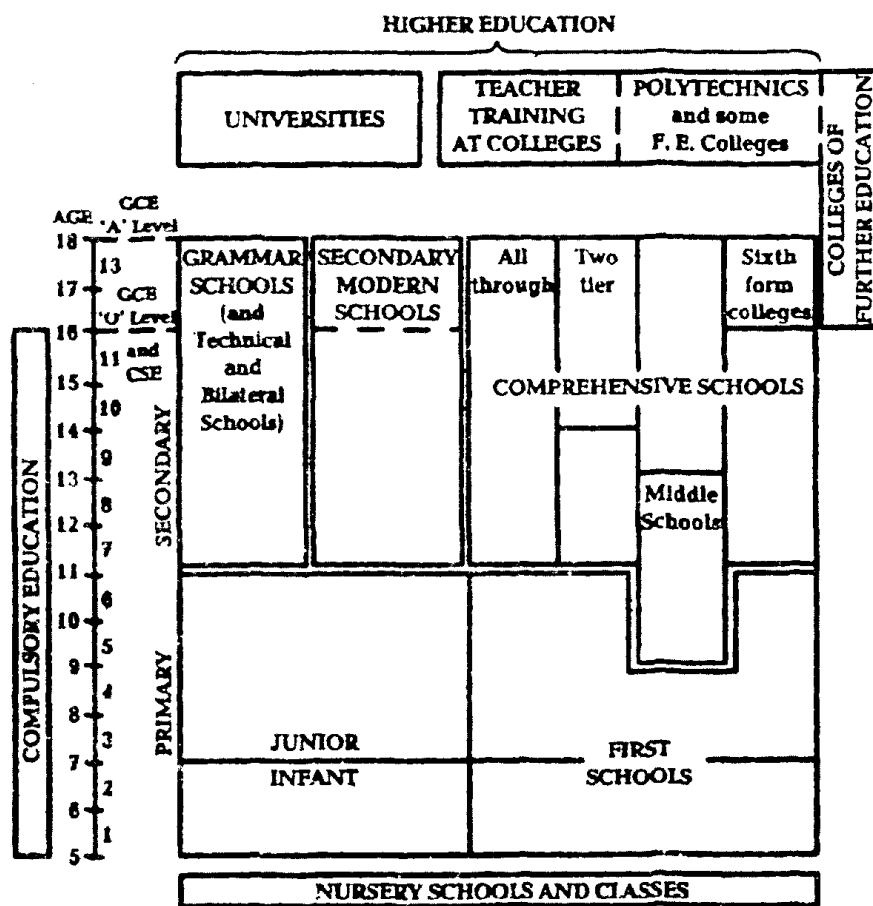
lecturer: a person lower in rank than a reader who gives lectures, especially at a college or university.

¹⁰ By School-based experience teaching practice is meant (both "observation period" for junior students and block-teaching practice for senior students).

By Subject studies a broad range of subjects is meant of which a student is to choose two cores (the main subjects).

Education studies means essential knowledge of children, the curriculum, the organization of schools and classes.

¹¹ Ph.. D.: Doctor of Philosophy (title given to completion of any research, no matter which subject you study)



TEXT C. DIALOGUE

A n n : Hullo, Steve. Have you got a minute?

S t e v e : Sure, yes. What can I do for you?

A.: I've read a number of books on the British system of higher education but I can't make head or tail of it.

S.: Mm... no wonder. What's the problem?

A.: Quite a lot of problems. What I want to discuss is the difference between a university and a college.

S.: It's like this, you see... The programme is different. At a university it is much wider. Great attention is paid to scientific subjects.

A.: It sounds as though most people prefer a university.

S.: Well... that rather depends.

A.: Speaking about universities I'm not quite clear about tutorials there. What is a tutorial exactly?

S.: Oh, it's when students discuss topics with a tutor in very small groups — usually there are not more than three or four students and sometimes only one.

A.: I see... And coming back to colleges... I'm still not terribly sure what a residential college is.

S.: Erm... It's a college with a hall of residence¹² on the same grounds as the principal building. In fact all the students live in hall.

A.: Really? and what about the teaching staff?

S.: Actually the majority of the teaching staff live there too. But there are also quite a lot of non-residential colleges.

A.: And you studied at university?

S.: Yes...

¹² hall of residence: a more modern term than *hostel*, used only of student hostels (the abbreviated form *hall*, with no article, is widely used by students in everyday situations). *Hostel* is a more general word (a nurses' hostel, a factory hostel, ayouth hostel, etc.).

A.: I'd like to find myself in that university. What was it like?
 S.: Well... a big grey building surrounded by trees.
 A: Beautiful?
 S.: Nothing very remarkable. Of course there were lecture halls, classrooms and a number of laboratories.
 A: Any facilities for sport and P.E.¹³
 S.: Let me see... Yes... A gymnasium with changing rooms and showers, a tennis court... What else... A playing field for netball and football...
 A.: I believe students spend a lot of time together, don't they?
 S.: Definitely. We had students' societies and clubs.
 A.: Am I right to believe that they are for those interested in drama and music?
 S.: Quite... and also politics, modern languages, literature, science and athletics.
 A: Ah... that's worth knowing.
 S.: And what I'd like to add is that students themselves organize all those clubs and societies. There is usually a Students' Council or Union.
 A.: Well Steve. Thanks very much. You've been most helpful.

ESSENTIAL VOCABULARY (II)

Words and Word Combinations

A. education system	scientific subjects
compulsory education	an intending teacher
primary school	optional
secondary school	core component (core)
comprehensive school	school (teaching) practice
public school	School-based experience
further education	Subject studies
polytechnic	Education studies
college of higher education	(Theory of) Education
to specialize in	main subject
teacher training	age-range
degree	junior students
undergraduate	senior students
graduate	play production
post-graduate	educational aids
full-time student	audio-visual facilities
part-time student	visual aids
reader	to observe a lesson
lecturer	supervisor (tutor)
practical classes	to hold examinations
final examinations (finals)	
B. tutorial	changing room
residential college	students' society
non-residential college	Students' Council (Union)
hall of residence	C. a B.A., B.Ed., B.Sc, B.S.E.,
to live in hall	B.S.M. degree (Bachelor of
principal building (the	Arts, Education, Science,
Senate)	Engineering, Medicine etc.)
teaching staff	M.A., M.Ed (Master of
Physical Education (P.E.)	Arts, Education, etc.)
gymnasium (gym)	PhD. (Doctor of Philosophy)

¹³ P. E = Physical Education.

EXERCISES

I. Study Text A and write English equivalents of the following words and phrases.

Transcribe them:

Învățământ pedagogic (pregătirea profesorilor); universitate politehnică; colegiu de învățământ superior; grad; absolvent; aspirant; bacalaureat; învățământ superior; lucrare științifică; magistru; învățământ continuu; student cu frecvență la zi; student cu frecvență serală; lector (2 words); ore practice; viitor profesor; a fi bazat pe ceva; obligatoriu (2 words); facultativ; practica pedagogică; studierea obiectelor de bază; grupul obiectelor din ciclul pedagogic; pedagogia; disciplina de profil; grupa de vârstă; studenții anului întâi(studenții ciclului superior); montarea unei piese; studenții ciclului inferior; materiale didactice; mijloace audio-vizuale; a asista la lecții; metodist (2 words); a susține examenele; examene de absolvire.

II. Write 15 questions on Text A, using new words and expressions in each question. Ask your comrades to reply them. Summarize what you have learned about the British system of higher education.

III. Study Texts B and C and write English equivalents of the following words and phrases:

sistemul de învățământ superior; ore practice; colegiu cu internat (cămin); colegiu fără cămin; cămin studentesc; localul colegiului (universității); a locui la cămin (despre studenți); personal pedagogic; sală de lectură; sală sportivă; garderobă; clubul studentesc; consiliul studentesc; bacalaureatul științelor cu profil umanist; magistru în științele umanistice; doctor în filozofie.

IV. Ask your fellow-students:

1. About the difference between a university, polytechnic and college of higher education. 2. Why it is preferable to study at university. 3. What subjects the Programme of a university is based upon. 4. What you know about tutorials. 5. About the difference between a residential and a non-residential college (university). 6. Who lives in hall. 7. What rooms can be found in a university building. 8. What sport facilities there are at a university. 9. What clubs and societies are popular in British colleges and universities. 10. Who runs those clubs and societies. 11. What a B. A. is. 12. How quickly one can get those letters before his name. 13. What a M. A. is. 14. Which degree is higher: M. A. or Ph. D.? 15. If it is easy for a Bachelor of Arts to find a job.

V. Retell Text B in indirect speech using new words and word combinations.

VI. Fill in prepositions. Ask the others to give their responses to the given sentences so as to make up micro-dialogues:

1.... Great Britain the course... study... intending teachers is based ... compulsory and optional subjects. 2. The Programme usually consists ... three core components. Do you remember what they are? 3. Are you going to specialize ... Education? 4. It is important... a student to learn the use ... different visual aids ... his block-teaching practice. 5. My school practice began when I was ... the first year. 6.... our department examinations are held ... the end ... each term; ... each examination students are given several days which they spend ... revising the material. 7. The English club organized ... the students is concerned ..., extra-curricular activities. 8. Do you enjoy your lectures ... Theory ... Education? Are they supplemented... seminars?

VII. a) Retell Text C in indirect speech; b) act it out.

VIII. Speak about the English Department at your University (use Essential Vocabulary on the topic).

IX. Make up dialogues, using Essential Vocabulary on the topic Suggested situations:

A. A Russian student and an English student are exchanging information on systems of higher education in their countries.

B. Two students of the English department are discussing their college life. One of them is enthusiastic about everything, the other is a dissatisfied grumbler and finds fault with every little thing.

C. A student of the English department is speaking about the programme and the course of study with a friend of his (hers).

D. A strict father (mother) is demanding an explanation from a son (daughter) after a failure in a college exam. The son is giving all kinds of lame excuses speaking about "overcrowded syllabus", injustice of professors and bad luck in general.

X. a) Read and translate into Romanian:

Oxford

So this is Oxford. As soon as we emerge into the clean, broad streets, there are signs enough that this is the ancient seat of English learning. Gowns and mortar boards.¹⁴ Young undergraduates in loose black thigh-length gowns. A graduate's gown is generally of knee length and for ceremonial occasions at least, has a hood lined in silk of the colour prescribed by the wearer's faculty.

Oxford's main railway station is some half a mile to the west of the area in which are clustered most of the colleges: Queen's College and University College, Magdalen College and quite a number of others.

All these together make up the University of Oxford.

The central University, in general, arranges lectures for the whole body of students in a particular subject and holds examinations and grants degrees; an individual college provides for residence and tutorials. Great emphasis is laid at Oxford and Cambridge on what are called "tutorials", in which a Don¹⁵ gives personal instruction in his study at least once a week to students numbering not more than four at a sitting.

For a lover of old architecture, Oxford has much to offer. Many of the colleges present a lovely picture of ancient pearl-grey walls, noble towers, picturesque gothic archways. All have grass lawns of velvet smoothness which must be seen to be believed, and many have, in summer, most magnificent displays of flowers.

(After "The British Scene" by George Bidwell)

b) Argue the pros and cons of: 1. Tutorial system. 2. Students' uniform. 3. Residential colleges.

XI. Try your hand at teaching:

A. Preparation. Get ready for a talk on one of the following topics:

1. Higher education in R.
2. Higher education in Great Britain.
3. Oxford University.
4. Cambridge University.
5. Teacher training in Great Britain and in Russia.

B. Work in Class. Listen to the students' talk and say a few words about the construction of each talk: its beginning, development, conclusion, and the general balance of these parts.

Speak on what you think may surprise a Russian student at an English University (Oxford, Cambridge): a) programme, b) teaching methods, c) students' extra-curricular activities.

Prompts: I think (suppose, guess, believe, dare say)...; Well, my opinion is that...; My view is that...; True, but...; You may be right... but all the same...; I wouldn't say that; But on the other hand.

XII. Read the text. Comment on its content:

Students in Tents

Three small tents — two blue and one khaki — are pitched among trees on a hill above

¹⁴ **mortar board:** a flat-topped student's cap

¹⁵ **Don:** a college tutor who directs the studies of undergraduates

Sussex University campus. This weekend they are 'home' to three students who cannot find a bed in the neighbouring town of Brighton.

They are an apt symbol of an accommodation crisis that is affecting thousands of students throughout the country. Tonight 80 other Sussex students will bed down on mattresses on the floor of the university senate chamber. It will be the sixth — and probably final — night of a 'protest occupation'!

In every major city there are students on camp beds in nooks and crannies and others 'crashing' on the floors of friends' flats.

The National Union of Students describes it as the worst ever student accommodation crisis! The indications are that it is a foretaste of a massive problem.

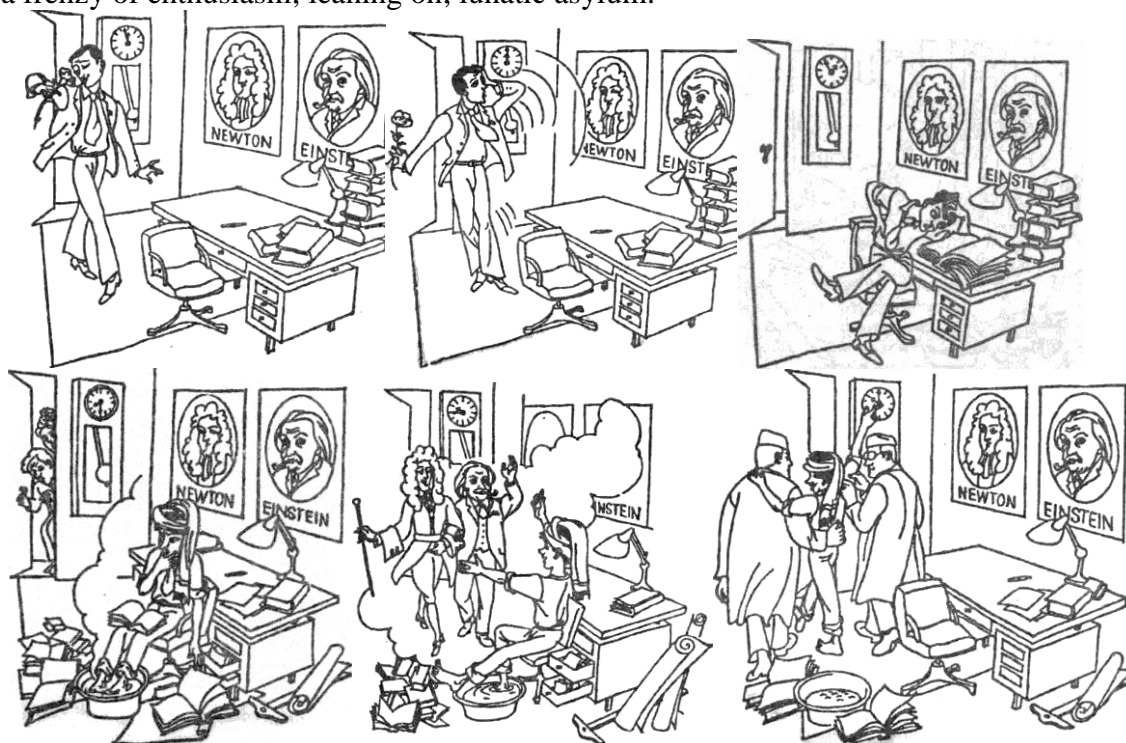
Unless something radical is done, the concept of a student having the right to go away to university may soon be dead. (See: *Trofi C., Creed T. S. English in Mind. Lnd., 1982*)

XIII. Speak on:

1. Your intentions as to your teaching career.
2. What you are going to do to become a highly-qualified specialist.

XIV. Compose a short story to which the pictures. Use prompt words and phrases listed below:

physicist; theory of relativity; treading on air; full of sweet reminiscences; cast a glance; a sudden shock; come to realize; a guilty conscience; first traces of fatigue; tired-out; with a wet towel round his head; in frustration; a dazed look; a tub of water; scattered all over; peeping inside; puzzled; strange visions; welcome cheerfully; arm-in-arm; a cane; in a frenzy of enthusiasm; leaning on; lunatic asylum.



STUDIES OF WRITTEN ENGLISH V

A kind of writing technique that helps to achieve good results is summarizing the contents of written works. Summary is a representation of the contents of complete works in brief. It is expected to be about a sixth or a tenth of the original in length. It is easier to make a summary of

stories, novels and plays which have a plot. Plot is a systematic arrangement of events by means of which the writer builds up a meaningful situation and shows the characters. Usually a plot consists of a good beginning, a middle, and an end.

In order to make a good clear summary of a story you have to go through the following stages:

1. Read the story carefully so as to understand its plot.
2. Make a list of all the points you find important. These notes should be very brief, very much like the topic plan (see the sample in Unit Four).
3. Using the list of points, write a rough draft of the summary. You may paraphrase and modify topic sentences. This will help you to reproduce the contents of the story in your own words.
4. After having written a rough draft shorten it and write a -fair copy of your summary.

Note: Take care not to change the meaning of the original or add to it. Your summary may follow the outline of the story in brief.

Here is a sample summary of "A Day's Wait" (see Unit Two).

A boy of nine fell ill. He was running a high temperature (102°F). The doctor diagnosed the illness as flu. He said there was nothing to worry about if the fever did not go above one hundred and four degrees. The boy lay still in the bed. He seemed detached and was looking very strangely at the foot of the bed. When the father took his temperature again the boy asked him about the time he was going to die. He argued with his father about the temperature because when being at school in France he learned from the boys that you can't live with the temperature of forty-four degrees. The father reassured him explaining the difference between the Fahrenheit and Centigrade thermometers. The boy relaxed after "a day's wait", though the next day he was still suffering from a nervous breakdown.

Assignments:

1. Write a summary of the story "How We Kept Mother's Day". (See Unit Four.)
2. Try to make a summary of Judy's letters. (Don't forget to make a list of the most important points before writing a rough draft.)
3. Write a summary of the dialogue between Ann and Steve. (See Text B.) Think of the best topic sentences introducing or/and completing your summary.

PART III

TOPIC: BACK TO SCHOOL

NOTE!!!

While choosing your future institution you consider a number of aspects such as **university rankings** and **curricula**. Let's stop here! Curriculum is another superpopular term. It means the content taught in

a specific academic program. By curriculum we often mean courses offered by a school.

Another important thing you usually have to carefully consider is **tuition** and **cost of attendance**. Basically it's money you have to invest in your studies. Tuition fees are what you pay directly to the university and the cost of attendance includes food, housing, transportation, books, and supplies. **Top-tier institutions** (another very useful expression which means leading or prestigious institutions) often charge thousands of dollars yearly. To ease the burden on their budget many students apply for financial aid. It could come in the form of a **scholarship** (scholarship is money for your education awarded based on various criteria defined by a sponsor).

There are other forms of financial aid which include **bursaries**, **grants**, **fellowship**, and **scholarship**.

Scholarships are awarded for scholastic achievement.

Bursaries are awarded on the basis of financial need, so it is a certain type of social financial help.

Grants are funds provided by a certain party, often a government department, corporation, or foundation to an individual or institution.

Fellowships usually refer to grants in support of postbaccalaureate projects, or to prebaccalaureate projects pursued outside the standard curriculum.

Educational verbs

to revise - to make changes especially to correct or improve (something); to study (something) again;

to enroll (in a degree course) - to enter (someone) as a member of or participant in something; to

take (someone) as a member or participant; to become a member or participant

to review - to look at or examine (something) carefully especially before making a decision or judgment; to study or look at (something) again; to describe or show (a series of things or events

from the past)

to research - to study (something) carefully; to collect information about or for (something)

to attend (classes) - to go to or be present at some event

to major in a subject - to pursue an academic major

to deliver a lecture – to carry out/conduct a lecture

to graduate (from a university) - to earn a degree or diploma from a school, college, or university

to keep up with (your studies) - to go or make progress at the same rate as others

to demonstrate academic gains – to show academic progress/education achievement

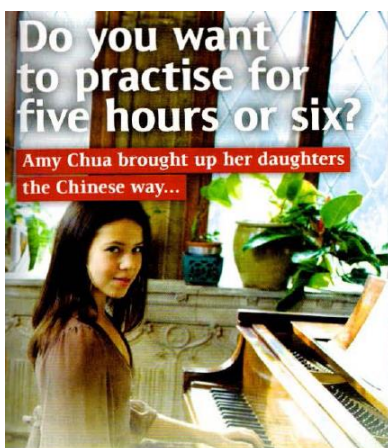
to broaden horizons - to enlarge / expand someone's scope

to fall behind (with studies) – lag behind

to evaluate – to determine or fix the value of something; to determine the significance, worth, or condition of usually by careful appraisal and study

to procrastinate - to put off intentionally the doing of something that should be done

TEXT



Your 12-year-old daughter is delighted. She got an A-minus in maths, second prize in a history competition, and top marks in her piano exam. Do you a) say *Well done!*, give her a hug, and tell her she doesn't need to practise the piano today, and can go to a friend's house, or b) ¹*ask why she didn't get an A in maths*, why she didn't get first prize in the history exam, and tell her she'll be punished if she doesn't do her piano practice? If you chose a), you are definitely not Amy Chua.

A lot of people wonder why so many Chinese children are maths geniuses and musical prodigies. Amy Chua explains why in her book *Battle Hymn of the Tiger Mother*. It is a book which caused great controversy among parents when it was first published. 2, Chua married a man who she met at Harvard University, and when their two daughters were born she was determined that they would be as successful as she was. Her system had strict rules. Her two daughters were expected to be number one in every subject (except gym and drama) and 3 Playing

with friends and TV was forbidden. Music was compulsory. The system seemed at first to be working. From a very early age her daughters Sophia and Lulu were outstanding pupils and musical prodigies.

At 13 Sophia played a piano solo at the Carnegie Hall in New York, and at 12, Lulu a violinist, was the leader of a prestigious orchestra for young people. Chua chose maths and music for her daughters, but it seems that they could have excelled in anything. 4

Eventually Chua realized that she was pushing her daughters too hard. Lulu had always rebelled the most, and when she was 13 she refused to co-operate at all. After a series of violent arguments, Chua decided to give her daughters a little more freedom, and Lulu immediately gave up violin lessons and took up tennis.

5

Many people have been shocked by the book.6..... She once sent her daughter Lulu, aged three, into the garden without her coat when it was -6° because she had behaved badly at her first piano lesson.

However, the girls do not seem to resent their mother. Sophia said that she herself chose to accept the system, and after the book was published she wrote an article defending her mother. Lulu says that although she no longer wants to be a violinist, she still loves playing the violin.7..... Sophia is now studying law at Harvard, and Lulu is doing well at high school and winning tennis trophies. Interestingly Chua, who was brought up in a family of four girls, has no idea whether she could apply her Chinese parenting system to boys.8.....

Read the article again and put the phrases A-H in the correct places.

A 'They are a mystery to me,' she says

B Later Sophia was even allowed to go to a rap concert

C ask why she didn't get an A in maths

D Chua spent much of her daughters' childhood shouting at them and criticizing every mistake they made

E Born in the United States to Chinese immigrant parents

F In fact, she is glad her mother made her learn

G to be at least two years ahead of their classmates in maths

H 'There's no musical talent in my family,' she says, 'it's just hard work'

EXERCISES

I. Read three responses that were posted after the article was published. Do you agree with any of them?

1. Wow, what a different way of looking at how to learn! Amy Chua certainly shows that strict discipline works. But personally I think that being positive and encouraging children is better than being so strict.

2. I disagree with the idea that children on their own never want to work. My son was motivated by himself to succeed in music. If having strict and pushy parents is what it takes to be a child prodigy, then I feel sorry for the child. Yes, they might be very successful but at what cost? What is the rest of their life going to be like?

3. I agree that no matter what we do in life, hard work is required to be successful. That's a great lesson to learn. BUT, it should be accompanied by love and respect for the child.

II. Talk to a partner.

1 What do you think of Amy Chua's system?

2 Were (are) your parents strict about your education?

3 Did they (do they) ... ?

- help you with your homework
- make you study a certain number of hours every day

- punish you if you didn't (don't) pass exams
- let you go out with friends during the week
- let you choose your extra activities
- make you do extra activities that you didn't (don't) really want to do

III. In pairs, answer the questions.

- 1 When was the last time you did an exam? Did you pass or fail?
- 2 What's the next exam you are going to do? How do you feel about it?
- 3 How do you usually feel before you do an exam?
- 4 What do you usually do the night before an exam?
- 5 Have you ever failed an important exam you thought you had passed (or vice versa)?

(♫1.1) Listen to Olivia and Tomasz, "who are waiting for their exam results, and answer the questions.

- 1 Do they think they have passed?
- 2 When and how will they get the results of the exam?
- 3 How will they celebrate if they get good results?
- 4 What do they want to do if they get good results?
- 5 What will they do if they fail, or if they don't get the results that they need?

(♫1.2) Listen to Olivia and Tomasz. What grades/ marks did they get? What are they going to do?

IV. In groups of three, each choose one (different) topic from the list below. Decide if you agree or disagree and write down at least three reasons. Debating a topic: organizing your ideas

- The topic I've chosen is ...
- I completely agree that ...
- partly agree
- completely disagree
- First of all, (I think that ...)
- My second point is that. ..
- Another important point is that ...
- Finally, ..
- Boys and girls both learn better in single-sex schools.
- Schools should let children wear whatever they want at school.
- Cooking and housework should be taught at school.
- Schools don't teach children the important things they need to know to be an adult .
- Physical education should be optional.
- School summer holidays should be shorter.
- Private schools are usually better than state schools.

V. Look at the picture and describe it

(♫1.3) Listen to a TV critic talking about a programme where 30 school children were taken to a 1950s boarding school. Speak about the things they might not like or hate the most.

1. Food
2. Not being able to watch TV
3. Wearing a uniform
4. Not being able to use mobile phones
5. Your ideas



VI. HOW MUCH WOULD YOU PAY FOR A UNIVERSITY EDUCATION?

Read the article

University students in England currently pay £9,000 a year tuition fees; this money pays for the students' education and doesn't cover living costs such as rent, food or books. When these other costs are considered, the average English student leaves University with £44,000 of debt.



The left-wing Labour party has just announced that if it wins the General Election in May, the £9,000 tuition fee will be reduced to £6,000 per year.

University fees is an important subject in British politics. The last General Election in 2010 was won by the right-wing Conservative party. One of the first things they did was increase university fees to £9,000 per year. Before 2010, university fees were £3,250 per year.

University students in England start to repay their student debt when they find a job after they graduate. If

they do not find a job that pays more than £16,910 per year, they do not have to repay their loan.

Interestingly, university fees are different in different parts of the UK. Scottish students who study at a Scottish university do not have to pay tuition fees at all. In Wales university fees are £3,810 per year and in Northern Ireland they are £3,805. English students currently pay three times more than students in other parts of the UK.

Vocabulary: tuition (n), fees (n), living costs (n), rent (n), debt (n), left-wing (adj), right-wing (adj), General Election (n), to repay (v).

VII. Comprehension Questions: How much did you understand?

- 1) How much money do English students currently pay to go to university a year?
- 2) How much money did English students pay to go to university in 2009? How much in 2010?
- 3) If Labour wins the General Election, how much will tuition fees be?
- 4) Which party increased tuition fees to £9,000 per year?
- 5) When do English students start to repay their student debt?
- 6) How much do Scottish students pay in tuition fees? How much do Welsh students pay?

VIII. Discussion Questions

- 1) How much do people in your country pay to go to university?
- 2) What do you think of the English system? (price, how they repay etc.)
- 3) Do you think all universities should charge the same tuition fees? Why/ Why not?
- 4) Does the price of university influence how many people apply? Would a high tuition fee stop some students going to university?
- 5) Some people think that education should be free, do you agree?

IX. What title would you give to this text?

School uniform is an issue that has caused a lot of debate in the last few years. Many students feel they lose their identity when everyone is required to wear the same clothes to school. Others

feel a school uniform makes students equal. Many teachers and school administrators are looking to a school uniform or a school dressing code as a means of instilling a feeling of discipline in the classes as well as an atmosphere of learning.

Some English students have recently come out in support of school uniforms. According to a survey of 1.300 teens, 67% of the boys and 52% of the girls prefer wearing uniforms to school.

X. Find in the text the following phrases and explain their meaning:

To cause a lot of debate, to lose one's identity, to make students equal, to look to sth as sth, a means of instilling a feeling of discipline, an atmosphere of learning, to come out in support of sth.

XI. Answer the questions:

- 1) What do you feel like when you are required to wear the same clothes as your school-mates?
- 2) When do you feel that you lose your identity?
- 3) How can a teacher instill a feeling of discipline in the classes?
- 4) What can create an atmosphere of learning?
- 5) Is wearing school uniform a good idea?

XII. Read the reasons for and against school uniform. Comment on them. Expand the lists.

Reasons for wearing school uniforms

- ◆ It helps save time in the morning
- ◆ It stops feelings of jealousy
- ◆ It helps to reduce discipline problems
- ◆ It sets the tone for a proper work attitude

Reasons against wearing school uniforms

- ◆ It takes away students' freedom to make decisions
- ◆ It hurts the need for self-expression
- ◆ It stops students from feeling unique and special
- ◆ Students don't want to wear what everybody else is wearing

UNIT TWO

PART I

SPEECH PATTERNS

1. I *needn't have hurried*.

Cf. You needn't go there tomorrow. — You needn't have gone there yesterday.

I needn't tell him that; he knows it. — I needn't have told him that; he knew it already.

The teacher needn't explain such simple things; the pupils know them. — The teacher needn't have explained such simple things; the pupils knew them.

You needn't ask this question. — You needn't have asked this question.

2. He'd been talking *more than usual*.

You've come later than usual.

Our homework today is longer than usual.

Yesterday this actress played better than usual.

Tomorrow I am to get up earlier than usual.

3. He looked at me with *those* kind blue *eyes of his*.

I knew too well that charming smile of hers.

You needn't repeat to me those lies of yours.

I really don't know what to do with this naughty child of mine.

I don't like that sharp voice of your friend's.

Who said that? Of course, that dear husband of Mary's.

EXERCISES

I. Paraphrase the following sentences, using Pattern 1:

Pattern 1 : 1. Why did you answer this question? It was not meant for you. 2. He spoke too long, it bored everybody present. 3. There was no reason why she should get so excited over a little thing like that. 4. Was it necessary to bother such a busy man with this unimportant question? 5. Why have you come to meet me? There was no need for you to bother.

II. Complete the following sentences, using the patterns:

Pattern 2 : 1. Today she has been answering her task even better 2. Are you ill? You are looking 3. The way to his office seemed to him on that day 4. He was in love, and the sun seemed to shine 5.... earlier than usual. 6. The soup tastes even 7.... later than usual.

Pattern 3 : 1. She addressed us angrily in that harsh 2. Did you happen to see that charming ... ? 3. I didn't want to come up to you, because you were so busy speaking to that dear 4. I don't like the way she treats that miserable 5. I wish I knew how I should bring up this dear 6. No one any longer believes those 7. If I were you, I should throw away these 8. Who could have done such a thing but...? 9. I have heard a lot about that....

III. Translate these sentences into English:

1. Nu era necesar să veniți aici așa devreme. Încă nimeni nu a venit. 2. Din cauza acestor pantofi înguști, ea de-abia mergea. Am ajuns la stația de autobuz mai târziu ca de obicei și desigur că autobuzul deja plecase. 3. În acea zi Judy era bolnavă și se simțea mai nenorocită ca de obicei. Nu putea să creadă ochilor, când îi fu adusă o cutie mare cu trandafiri îmbobociți – cadoul unui tainic admirator al ei.

IV. Make up short situations to illustrate Patterns 1, 2, 3 (three situations for each pattern).

V. Make up dialogues, using all the patterns.

TEXT. A FRIEND IN NEED

by William Somerset Maugham (*abridged*)

Maugham, William Somerset (1874-1965): an English writer. He achieved a great success as a novelist with such novels as "Of Human Bondage", "The Razor's Edge" and others, as a dramatist with Ms witty satirical plays "Our Betters", "The Circle", etc., but he is best known by his short stories.

At the beginning of his literary career Maugham was greatly influenced by French naturalism. Later on, his outlook on life changed. It became cool, unemotional and pessimistic. He says that life is too tragic and senseless to be described. A writer can't change life, he must only try to amuse his reader, stir his imagination. And this is where Maugham achieves perfection: his stories are always fascinating. Maugham's skill in depicting scenes and characters with a few touches is amazing and whether he means it or not his novels, stories and plays reveal the vanity, hypocrisy and brutality of the society he lives in. So does the story "A Friend in Need". Burton, a prosperous businessman, is not in the least concerned about the troubles and needs of those who have failed in life. Without a moment's hesitation he sends a man to death just because his presence bores him, and later on he remembers the fact with a "kindly chuckle".

When Maugham described people and places in his short stories, he did it mostly from his personal experience.

"It's rather a funny story," he said. "He wasn't a bad chap. I liked him. He was always well-dressed and smart-looking. He was handsome in a way, with curly hair and pink-and-white cheeks. Women thought a lot of him. There was no harm in him, you know, he was only wild. Of course he drank too much. Those sort of fellows always do. A bit of money used to come in for him once a quarter and he made a bit more by card-playing. He won a good deal of mine, I know that."

Burton gave a kindly little chuckle. I knew from my own experience that he could lose money at bridge with a good grace.

"I suppose that is why he came to me when he went broke, that and the fact that he was a namesake of mine. He came to see me in my office one day and asked me for a job. I was rather surprised. He told me that there was no more money coming from home and he wanted to work. I asked him how old he was.

"Thirty-five," he said.

"And what have you been doing hitherto?" I asked him.

"Well, nothing very much," he said.

I couldn't help laughing.

"I'm afraid I can't do anything for you just yet," I said. "Come back and see me in another thirty-five years, and I'll see what I can do."

He didn't move. He went rather pale. He hesitated for a moment and then told me that he had had bad luck at cards for some time. He hadn't been willing to stick to bridge, he'd been playing poker, and he'd got trimmed. He hadn't a penny. He'd pawned everything he had. He couldn't pay his hotel bill and they wouldn't give him any more credit. He was down and out. If he couldn't get something to do he'd have to commit suicide.

I looked at him for a bit. I could see now that he was all to pieces. He'd been drinking more than usual and he looked fifty. The girls wouldn't have thought so much of him if they'd seen him then.

"Well, isn't there anything you can do except play cards?" I asked him.

"I can swim," he said.

"Swim!"

I could hardly believe my ears; it seemed such an insane answer to give.

"I swam for my university."¹⁶

¹⁶ **to swim for one's university:** to take part in swimming races held between one's university team and some other teams. Practically every school, college and university in Great Britain has its own sports clubs, and there are various outdoor sports competitions held annually within each school, as well as between different schools, colleges, and universities. These are, as a

I got some glimmering of what he was driving at. I've known too many men who were little tin gods at their university to be impressed by it.

"I was a pretty good swimmer myself when I was a young man," I said.

Suddenly I had an idea.

Pausing in his story, Burton turned to me.

"Do you know Kobe?" he asked.

"No," I said, "I passed through it once, but I only spent a night there."

"Then you don't know the Shioya Club. When I was a young man I swam from there round the beacon and landed at the creek of Tarumi. It's over three miles and it's rather difficult on account of the currents round the beacon. Well, I told my young namesake about it and I said to him that if he'd do it I'd give him a job. I could see he was rather taken aback.

"You say you're a swimmer," I said.

"I'm not in very good condition," he answered.

I didn't say anything. I shrugged my shoulders. He looked at me for a moment and then he nodded.

"All right," he said. "When do you want me to do it?"

I looked at my watch. It was just after ten.

"The swim shouldn't take you much over an hour and a quarter. I'll drive round to the creek at half past twelve and meet you. I'll take you back to the club to dress and then we'll have lunch together,"

"Done," he said.

We shook hands. I wished him good luck and he left me. I had a lot of work to do that morning and I only just managed to get to the creek at Tarumi at half past twelve. But I needn't have hurried; he never turned up."

"Did he funk it at toe last moment?" I asked.

"No, he didn't funk it. He started all right. But of course he'd ruined his constitution by drink and dissipation. The currents round the beacon were more than he could manage. We didn't get the body for about three days."

I didn't say anything for a moment or two, I was a trifle shocked. Then I asked Burton a question.

"When you made him that offer of a job, did you know he'd be drowned?"

He gave a little mild chuckle and he looked at me with those kind and candid blue eyes of his. He rubbed his chin with his hand.

"Well, I hadn't got a vacancy in my office at the moment."

VOCABULARY NOTES

1. **to curl** *vt/i.* 1. _____, _____, *e.g.* She has curled her hair. The old man was curling his long moustache.

2. _____, _____, *e.g.* Does her hair curl naturally or does she curl it in curlers? The smoke from our camp-fires curled upwards among the trees.

to curl one's lip _____, _____, *e.g.* I don't like the way she curls her lip when talking to me.

to curl up _____, *e.g.* The child curled up in the arm-chair and went to sleep.

curling *adj* _____ (_____)

Cf. **curled** *adj* _____ and curly *adj* _____, *e.g.* I don't like curled hair. *But* I liked this plump curly-headed little boy.

curl *n* 1. _____, _____; 2. _____, _____, *e.g.* The girl had long curls over her shoulders. How do you keep your hair in curl? Soon we saw the curls of smoke rise upwards.

2. **to break (broke, broken)** *vt/i* 1. _____, _____, *e.g.* He fell and broke his leg. Who broke the window? Glass breaks easily.

to break (smth.) in two (three, etc.) _____, _____, _____ (_____), *e.g.* The mother broke the bread in two and gave each child a piece.

rule, attended by spectators drawn from all sections of the public, and the Oxford and Cambridge boat races, in which crews from these two universities compete every spring on the Thames, arouse national interest.

to break to pieces _____, *e.g.* The vase fell and broke to pieces.

2. _____ (_____, _____), _____, usu. **to be broken**, *e.g.* He was completely broken as the result of the failure of his business. She was broken after her husband's death.

3. нарушать, *as* to break the law, a promise, one's word, an appointment

Ant. **to keep**, *e.g.* She broke the appointment. = She did not keep it

to break with smb. or smth. (old habits, traditions, etc.) _____ .., _____ ..., *e.g.* He can't break with his bad habits.

to break off _____ (_____, _____), *e.g.* When she came in he broke off. He broke off in the middle of a sentence.

N o t e: No object after **break off**. *Cf.* in Russian: _____.

to break out _____, _____ (_____), *e.g.* A fire broke out during the night.

to break through (smth.) _____, *e.g.* The partisans broke through the enemy's line.

to break the record _____

break *n* _____, _____ (_____), *e.g.* I feel tired, let's have a break. We're working since nine o'clock without a break.

3. to stick (stuck, stuck) *vt/i* 1. _____, _____; _____; _____, *as* to stick a stamp on a letter, to stick a notice on a board. These stamps won't stick. The nickname stuck to him.

2. _____; _____, _____? _____, *e.g.* Friends should stick together. You must stick to your promise. Though Tom saw that nobody believed him, he stuck to his words. Stick to business! (Не отвлекайтесь!)

3. _____, _____; _____, *e.g.* The girl stuck a flower in her hair. He stuck his hands in his pockets.

4. _____, _____, *e.g.* The splinter stuck in my finger. The car stuck in the mud. The key stuck in the keyhole.

4. to drive (drove, driven) *vt/i* 1. _____ (____); _____ (____), *e.g.* He drove the horses into the forest.

2. _____, _____ (_____, _____), *e.g.* He's learning to drive.

3. _____ (_____, _____), *e.g.* Shall we drive home or walk?

N o t e: With reference to travelling on a bicycle, on a horse or other animal the verb to ride is used, *e.g.* He jumped on his horse and rode away. He rode over on his bicycle to see me yesterday.

to drive up (away) _____ (____), *e.g.* We drove up to the house.

to drive at (colloq.) _____, _____, *e.g.* I could not understand what he was driving at.

to drive smb. mad _____

drive *n* _____, _____, _____ (_____, _____), *e.g.* We had a nice drive.

to go for a drive _____, _____, _____, *e.g.* Shall we go for a drive round the town?

driver *n* _____, _____, _____, *as* a bus-driver, tram-driver, taxi-driver, engine-driver

5. pause *n* _____, _____; _____, *e.g.* There was a short pause while the next speaker got on to the platform. A pause is made because of doubt or hesitation or for the sake of expressiveness when speaking, singing, reading, etc.

Syn. **break**

to make a pause _____, _____, *e.g.* The speaker made a short pause to stress his words.

to pause *vi* _____, _____, *e.g.* He paused to collect his thoughts. He went on without pausing.

Syn. **stop**

N o t e: **to stop** is usually used when the action is not supposed to continue; to pause is used when there is only a temporary break in the action, especially in speech or writing, *e.g.* He paused until the noise stopped.

6. to nod *vi/t* 1. _____, *e.g.* I asked him if he could ring me up and he nodded. She nodded to me as she passed.

Syn. **bow**

Note: to nod refers to a quick motion of the head only, and is less formal than to bow, which is a slower, formal bending, usually of the body as well as the head, *e.g.* The servant bowed and left the room.

Ant to shake one's head

2. _____, _____, *e.g.* She sat in the armchair nodding over her book.

nod *n* _____, *e.g.* She passed me with a nod. She gave me a nod.

7. ruin *n* 1. _____, _____, _____, *e.g.* The death of Davy's mother was the ruin of his hopes.

to bring smb. (smth.) to ruin _____, _____, *e.g.* He brought his family to ruin.

2. _____ (*often pl*), _____, *e.g.* The ruins of Rome. The enemy left the city in rains.

rain *vt* _____, _____, _____

to ruin one's life (hopes, business, constitution), *e.g.* He knew that he himself had ruined his life by stealing the money.

to rain oneself _____, *e.g.* The fellow rained himself by card-playing.

ruinous *adj* _____, _____, _____

8. to rub *vt/i* _____, _____, *e.g.* The gymnast rubbed his hands with talc. The dog rubbed its nose against my coat.

to rub smth. dry _____, *e.g.* He rubbed Ms face (hands) dry.

to rub in _____ (_____), *e.g.* Rub the oil in well.

to rub off _____ (_____), *e.g.* Rub the words off the blackboard.

to rub out _____ (_____), *e. d.* She rubbed all the pencil marks out.

to rub one's hands (together) _____, _____, *e.g.* His manner of rubbing his hands gets on my nerves.

rub *n*, *e.g.* She gave the spoons a good rub.

9. vacant *adj* _____, _____; _____, _____, *e.g.* The telephone booth was vacant and I was able to telephone at once. She gazed into vacant space.

Note: The R. words _____ and _____ have different English equivalents:

1. _____ may be translated by **vacant, free, not engaged, spare, loose.**

vacant means "not occupied," *as* a vacant seat (room, house, flat); a vacant post (position); a vacant mind

free means "independent," *as* a free person; a free state; free will

not engaged means "not occupied, not busy," *e.g.* You are not engaged now, are you?

Ant. engaged, busy

Spare means "additional to what is usually needed," *e.g.* I have spare time today. I've got spare cash about me and can lend you 3 or 5 roubles.

loose means "not tight or not fitting close," *e.g.* He had loose clothes on. All the window frames in my flat are loose.

Ant tight

2. _____ has the following English equivalents: **vacant, empty, blank, shallow.**

(See the notes to the word blank on p. 164.)

vacancy *n* _____, _____, *e.g.* We have a vacancy on our staff. We advertised for a secretary to fill the vacancy.

NOTES ON WORD-FORMATION

The verb *to land* was made from the noun *land* by means of **c o n v e r s i o n** which is a very productive way of making new words in modern English.

In conversion, a new word and the one from which it is produced have the same phonetic shape but always belong to different categories or parts of speech, so that verbs may be produced from nouns or adjectives (*e.g.* to hand вручать; to comb причесывать; to pocket класть в карман; to pale бледнеть), nouns from verbs (*e.g.* break перерыв; drive поездка; find находка), etc.

The other two main ways of word-building are **a f f i x a t i o n** (or so called derivation) and **c o m p o s i t i o n**.

In affixation new words are produced with the help of affixes (that is suffixes and prefixes), e.

g: beautiful, swimmer, unbelievable.

In composition new words are produced from two or more stems, e.g.: classroom, wall newspaper, good-for-nothing, blue-eyed, etc.

ESSENTIAL VOCABULARY (I)

Words

break *v, n*
curl *v, n*
curled *adj*
curling *adj*
curly *adj*
current *a.*
drive *v, n*
driver *n*

hesitate *v*
land *v*
namesake *n*
nod *v, n*
pause *v, n*
rather *adv*
rub *v*

ruin *v, n*
ruinous *adj*
shock *v*
smart (-looking) *adj*
stick *v*
vacant *adj*
vacancy *n*

Word Combinations

in a way	to break off	to be willing
to do smth.		
to break out	to stick to smth. (smb.)	to break the
record		
to be down and out	to break with	to commit
suicide		
to curl one's lip	to drive at	to curl up
on account of	to drive up (away)	to be taken
aback		
to drive smb. mad	to shrug one's shoulders	to make a
pause		
to have bad (good) luck	to rub one's hands (together)	
to rum up	to bring <i>smb.</i> (smth.) to ruin	

EXERCISES

I. Read the text and do the following (A. Grammar, B. Word usage, C. Word-formation).

A. 1. Pick out from the text all the irregular verbs and give their four forms. 2. Search the text for *-ing*-forms and classify them according to their functions in the sentences. 3. Mark all the cases of Sequence of Tenses in the text and comment on them (explain the rules). 4. Select sentences with the verb *go* used as a link verb; what other verbs can be used in the same function?

B. 1. Pick out from the text words and phrases describing appearance. 2. Tick off all introductory phrases used by Burton; use them in sentences of your own. 3. Pick out all the sentences with the word *rather* and translate them into Russian. 4. Paraphrase all the sentences with the verb *get*.

C. 1. Pick out from the text all compound words and identify their type. 2. Construct some compounds modelling them after *well-dressed* and *smart-looking*. 3. Search the text for verbs and nouns formed by means of conversion.

II. Translate in writing three paragraphs from the text: 1) the first paragraph, 2) the paragraph beginning with "He didn't move" and 3) the paragraph from "Swim!" up to "Suddenly I had an idea". Read the translation in class and discuss it with your fellow-students.

III. a) Transcribe these words:

handsome, well-dressed, quarter, experience, lose, suicide, pausing, current, aback, shoulder, drowned.

b) Transcribe and explain the rules of reading these words:

wild, rather, curl, pawn, pass, constitution, dissipation, beacon, question, half, vacancy, poker, trifle.

IV. Write twenty special questions about the text In each question use one of the phrases from Essential Vocabulary (I).

V. Fill in prepositions:

1. handsome ... a way; 2. to know... one's own experience; 3. He could lose money ... bridge ... a good grace. 4. to have bad luck ... cards; 5. He did not want to stick ... bridge. 6. He was all... pieces. 7. I understand what he was driving 8. I landed ... the creek of Tarumi. 9.... account...; 10. He never turned....

VI. Study Vocabulary Notes and translate the illustrative examples into Romanian.

VII. Answer the following questions:

1. Burton thought that what he was telling was "rather a funny story." Do you also think so? Why don't you? Why did Burton think it funny? 2. What kind of man was young Barton? What do you think of his way of living? Do you approve of it? Why not? 3. Why do you think young Burton turned to his namesake for help when he was rained? 4. What was the situation in which he found himself? 5. What did Burton mean by saying that his young namesake was "down and out"? that he was "all to pieces"? 6. What did young Burton mean when he said that he "swam for his University"? 7. On what condition did Burton promise a job in his office to his namesake? What do you think of this condition? 8. Why did young Burton accept it? He knew he was not in good condition, didn't he? 9. What happened to him? 10. Do you think old Burton knew that his namesake would be drowned? Why do you think so? 11. Why did Burton send his namesake to almost sure death? 12. What kind of man do you think old Burton was? 13. Why does the author emphasize when speaking about old Burton his "kindly chuckle," "mild chuckle," "those candid and kind blue eyes of his"?

VIII. Write an outline of the story. You may try three ways: a) following the chain of true events; b) sticking to the story as told by the author or c) building it up round the main idea of the story.

IX. a) Fill in different English equivalents of the Romanian words *ocupat* and *liber* (*engaged, busy, occupied or vacant, free, spare*):

1. As he was ... yesterday he couldn't join our company. 2. I tried to get him on the phone but the line was ... As I was ... I decided to ring him up later. 3. Is the place next to you ...? — No, it is 4. When I entered the hall all the seats were ... and I could hardly find a ... seat. 5. Will you be ... tomorrow? Let's go to the country. — No, I'll be ... at my office. 6. Let's find a ... classroom and rehearse our dialogue there. — I'm afraid at this hour all the rooms are sure to be 7. Have you any ... time today? 8. At this late hour all taxis will be 9. I am young, healthy, and ... to do as I please.

b) Think of situations or microdialogues consisting of a statement (or a question) and a reply to it using the words mentioned above.

X. Translate these sentences into English:

1. Ea a lipit câteva mărci pe scrisoare și a aruncat-o în cutia poștală.
2. Prietenii erau întotdeauna împreună.
3. Cheia s-a blocat în broască și eu nu am putut să deschid ușa.
4. Sunteți ocupat astăzi? – Din păcate, nu cred că voi avea ceva timp liber.
5. Moartea unicului său fiu a dus la năruirea tuturor speranțelor sale.
6. Sunt în hotel camere libere? – Din păcate, toate locurile sunt ocupate.

7. Ceața londoneză este chinuitoare pentru sănătate.
8. Toți au copiat aceste propoziții? Eu le șterg de pe tablă.
9. El avea un obicei prost de a-și freca mâinile când era nervos.
10. Frigul, foamea și nevoile i-au distrus sănătatea lui Gerstwood.
11. Oratorul făcu o pauză, pentru a-și aduna gândurile.
12. Nu vă faceți griji, el conduce bine mașina.
13. Sunetul împuşcăturii a tulburat liniștea. Domnul Curtel, care până la acel moment dormita în pace în fotoliu, a tresărit și a început să se uite împrejurul său.
14. Nu-mi plăcea să mă scald în râu din cauza curenților puternici.
15. Învățătorul a așteptat până gălăgia s-a domolit și doar după aceea a continuat explicația.
16. Ei au încetat discuția, când eu am intrat.
17. El mi-a făgăduit că mă va ajuta, însă nu și-a ținut promisiunea.
18. Când m-a văzut, el a strâmbat disprețuitor din nas și doar a dat din cap în semn de salutare.

XI. Read the story carefully and answer the following questions:

1. When do you usually: rub your chin; give a little chuckle; ask about smb.'s age; go pale; hesitate; shrug your shoulders; look at your watch; shake hands?
2. In what situations did old Burton and his namesake perform the same actions as in Point 1. Comment on each situation.

XII. Try your hand at teaching:

Preparation. 1. Prepare to explain the difference between the verbs: *stop* and *pause*, *nod* and *bow so* as to make sure that your pupils can use these verbs properly. 2. Write an exercise to practise the following antonyms: *to break* and *to keep*, *to nod* and *to shake*, *free* and *engaged*, *loose* and *tight* 3. Think of the answers you would give if your pupils asked you: 1) How long is a mile? 2) Did Burton mean land miles or nautical miles when he said there were over three miles between the Shioya Club and the creek of Tarumi? 3) In what part of the world did the events take place?

XIII. Write a summary of the story "A Friend in Need". Before writing it find answers to the following questions that may serve as the key points of the story.

- E. đ.:* What did young Burton ask for?
 What did he get?
 What was his occupation and that of old Burton?
 What were the advantages and disadvantages of old Burton's position and those of his namesake?
 What were young Burton's chances?
 Could he manage to cover three miles?
 Who gained anything from this performance?
 What do you think both of them should have done under the circumstances?
 What were your feelings after reading the story?

XIV. Speak on the characters of the story;

- a) Old Burton (his appearance, character and what you think of him).
- b) Young Burton (his appearance, character and what you think of him).
- c) The story-teller (what kind of person he was; how he was impressed by Burton's story; with whom his sympathies were).

XV. Paraphrase the following sentences, using colloquial words and phrases from the text instead of the words in italic type which are stylistically neutral:

1. My sister's husband was killed in the war, and soon after that her elder child died of pneumonia. No wonder she was *broken physically and spiritually*. 2. He *ruined himself* because he played cards and drank a lot. When I met him, *there seemed to be no way out* for him. Yet, he

had always been a nice man and *had never done any harm to anybody*. 3. I *began to understand* what she *meant to say*. 4. She is rather a good cook, isn't she? — Women *of that kind* always are. 5. Men *of this kind* are always a great success with women. 6. You said you didn't *come to* the exam on Monday because you were *so ill you couldn't move*. I don't believe it. I'm sure you *were simply afraid*. 7. Couldn't you lend me *a little more* money? I *am in a hopeless position*.

XVI. Revise the story and discuss the following:

1. How does the author make the reader realize what kind of man Burton the Elder was? Which method of characterization does he use, direct or indirect? (See Notes on Style,)

2. Point out the lines and passages in which the ironical attitude of the author towards Burton the Elder is felt. Is it expressed by lexical or syntactical means? (Analyse each case.) Comment on the title of the story.

3. What is the message (the main idea) of the story?

XVII. Perform a dialogue between old Burton and his namesake.

Don't forget that old Burton was busy in his office, not very easily impressed, indifferent to other people's troubles; his namesake was down and out, all to pieces and not in very good condition to swim.

XVIII. Role-playing.

Role-play a Trial at which you will try Burton for wilful murder. It may be arranged in the following way:

Student A — speaking for **the judge**.

Student A — speaking for **the prosecution** (he will describe all the facts proving Burton's guilt).

Student C — speaking for **the defence** (he will try and present all the facts that may speak in Burton's favour).

Student D — representing Burton (he will, naturally, try to defend himself).

Students E, F, G — acting as **witnesses** for the prosecution or the defence.

The rest of the group are acting as **members of the jury** and will bring a verdict of "guilty" or "not guilty".

The judge conducts the trial, puts questions, examines the documents and evidence.

Counsel for the prosecution (прокурор) addresses the jury and presents his case, after which he calls witnesses who swear to tell the truth, the whole truth, and nothing but the truth.

Counsel for the defence proceeds in the same way. The judge may interfere at any point and ask questions.

When the two sides have presented their cases, the judge gives his summing up. The jury retires to consider its verdict: Guilty or Not Guilty. If **the defendant** is found guilty, the judge **passes sentence** on him.

XIX. Think of a different end to the story (comical, puzzling, etc.).

XX. Write a short story to illustrate the proverb "A friend in need is a friend indeed". Use Essential Vocabulary of the lesson. Retell your story in class.

XXI. Translate the following sentences into English, using the word *rather*.

1. Această carte e destul de plictisitoare, luați mai bine alta.
2. Geamantanul e destul de mic, mă tem că nu vor încăpea toate hainele tale.
3. Mai doriți o ceașcă de ceai? – Da, cu plăcere.
4. Această noutate puțin l-a tulburat.
5. Eu, se prepoate voi lua acest disc.
6. El mai degrabă este incult, decât prost.

7. Puțin ne-a uimit venirea sa timpurie.
8. Ea era puțin obosită după plimbarea de 2 km.
9. Ea îmi părea o domnișoară destul de frumoasă.

XXII. a) Read the text:

Every summer many people, girls and women *as well as* boys and men, try to swim from England to France or from France to England. The distance *at the nearest points* is only about twenty miles, but *because of the strong tides the distance that must be swum* is usually *more than twice as far*.

There is a strong tide from the Atlantic Ocean. This divides in two in order *to pass round* the British Isles. The two tides meet near the mouth of the Thames, and strong currents they cause make it impossible to swim in a straight line across the Channel.

The first man *to succeed* in swimming the Channel was Captain Webb, an Englishman. This was in August 1875. He *landed in* France 21 hours 45 minutes after *entering the water* at Dover. Since then there have been many *successful swims* and *the time has been shortened*. One French swimmer crossed it in 11 hours and 5 minutes.

Because the sea is usually cold, swimmers *cover their bodies with grease*. This, they say, helps *to keep out the cold*. They are fed during the swim by men who go with them in small boats.

b) Retell the text above using the phrases in italic type.

c) Comment on the text. Say if you think such a competition is a sport.

XXIII. Try your hand at teaching.

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

Anna, a fourth form pupil, surprised and shocked the children in class because of the long dangling earrings she was wearing. At first the teacher decided to ignore this, hoping the children would soon ignore it also. However, the subdued but excited noise continued. Everyone wanted to see and touch the earrings.

PART II

TOPIC: SPORTS AND GAMES

TEXT A. WHAT MAKES ALL PEOPLE KIN

People all over the world are very fond of sports and games. That is one thing in which people of every nationality and class are united.

The most popular outdoor winter sports are shooting, hunting, hockey and, in the countries where the weather is frosty and there is much snow — skating, skiing and tobogganing. Some people greatly enjoy figure-skating and ski-jumping.

Summer affords excellent opportunities for swimming, boating, yachting, cycling, gliding and many other sports. Among outdoor games football takes the first place in public interest; this game is played in all the countries of the world. The other games that have firmly established themselves in favour in different countries are golf, lawn-tennis, cricket, volley-ball, basket-ball, and so on. Badminton is also very popular.

All the year round many people indulge in boxing, wrestling, athletics, gymnastics and track and field events. Scores of young girls and women go in for callisthenics.

Among indoor games the most popular are billiards, table tennis, draughts and some others, but the great international game is chess, of course. The results of chess tournaments are studied and discussed by thousands of enthusiasts in different countries.

So we may say that sport is one of the things that makes all people kin.

TEXT B. SPORTS AND GAMES POPULAR IN ENGLAND

- What would you say are the most popular games in England today?
— Well, I suppose football, that is, soccer or rugger, and cricket.
— What are the other outdoor games?
— Oh, there's tennis, hockey, golf, and so on. Tennis is played all the year round — on hard courts or grass courts in summer, and on hard or covered courts in winter.
— What about horse-racing?
— I should say that is one of the most popular sports in Great Britain. Then there are, of course, walking-races, running, swimming and boxing.
— I've been told that there are no winter sports in England.
— Well, you see, the English winter isn't very severe as a rule, and we don't often have the chance of skiing, skating or tobogganing, but winter is the great time for hunting, provided the ground is not too hard.
— Is there any golf to be had near London?
— Oh, yes, any amount. There are dozens of good golf-links within an hour or so of London. You ought to join a golf club if you're keen on the game.
— I think I shall if I get the chance. What about indoor games?
— Well, there's chess, billiards, cards, table tennis... By the way, do you play billiards?
— Well, I do, but of course, I'm not a professional or a champion, just an ordinary amateur, and not a very good one at that,

TEXT C. THE FOOTBALL MATCH (*A Conversation*)

Characters — Mr. Priestley, Lucille, Frieda, Pedro, Olaf, Hob.

- L u c i l l e : What splendid seats! We'll be able to see everything from here.
P e d r o : Yes, Jan has certainly looked after us well. We'll have to take him out to dinner after the match.
T h e o t h e r s : Good idea, Pedro, we certainly must.
H o b : And we must shout for his team. I hope Jan is in form today.
M r . P r i e s t l e y : I hope he is. I hear they are to choose the players tomorrow for the international match and if he plays well today Jan may be chosen.
P e d r o : Yes, I heard that the Selection Committee would be at the match and I told Jan he was to play his best today because they were watching him.
O l a f : It must be exciting to play in an international match.
P e d r o : Here are the teams coming out. Jan is leading the London team. He must be the captain.
F r i e d a : Yes, he is.
H o b : Jan must be a good player.
O l a f : He is; you have to be a good player to be captain of London team.
L u c i l l e : If Jan is chosen for the international match, will he have to give up his studies and go into training?
F r i e d a : He mustn't do that. He must go on with his studies. They are more important than football.
M r . P r i e s t l e y : He needn't give up his studies. He has been playing regularly and is in good form.
H o b : Jan's lost the toss and the Oxford captain has decided to play with the wind.
O l a f : Oh, well, they'll have to play against the wind in the second half. I see Jan is playing centre-forward. He's just getting ready to kick off. There they go.
H o b : Come on, London!
(*About an hour and a half later*)
M r . P r i e s t l e y : This has been a grand game. I hardly remember ever seeing a better one. Jan has played the game of his life.
L u c i l l e : I've nearly lost my voice with shouting "Come on, London!" Oh, I wish London could win.
M r . P r i e s t l e y : I don't think they can. It must be nearly time now. It's one goal each, and the Oxford defence is magnificent

O l a f : Yes, if my watch is right, they have three minutes to go.
 F r i e d a : Look! Jan has got the ball. He's going like lightning towards the Oxford goal.
 Oh, go on, Jan!
 P e d r o : That Oxford centre-half is trying to stop him.
 L u c i l l e : Go on, Jan. You mustn't let him stop you.
 M r . P r i e s t l e y : Jan passed the ball to the inside right, a wonderful pass.
 L u c i l l e : Oh! The inside-right is down; he's had to part with the ball.
 O l a f : Look, Jan's got it again, he's beaten the fullback and is racing towards the goal.
 H o b : Shoot, Jan, shoot! It's a goal!
 P e d r o : Oh, what a shot! The goal-keeper hadn't a chance.
 M r . P r i e s t l e y : And there's the whistle for full time, and London have won. Well, they have to choose Jan for the international match now.
 (*From "Essential English for Foreign Students", Book 4, by C. E. Eckersley. Abridged*)

ESSENTIAL VOCABULARY (II)

Words

Some popular sports

archery	skating	artistic
gymnastics (callisthenics)	skiing	boxing
cross-country skiing	car (motorcycle) racing	down-hill
skiing		
cycling	ski-jump	diving
slalom	fencing	sky diving
(parachuting)		
figure-skating	swimming	gymnastics
weight-lifting	gliding	windsurfing
hang gliding	wrestling	
	mountaineering	
arm-wrestling	rowing and canoeing	yachting
athletics (track-and-field)	marathon (race)	discus
(hammer, javelin)		
pole vault (vaulting)	throwing	race/run
high (long, triple) jump	shot putting	hurdle races
steeplechase		

Some popular games

Open-air games

badminton <i>n</i>	net-ball <i>n</i> ¹⁷
basket-ball <i>n</i>	rugby <i>n</i> (<i>colloq.</i> ruggie)
cricket <i>n</i>	(lawn) tennis <i>n</i>
football <i>n</i> (<i>colloq.</i> soccer)	volley-ball <i>n</i>
golf <i>n</i>	water polo
hockey <i>n</i>	

Indoor games

chess <i>n</i>	squash <i>n</i>
draughts <i>n</i>	table-tennis <i>n</i>

Sports Terms

amateur (professional) sport	cup (final, semi-final) match
indoor (outdoor or open-air) sports	championship <i>n</i> , <i>e.g.</i> national
football championship	sport <i>n</i>
compete <i>v</i>	sports <i>n</i> = events

¹⁷ **net-ball**: an English game, basically the same as basket-ball (played by women)

competition *n*, *e.g.* inter-college cup competition
con'test *v*
'contest *n*, *e.g.* world gym nastics
contest (rivalry in singing, beauty)

sports *adj*, *e.g.* sports jacket (shirt)
sporting *adj*
tournament *n*

crew *n* (used for sportsmen rowing or sailing a boat)
national (Olympic, college)
official (umpire, referee, judge) *n*

Participants

opponent (rival) *n*
sportsman (athlete) *n*
sportswoman *n* team

fan (colloq.) *n*, *e.g.* a football fan
shout for *v*

Audience

spectator *n*
sports enthusiast
support *v*

best (record, fastest) time
defeat *v*
draw *n*, *e.g.* The match ended in a draw.
draw *v*, *e.g.* The two teams drew.
goal *n*
lose *v*
loser *n*
victory *n*

Scoring system

point *n*, *e.g.* How many points have they won?
runner-up *n*
score *n*, *e.g.* The score of the game was 6:4 (six to four).
score *v*, *e.g.* He scored 20 points. Neither side scored in the game (не забила гол).

Competition sites and sports equipment

barbell *n*
beam *n*
chessboard *n*
chessman *n*
club (stick) *n*
discus *n*
draughtsman *n*
gym *n*
javelin *n*
jumping (spring) board

net *n*
play-ground *n*
puck *n*
racket *n*
rings *n*
ski jump
sports hall
boxing gloves
trampoline (бату́т) *n*
uneven (parallel), asymmetric bars

athletic training
to follow a tournament (competition, etc.)
to kick the ball
to score a goal (20 points)
to keep the score
to end a game in a draw (to draw a game)
to win a prize (a cup, victory)

Word Combinations

to win the team (personal, national, world) championship
to win by 2 (3, etc.) goals (points)
to win with the score 4 to 0 in smb.'s favour
to set up (break) a record
the record holder
the world (national, European) record

EXERCISES

I. Study Texts A and B and transcribe these words:

tobogganing, yachting, lawn-tennis, wrestling, athletics, gymnastics, callisthenics, billiards, draughts, tournament, enthusiast, soccer, rugger, court, amateur.

II. Write 15 questions about Texts A and B; b) Retell Texts A and B (in indirect speech). Evaluate the reports of your fellow students according to delivery: general clarity, pronunciation, fluency, rythm, intonation.

III. Study Essential Vocabulary (II), Explanatory Notes and name: a) as many kinds of sport as you can; b) some open-air games; c) some indoor games.

IV. What do you call a person who goes in for:

wrestling, cycling, weight-lifting, swimming, diving, running, mountaineering, boxing, skiing, racing, hunting, playing football, playing chess, playing draughts, athletics, skating, playing volley-ball, playing basket-ball, playing hockey?

V. a) Fill in prepositions if necessary:

Sport is very popular ... Britain. ... other words a lot... British people like the idea ... sport, a lot even watch sport, especially... the TV. However, the number who actively take part ... sport is probably quite small. ... the whole British people prefer to be fat rather than fit

The most popular spectator sport is football. Football is played ... a Saturday afternoon ... most British towns and the fans, or supporters ... a particular team will travel... one end ... the country... the other to see their team play,

Many other sports are also played ... Britain, including golf ... which you try to knock a ball ... a hole; croquet... which you try to knock a ball... some hoops; basket-ball... which you try to get a ball... a net; tennis ... which you try to hit a ball so that your opponent cannot hit it and cricket which is played ... a ball, but is otherwise incomprehensible. As you can see, if the ball had not been invented, there would have been no sport.

Actually that's not quite true. Athletics is not played ... a ball, nor is horse-racing. Perhaps that explains why they are not so popular as football. (See "Approaches". Cambridge 1979)

b) Retell the text.

VI. Answer the following questions. Do not answer in one sentence. Add something:

1. What kind of sport do you go in for? 2. Do you play draughts? 3. Do you attend hockey matches? 4. What football team do you support? 5. Did you ever try figure-skating? 6. Who usually likes tobogganing? 7. What do spectators do at the stadiums? 8. Where are boat-races held in Moscow? 9. What is the most popular sport in Russia? 10. Do Russian teams participate in international matches? 11. Who coaches your volley-ball team? 12. Where are the Oxford and Cambridge boat-races held? 13. What is the difference between a "sport" and a "game"? 14. What sports and games do you know? 15. What games take the first place in public interest? 16. What is the great national sport in England?

VII. Read Text C and try to explain the phrases listed below. Do not merely translate them into R. Change them into a type of English that is more easily understood and explain what they mean in the context of the conversation.

shout for his team; is in good form today; lost the toss; to play with (against) the wind; to kick off; come on; the game of his life; 3 minutes to go.

VIII. Translate the following sentences into English:

1. Prefer atletica ușoară, decât boxul sau luptele.
2. Sper să stabilesc un nou record la înot.
3. Astăzi nu pot să alerg, nu sunt în formă.
4. Oamenii din toată lumea urmăresc Jocurile Olimpice.
5. El acordă mult timp pregătirii sale fizice.
6. Eu sunt fan al echipei de fotbal „Spartak”.
7. Jocul nostru s-a terminat la egalitate.
8. El cu plăcere ne va antrena la scrimă.
9. Cu plăcere practicați atletica ușoară?
10. Windsurfing și sky diving au apărut cu puțin timp în urmă.
11. Băiatul speră să devină un jucător de hochei și cere să-i cumpere o crosă și un puc.

12. Câte persoane vor lua parte la campionatul de șah din cadrul universității?
13. Oare nu doriți să câștigați cupa la acest concurs?
14. Cine a marcat primul gol?
15. Veți merge la acest meci?
16. Tragerea cu arcul este un sport destul de popular.
17. Nimeni nu s-a așteptat ca ei să câștige cu scorul de 2:0
18. El învață ușor patinajul artistic.
19. Femeile nu joacă fotbal, nu-i așa? – Joacă, dar rar.
20. Cine a ocupat locul întâi la campionatul de dame din universitatea voastră? – Un student de la anul întâi.
21. Nu ar trebuie să fii membru la mai mult de două cercuri sportive în același timp.
22. Dintre toate sporturile eu prefer gimnastica artistică.
23. Noi nu vom putea concura cu voi fiindcă nu suntem pregătiți îndeajuns.
24. Dumneavoastră veți participa la competițiile de canotaj? – Numai dacă.
25. Sunt sigur că meciul se va termina remiză.
26. Noi avem o sală sportivă excelentă și toate posibilitățile pentru o bună pregătire fizică.

IX. Correct the wrong statements. Add a few more sentences to make up a dialogue:

1. There is no difference between "soccer" and "rugby". 2. Badminton can be played only indoors. 3. The goal-keeper acts as a judge in football. 4. Ice hockey is popular with women. 5. A tennis ball is struck with a club. 6. Women are good football players as a rule. 7. People who play draughts are called draughtsmen. 8. We use balls when playing badminton. 9. Golf is played on ice fields. 10. Hockey is one of the most popular summer games. 11. Table-tennis and lawn-tennis are one and the same game. 12. In hockey a handball and rackets are used. 13. Boxers fight with bare hands. 14. Track and field events are never included in Olympic Games. 15. You may touch the ball with your hands when playing football.

Prompts: I just don't agree...; I'm not so sure...; All I know is... but at least...; How can you say such a thing! You seem to think that...; That is just the other way round. You are badly mistaken.

X. Try to describe your favourite game. Use a dictionary to look up any special words. Let your partners guess which game you are describing. Speak according to the plan that is given in the example:

E x a m p l e:

1. Number of players (per team):

Two teams of eleven players each.

2. Equipment necessary: a ball.

Each player wears shorts and special boots.

3. Place where played: a special field which has goal posts at both ends.

4. How to play and win: the players kick the ball to each other. They try to kick it between the goal posts of the opposing team. The opposing team try to stop them, The team scoring the greatest number of "goals" wins.

5. Length of game: one hour and a half, with a break in the middle.

6. Some of the rules: only the two goal-keepers (who stand in front of the two goals) are allowed to touch the ball with their hands; no one can kick or push another player.

(See "Approaches," Cambridge, 1979)

XI. a) Speak on each kind of sport on the list below; briefly describe it as well as the qualities it requires from the sportsman, e.g. strength, endurance, quickness of reaction, courage, etc. Say a few words about its advantages and attractive features:

mountaineering, rowing, yachting, hockey, tennis, basket-ball, volley-ball, chess, boxing, wrestling, fencing, artistic gymnastics, figure-skating, skiing, skating, ski-jumping, sky-diving, archery, discus throwing, wind-surfing, steeplechase, marathon.

b) Make up dialogues discussing one (or several) of the sports from the list above. Use the following:

in my opinion ...; there's nothing like ...; I don't quite see what people find in ...; how can you say such a thing!; I don't know anything more exciting than ...; I see nothing exciting in ...; I can't agree with you there; absolutely marvellous; I like it immensely.

XII. a) Read the text and comment on it:

Hang Gliding The Sport of the 1980s

Hang gliding, like windsurfing, comes from America. The person who thought of this sport, Francis Rogallo, got the idea when he was watching space capsules falling towards the sea. The capsules had a sort of wing which helped them to go more slowly until they reached the sea.

But this idea isn't as new as you might think: in the fifteenth century, Leonardo da Vinci drew pictures of a hang glider; it was a sort of kite which could carry a person.

The modern hang glider can go with the wind or against it, and the pilot can change direction by moving the control bar. Hang gliders rise and fall with the movements in the air — near lulls, for example, they usually go up.

All over the world, these giant butterflies are becoming more and more popular, as people discover the fun of flying. (From "Modern English International". Mozaika, 1984, No. 264)

b) What do you know of the kinds of sport which recently appeared! Describe them and say what attracts people in them.

XIII. Act out the following situations:

1. Two friends are talking after a football match. One is happy — his favourite team has won; the other is not as his team has lost the match.
2. Imagine a dialogue between two sports fans about their favourite sports.
3. A friend of yours claims to be an "all-round sportsman". Once you call on him and find him surrounded by a thick cloud of cigarette smoke. You have a talk with him.
4. It's Sunday afternoon. In a few minutes, there will be a football match on TV, while on another channel there will be a fashion show. Argument between husband and wife.
5. You are in the hall of your institute. You are an ardent athlete and like to get up at sunrise, at which your room-mate is grumbling. You try to make him do at least his morning exercises.

XIV. Translate into English:

1. Mi se pare că-l cunosc pe acest individ. Cândva a fost un bun alergător și la moment antrenează sportivi tineri.
2. Oare e adevărat că el nu a participat la competiția pentru cupă? – Da, el nu a avut noroc, în ajunul meciului s-a îmbolnăvit de pneumonie.
3. Nu puteam să cred urechilor, când mi s-a spus că echipa universității noastre a câștigat cu scorul 6:0.
4. În zadar v-ați grăbit. Competiția nu va avea loc din cauza timpului nefavorabil.
5. El s-a mâhnit groaznic, când i s-a spus că echipa lui a pierdut.
6. Sora mea mai mare se ocupă cu gimnastica artistică deja de trei ani.
7. Îmi pare bine că meciul de astăzi este nul. Puteam să pierdem, deoarece mulți dintre noi nu erau în formă.
8. Competițiile la atletica ușoară încă nu au început.
9. Cine a stabilit ultimul record mondial la săriturile în înălțime?

XV. a) Translate the text into Russian:

The Football Match

Something very queer is happening in that narrow thoroughfare to the west of the town. A grey-green tide flows sluggishly down its length. It is a tide of cloth caps.

These caps have just left the ground of the Bruddersford United Association Football Club. To say that these men paid their shilling to watch twenty-two hirelings kick a ball is merely to say that a violin is wood and catgut, that "Hamlet" is so much paper and ink. For a shilling the Bruddersford United A.F.C. offered you Conflict and Art; it turned you into a critic, happy in your judgement of fine points, ready in a second to estimate the worth of a well-judged pass, a run down the touch line, a lightning shot, a clearance kick by back or goal-keeper; it turned you into a partisan, holding your breath when the ball came sailing into your own goalmouth, ecstatic when your forwards raced away towards the opposite goal, elated, downcast, bitter, triumphant by turns at the fortunes of your side, watching a ball shape Iliads and Odysseys for you; and what is more, it turned you into a member of a new community, all brothers together for an hour and a half, for not only had you escaped from the clanking machinery of this lesser life, from work, wages, rent, doles, sick pay, insurance cards, nagging wives, ailing children, bad bosses, idle workmen, but you had escaped with most of your mates and your neighbours, with half the town, and there you were, cheering together, thumping one another on the shoulders, swopping judgements like lords of the earth, having pushed your way through a turnstile into another and altogether more splendid kind of life, hurting with Conflict and yet passionate and beautiful in its Art. Moreover, it offered you more than a shilling's worth of material for talk during the rest of the week.

(From "Good Companions" by J. B. Priestley. Abridged)

b) Comment on the extract:

1. Explain the words: "To say that these men paid their shilling to watch twenty-two hirelings kick a ball is merely to say that a violin is wood and catgut, that "Hamlet" is so much paper and ink." 2. Explain the words: "For a shilling the Bruddersford United A.F.C. offered you Conflict and Art." 3. What, in the author's opinion, does football give people? 4. Do you agree with the author in that? What do you think about such games as football and hockey and the secret of their popularity?

XVI. a) Study the text and search for some arguments in favour of sport. Summarize the text:

How Healthy Are You?

Check your knowledge.

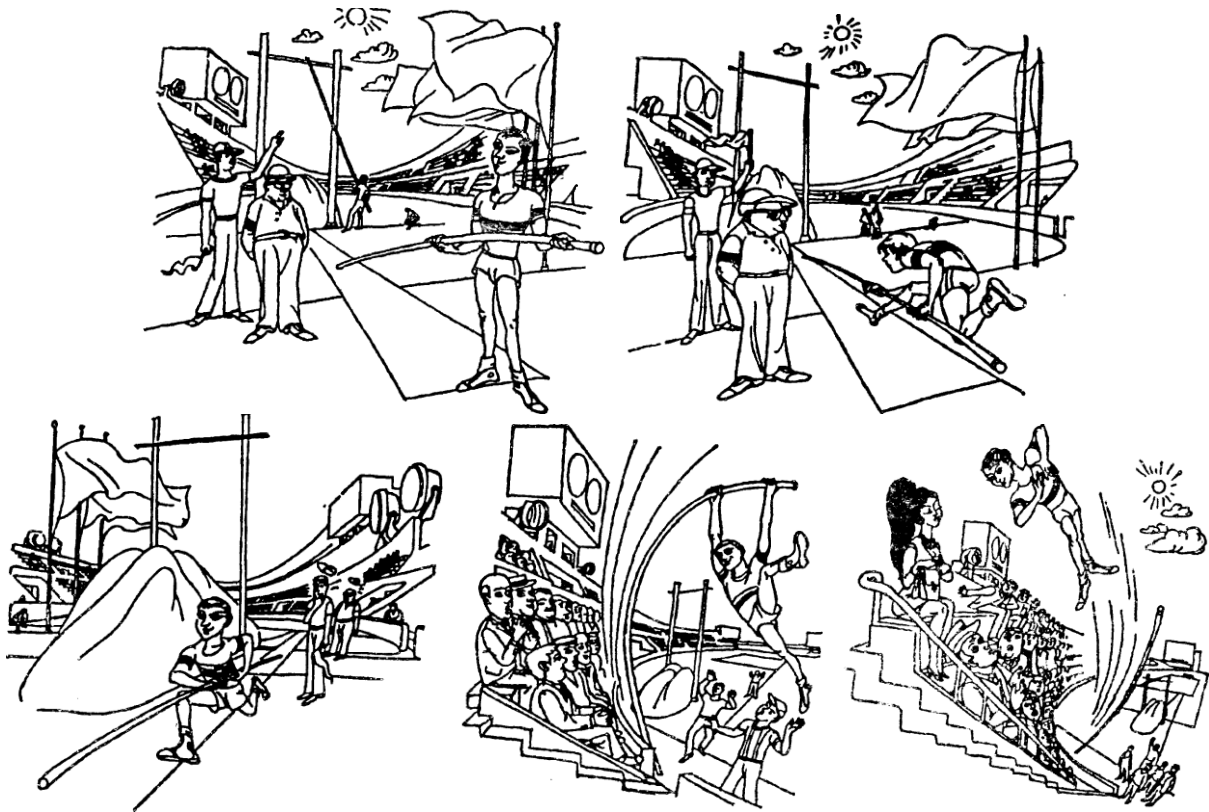
What sort of shape are you in? Are you the sort of person who goes for a run each morning, or are you the other kind who gets out of breath when reaching for a cigarette?

Maybe you have a lot of energy. You go to work or school, you make decisions all day, you do extra work at home. Exercise? You don't have enough time — why bother anyway?

Well, the answer to that question is your body design. Human beings weren't built for sitting at a desk all day: your body is constructed for hunting, jumping, lifting, running, climbing and a variety of other activities. If you don't get the exercise that your body wants, then things can go badly wrong. Your mind works all day, and your body does nothing: the results can vary from depression to severe illness to early death.

Not a very cheerful thought, and of course the natural reaction is "It's not going to happen to me." Maybe, maybe not. Here are two ways of looking after yourself: firstly, by seeing if you are doing the right sort of exercise, and secondly by seeing if you have the right kind of diet.

(From "Modern English International". Mozaika. 1984, No. 263)



b) Persuade your partner to start practising sport immediately.

c) Speak on: 1. the role of sport in modern life; 2. sport as part of school and college life.

XVII. Role-playing.

Work in groups of four or five. You are people of different age and social standing. Express your attitude to sport and sportsmen in general.

XVIII. Describe these pictures in such a way as if you have seen the event with your own eyes. Use some details, try to sound as convincing as possible. Use some words and phrases given below:

the stadium with a seating capacity of ...; a pole-jumper; in good form; a referee; a starter; a cross-bar;

wave a start; rushing towards; like lightning;

race past; carrying the pole; puzzled;

plant the pole; up in the air; with a smile on his face; awestricken;

pretty-looking; embarrassed; with her eyes downcast; with his hands pressed; land onto; break the record; the record of his life; candidate master of sports of Russia.

STUDIES OF WRITTEN ENGLISH VI

The plot is a very important aspect of written works. But there is something even more important, that is, the main idea or the message.

Message is the main idea that a writer wants to communicate in his work through the characters and their behaviour, the physical and emotional background or sometimes through his own generalizing statements. To make it clear and understandable you have to learn how to write the gist.

Gist is commonly understood as the essence or main point (of an article, paragraph or argument), also as the essential part of a story, novel, or play that helps to understand the main idea.

Summary deals with the plot of complete written works, such as a story, novel or play. Gist deals with the main idea of any thoughtful writing, no matter whether it is a paragraph or a

novel. It is expected to be very short and clear.

In order to write the gist of a story ("A Day's Wait", for example) you have to do the following:

1. Read the story carefully, paying attention to the characters, general atmosphere and the author's remarks or statements (*e.g.* a bright cold day, a pale-faced and shivering boy, the growing strain), the atmosphere of suspense.

2. Jot down the main points and see how they are linked (*e.g.* the boy is ill but he won't go to bed; he is still worried and keeps staring at the foot of the bed; he can hardly believe that he has no reason to worry about his health).

3. Point out the author's remarks (the boy was looking at the foot of the bed strangely; that's a silly way to talk; he had been waiting to die all day; relaxation was very slow).

4. Go over these points, reconsider them carefully and formulate the main idea, *e.g.* It is a story telling us how fear and self-pity through ignorance or misleading information may cause worry and suffering or how remarkably patient the child's endurance may be.

Assignments:

1. Give your own version of the gist of "A Day's Wait" and "How We Kept Mother's Day".

2. Write the gist of "A Friend in Need". When writing analyse the title of the story.

3. Write the gist of two letters written by Judy and compare them. What is their message?

PART III

SPORTING SUPERSTITION

Do you know of any sports players who are superstitious? What do they do? Read an article about sport superstitions and complete it with A- F.

- A It is not only the players who are superstitious
- B A good example is Serena Williams
- C Superstitions and rituals are very common among fans
- D After my wife had left the room, Murray lost the fourth set
- E The superstitions and rituals are not confined to the court
- F Tennis players are strange people

Read the article again. Who does the article say are superstitious: sports players, sports fans, TV spectators, or all of them?

If I bounce the ball five times

MATTHEW SYED writes about sporting superstitions

1 Have you noticed how they always ask for three balls instead of two; how they bounce the ball the same number of times before serving. as if any change from their routine might result in disaster?

2 ----- · the ex-world number 1 female tennis player. When she was once asked why she had played so badly at the French Open she answered. 'I didn't tie my shoe laces right and I didn't bounce the ball five times and I didn't bring my shower sandals to the court with me. I didn't have my extra dress. I just knew it was fate; it wasn't going to happen.'

3 Goran Ivanisevic, W_i_m_b-le_d_o_n cham pion in 2001, was convinced that if he won a match he had to repeat everything he did the previous day, such as eating the same food at the same restaurant, talking to the same people and watching the same TV programmes. One year this meant that he had to watch *Teletubbies* every morning during his Wimbledon campaign. 'Sometimes it got very boring,' he said.

4 As we were watching British tennis player Andy Murray play the fourth set at Wimbledon. my wife suddenly got up and went to the kitchen. 'He keeps losing games when I'm in the room; she said. 'If I go out now. he'll win.'

5 _____. Last year a survey of British football supporters found that 21 per cent had a lucky charm (anything from a scarf to a lucky coin). while another questionnaire revealed that 70 per cent of Spanish football fans performed pre-match rituals (like wearing 'lucky' clothes. eating **the** same food or drink, or watching matches with the same people).

6 She returned. And he won the fifth . I laughed at her, and then remembered my football team, Spurs. who were losing 1-0 in the Carling Cup. 'If I leave the room now, Spurs will score,' I told my kids, after 27 minutes of extra time. I left the room and they scored. Twice.

Teletubbies- a British television series for very young children

Spurs -a London football cean1

EXERCISES

1.a In your country, are referees a) well-paid b) respected c) unpopular? Why do you think somebody would want to become a referee?

b You're going to hear to an interview with an ex-Champions League football referee from Spain . (♫1.5. a) Listen to Part 1 and choose a,b,or c.

1 Why did he become a referee?

- a His fat her was a referee.
- b He liked sport, but wasn't good at it.
- c He was always attracted by the idea.

2 What was the most exciting match he ever refereed?

- a His first professional match .
- b He can't choose just one.
- c Real Madrid against Barcelona.

3 he worst experience he ever had as a referee was when attacked him

- a a player b a woman c a child

4 Why does he think there is more cheating in football today?

- a Because football is big business.
- b Because the referees are worse.
- c Because footballers are better at cheating.

5 How does he say footballers often cheat?

- a They fall over when no one has touched them.
- b They accept money to lose marches.
- c They touch the ball with their hands.

3)(♫1.5.b) Now listen to **Part 2**. Complete the sentences with one to three words.

1 The most difficult thing for him about being a referee is making _____ during a match.

2 One of the reasons why it's difficult is because football today is so _____ _

- 3 Making correct decisions often depends on the referee's interpretation of _____ _
- 4 He thinks that players who cheat are still _____
- 5 A study that was done on Leo Messi shows that he can run exceptionally fast _____ _
- 6 He thinks Messi isn't the _____ footballer.
4. Do you agree with the referee that there is more cheating in football than before? Is it true in other sports as well? Would *you* like to be a sports referee?

II. Famous (cheating) moments in sport

Although it isn't true that everybody in sport cheats, it is certainly true that there are cheats in every sport ...Give a title to the story.

On 21 April 1980, 23-year-old Rosie Ruiz as the first woman to cross the finish line at the Boston Marathon. She finished the race in the third -fastest time for a female runner (two hours, 31 minutes, 56 seconds). But when the organizers congratulated Rosie after the race, they were surprised because she wasn't sweating very much. Some spectators who were watching the race told them what had really happened. During the last half mile Rosie suddenly jumped out of the crowd and sprinted to the finish line. The marathon organizers took Ruiz's title away and awarded it to the real winner, Jacqueline Gareau. It was later discovered that three months earlier Rosie had also cheated in the New York Marathon where she had taken the subway!

III. Put the verbs in brackets in the past simple, past perfect, or past continuous.

Did he cheat?

In the autumn of 2008, Nelson Piquet Jr. 1 *found* (find) himself in the middle of one of sport's greatest controversies - had he or hadn't he deliberately crashed his car during the Singapore Grand Prix? Piquet Jr. 2 (form) part of the Renault Formula 1 team which also 3 (include) the Spanish driver Fernando Alonso. According to Piquet, the day before the race, while he ' 4(prepare) to drive, two senior Renault F1 directors asked to speak to Piquet Jr. He went to see them in their offices, and as soon as he 5 (sit down), the two directors took out a map of the Singapore circuit. They then 6 (show) him the exact corner on the map where they wanted him to crash his car, and the exact moment when they wanted it to happen. The directors 7 (choose) this corner because they knew rescue teams couldn't get to this part of the track quickly, so all the drivers would have to slow down. Piquet agreed to 'sacrifice' his race so that his teammate, Alonso, could win. While Piquet 8 (drive) around the circuit for the 14th time, he 9 (crash) his car. This allowed Alonso to make an early pit stop and 10 (give) him an advantage. After Piquet crashed, Alonso 11 (overtake) the other drivers and 12 (go) on to win the race. In 2009, after Piquet 13 (leave) Renault, there was an investigation. Piquet admitted that he 14 (crash) his car on purpose under instruction from Renault. At first, Renault 15(accuse) Piquet of lying, but finally they 16 (admit) their guilt.

Who do you think is telling the truth, Nelson Piquet Jr. or Renault Formula 1?

Blood money

One of the greatest sporting scandals 1 *happened* (happen) in a Rugby Union match in 2009. The scandal involved a player, and the club 's director and physiotherapist. On 12th April 2009, the English team Harlequins 2 (play) against the Irish team Leinster in a Heineken Cup match. The match wasn't going very well for Harlequins and they 3 (lose). Five minutes before the match • (finish), one of the Harlequins players called Tom Williams came off the pitch because he 5 (bleed) heavily from his mouth. The coach substituted him with a star player who 6 (be) injured earlier in the match but who was now well enough to play. While Williams 7 (walk) off, an assistant rushed to help him. However, the doctor from the Leinster team a (notice) that Williams 9 (smile) at his team before he came off the pitch.

Later there was an investigation which discovered that the blood coming from William's mouth was not real - it was fake blood. Before the match, Williams 10 (put) a fake blood capsule in his sock and then bit it so that the coach could make a 'tactical substitution' when the team was losing. Apparently, they 11 (use) this 'technique' in four previous matches. Leinster 12 (win) the game 6-5, Harlequins were fined £260,000 and the club's director and physiotherapist were banned from rugby for three years. Williams couldn't play for four months.

Do you think the punishments for Harlequins and Toni Williams were fair?

IV. Tell your partner about. ..

* A sport you really like watching or doing. * A sport you hate watching or doing. * A sport you used to do and why you stopped.

* A team you support. How long have you been supporting them? Do you go and see them play?

V. Answer the questions:

a)

- 1) What images spring to mind when you hear the word 'sport'?
- 2) Why do so many people like sport?
- 3) Why are some people not interested in sport?
- 4) How often do you read sports news?
- 5) Do you prefer playing or watching sports?
- 6) Do you have good or bad experiences with sports at school?
- 7) Do you think sports stars have the best life?
- 8) Who is your favourite all-time sport star?
- 9) Richard M. Nixon said: "I don't know anything that builds the will to win better than competitive sports." Do you agree?
- 10) George Orwell said: "Serious sport has nothing to do with fair play. It is bound up with hatred, jealousy, boastfulness, disregard of all rules and sadistic pleasure in witnessing violence. In other words, it is war minus the shooting." Do you agree?

b)1) What's your favourite sport?

- 2) Do you prefer watching sports at the stadium, at home on TV, or in a bar on a giant screen?
- 3) Would you like to play sport for a living?
- 4) How many hours of sport a week should children do at school?
- 5) Is football (soccer) THE world sport?
- 6) What is your country's national sport? Do you like it?
- 7) What are blood sports and extreme sports? Do you like them?
- 8) Which sport has the best, fittest and most talented athletes?
- 9) Howard Cosell said: "Sports is the toy department of human life." Do you agree?
- 10) John Wooden said: "Sports do not build character. They reveal it." Do you agree?

VI. Match the words with their definitions:

1. to sledge	a) To cause (a process or action) to begin.
2. to initiate	b) The activity or pastime of sliding downhill over snow on a toboggan
3. to be fond of smth	c) In a sport or game a series of contests between a number of competitors, competing for an overall prize.
4. calisthenics	d) To travel or slide downhill over snow on a sledge.
5. tournament	e) To have an affection or liking for.
6. gliding	f) The sport or pastime of shooting with a gun.
7. shooting	g) The usual form of tennis, played with a soft ball on an open court.
8. lawn-tennis	h) The sport of flying in a glider
9. outdoor	i) Done, situated, or used out of doors
10. inexhaustible	j) Unable to be used up because existing in abundance. (of an amount or supply of something)
11. tobogganing	k) Gymnastic exercises to achieve bodily fitness and grace of movement.

TEXT: Summer and Winter Sports

People all over the world are very fond of sports and games. That is one of the things in which people of every nationality and class are united.

The most popular outdoor winter sports are shooting, hunting, and hockey and, in the countries where the weather is frosty and there is much snow — skating, skiing and tobogganing. It's so nice to go to the skating-rink on a frosty sunny day. Some people prefer to be out of town in such weather and to sledge or to ski in the woods. Many people greatly enjoy figure-skating and ski-jumping.

Summer affords excellent opportunities for swimming, boating, yachting, cycling, gliding and many other sports. Among outdoor games football takes the first place in public interests; this game is played in all the countries of the world.

The other games that have firmly established themselves in favour in different countries are cricket, volley-ball, basketball, and so on. Badminton is also very popular both with young and old.

All the year round many people indulge in boxing, wrestling, gymnastics and track and field events. Scores of young girls and women go in for callisthenics. Over the last few years aerobics has become popular with young girls and women. Aerobics helps them to be slim, healthy and strong. The interest for it greatly increased thanks to Jane Fonda, a prominent American actress, the founder of this kind of sport. This woman may serve as an impressive example of inexhaustible health, cheerfulness and beauty. Being a great enthusiast of aerobics she has been trying to initiate many women all over the world into this sport.

Among indoor games which one can go in for all the year round are billiards, table tennis, draughts, chess, of course. The results of chess tournaments are studied and discussed by enthusiasts in different countries.

So we have all grounds to say that sport is one of the things that makes people kin.

VII. Answer the questions according to the text:

1. What are people all over the world fond of?
2. What unites people of every nationality?
3. Why do people prefer to be out of town on a frosty sunny day?
4. What are the most popular outdoor winter sports?
5. What opportunities for sports does summer afford?

6. What game takes the first place in public interest?
7. When do many people indulge in boxing, wrestling, athletics, gymnastics?
8. Who goes in for calisthenics?
9. Why is chess the great international game?











VIII. Find in the text synonyms for the following words:

Unified	Open-Air	Pleasant	Outstanding	Possibility
To A Great Extent	Strongly	Famous	Creator	Endless

IX. Find in the text antonyms for the following words:

Outdoor	to dislike	to deny	fat	unwell
To decrease	similar	distant	weak	insignificant

Write the sport according to the picture:

				
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
				
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>

X. Find in the text all the types of sports and games. Classify them in:

Indoors Sports and Games	Outdoors Sports and Games

XI. Write the correct word according to the description

UNIT THREE

PART I

SPEECH PATTERNS

1. We must *prevent him from leaving*.

The cold wet weather prevented the Lowood girls from going for long walks.
His rheumatism often prevented Salvatore from doing anything at all.
You'd better keep yourself from taking extreme measures.
Various reasons kept Bill from joining the expedition.
Eliza tried to keep her little child from crying.

2. You can't act *without feeling*.

Jolyon started for the Club without having made up his mind.
Frank now felt, without knowing why, that the offer was probably good.
Rose sat there for a long time without unfastening her coat.
You can't teach one how to use speech patterns without giving a good supply of various examples.
They can't have good crops without cultivating soil.

3. His clothes made him *hard to recognize*.

Lots of mistakes made his speech difficult to follow.
There was something in Bosinney's appearance that made him easy to recognize.
Her shallow-mindedness makes her dull to speak to.
They found it impossible to supply the factory with raw cotton.
We found it hard to make up our minds about choosing a place for rest.

4. These letters are *hardly worth the paper* they are written on.

The problem is hardly worth the trouble taken. The picture is of little value, it is hardly worth the money paid.
The experiment is hardly worth the time you've spent on it. The incident is hardly worth all this excitement. The soil was hardly worth the toil.

EXERCISES

I. Change the sentences, using the patterns:

P a t t e r n 1 : 1. The explorers could not reach the southern boundaries of the desert because of the scorching heat and lack of fresh water. 2. The day was foggy; the fishermen could not see the coast-line. 3. It's wet outdoors. Put on my raincoat, it'll save you for a while. 4. He couldn't take part in the conference because he was ill. 5. She could not make a good speech because of her poor knowledge of English.

P a t t e r n 2 : 1. Amy did not say a word and left the room. 2. You can hardly realize what an ocean-going ship is if you haven't been inside. 3. They will not come to see us if they are not invited. 4. He could listen to long verses in Latin, though he did not understand a word. 5. He would mark rhythm with his right foot, though he never realized what he was doing.

P a t t e r n 3 : 1. Owing to the smallness of our boat it was easy to navigate in such shallow waters. 2. It was impossible to move on because of the rainy season in the tropics. 3. We could hardly recognize the place after the hurricane. 4. It was easy to change our plans owing to his quick arrival. 5. I could not recognize your sister because of her new hairdo.

P a t t e r n 4 : 1. I don't think you are right taking so much trouble over the problem. 2. That sacrifice of his was almost useless. Just to think of all the efforts made! 3. What's the fare? I'm afraid it is more expensive than your luggage. 4. She had made a long way to come there, but the conference was of little value to her. 5. The manuscript turned out to be a variant of the original. I was sorry I wasted so much time translating it.

II. Complete the following sentences, using the patterns. Make use of the words and phrases in brackets:

Pattern 1: 1. Various reasons ... (to do optional subjects). 2. Her illness ... (to qualify for this post). 3. My neighbour's silly remarks ... (to enjoy the performance). 4. His advice ... (to get into trouble). 5. The windy weather ... (to take us for a drive).

Pattern 2: 1. You can't leave Great Britain ... (to see the Lake District). 2. She will not take any medicine ... (to consult a doctor). 3. You shouldn't leave ... (to have a snack). 4. She can't speak about the news ... (to get excited). 5. You won't be able to pass your exam ... (to work hard).

Pattern 3: 1. Her manners ... (unpleasant to deal with). 2. Lack of rainfalls... (difficult to plough). 3. Likeness of their names ... (easy to remember). 4. I don't find it... (to bother him). 5. We find it... (to make use of tape-recording).

Pattern 4: 1. The picture is of little value, it... (money). 2. The results of the expedition ... (efforts). 3. The trip is ... (trouble). 4. The decorations are ... (time). 5. The victory was ... (sacrifice). 6. The medicine is ... (money).

III. Translate the following sentences into English. Use the patterns:

Pattern 1.

1. Luați acest medicament, el va preveni răceala.
2. Ceva l-a împiedicat pe Tom să-i spună lui Becky că în peșteră el l-a văzut pe indianul Joc.
3. Ce v-a împiedicat să beneficiați de această posibilitate?
4. Ea povestea istorioare amuzante pentru a-l împiedica pe băiat să plângă.
5. Frank înțelegea că doar acțiunile întreprinse rapid îl vor salva de ruinare.

Pattern 2:

1. Molly a părăsit orașul, fără a spune nimănui despre suspiciunile sale.
2. Gert a întrebat ce drept avea Lenny să facă planuri, fără a se consulta cu el.
3. Fără a-l, privi Gert i-a spus: „Poți să pleci”.
4. Fără a spune nimic, Lenny a plecat.

Pattern 3:

1. Numărul mare de termeni speciali fac raportul lui greu de înțeles.
2. Grijile și neliniștile îl făceau greu de recunoscut
3. Metaforele elocvente făceau ca exemplele sale să fie ușor de memorizat.
4. Toți consideră ca el este ușor de lucrat.
5. Eu cred că cu fratele tău mai mare este plăcut să discuți.

Pattern 4:

1. Nu cred că acest timbru merită banii pe care i-ați plătit pentru el.
2. Afacerea nu merită bătaie de cap.
3. Ambalajul este mai scump decât marfa.
4. E puțin probabil că această călătorie merită timpul pierdut.
5. James Forsite considera că aerul curat nu merită banii plătiți pentru vilele în afara orașului.

IV. Respond to the following statements, using the patterns. (Make use of the conversational formulas given in the Reminder.):

A. 1. Alexander Popov was unable to perfect his invention because of the lack of money. 2. Little David was afraid of the Murdstones, he could not read his lesson well in their presence. 3. Lanny realized that Mabel might get into trouble. He wanted to save his sister. 4. You can't possibly start on a sea voyage if the weather report is unfavourable.

B. 1. You must see the Lake District with your own eyes to be able to appreciate its beauty. 2. My uncle dislikes Mary though he has never seen her. 3. Passengers should not be reminded to pay their fares. 4. I hope, you will translate all these sentences and never consult a dictionary.

C. 1. There was something strange about the Gadfly's manner of speaking. 2. Latin grammar is logical, that's why it is easy to understand. 3. Byron's verses are well-rhymed, you can learn them by heart quite easily. 4. If you know Swedish you'll find little difficulty in understanding

Norwegian because these languages are of common origin.

Reminder: *Just so. Quite so. I quite agree here. Naturally. Certainly. Sure. I think so. Looks like that. I disagree with you. You are wrong. You are mistaken. There's something in what you say, but... . Certainly not. Impossible! It's unfair. It's unjust.*

V. Think of short situations in which you can use these patterns.

TEXT. SEEING PEOPLE OFF

By Max Beerbohm¹⁸

On a cold grey morning of last week I duly turned up at Euston¹⁹ to see off an old friend who was starting for America.

Overnight we had given a farewell dinner, in which sadness was well mingled with festivity.

And now, here we were, stiff and self-conscious on the platform; and framed in the window of the railway-carriage, was the face of our friend; but it was as the face of a stranger — a stranger anxious to please, an appealing stranger, an awkward stranger.

"Have you got everything?" asked one of us, breaking the silence.

"Yes, everything," said our friend, with a pleasant nod.

There was a long pause.

One of us, with a nod and a forced smile at the traveller, said:

"Well"

The nod, the smile, and the unmeaning monosyllable were returned conscientiously.

Another pause was broken by one of us with a fit of coughing. It was an obviously assumed fit, but it served to pass the time. There was no sign of the train's departure.

A middle-aged man was talking earnestly to a young lady at the next window but one to ours. His fine profile was vaguely familiar to me. The young lady was evidently American, and he was evidently English; otherwise I should have guessed from his impressive air that he was her father.

In a flash I remembered. The man was Hubert Le Ros. But how he changed since last I saw him! That was seven or eight years ago, in the Strand. He was then (as usual) out of engagement, and borrowed half-a-crown. It seemed a privilege to lend anything to him. He was always magnetic. And why his magnetism had never made him successful on the London stage was always a mystery to me. He was an excellent actor.

It was strange to see him, after all these years here on the platform of Euston, looking so prosperous and solid. It was not only the flesh he had put on, but also the clothes, that made him hard to recognize. He looked like a banker. Anyone would have been proud to be seen off by him.

"Stand back, please!"

The train was about to start and I waved farewell to my friend. Le Ros did not stand back. He stood clasping in both hands the hands of the young American.

"Stand back, sir. please!"

He obeyed, but quickly darted forward again to whisper some final word. I think there were tears in her eyes. There certainly were tears in his when, at length, having watched the train out of sight, he turned round.

He seemed, nevertheless, delighted to see me. He asked me where I had been hiding all these years: and simultaneously repaid me the half-crown as though it had been borrowed yesterday. He linked his arm in mine, and walked me slowly along the platform, saying with what pleasure he read my dramatic criticism every Saturday. I told him, in return, how much he was missed on the stage.

"Ah, yes," he said, "I never act on the stage nowadays."

He laid some emphasis on the word "stage," and I asked him where, then, he did act.

"On the platform," he answered.

"You mean," said I, "that you recite at concerts?"

¹⁸ **Max Beerbohm** (1872-1956): an English essayist, critic and caricaturist

¹⁹ **Euston**: a railway-station in London

He smiled.

"This," he whispered, striking his stick on the ground, "is the platform I mean."

"I suppose," he said presently, giving me a light for the cigar which he had offered me, "you have been seeing a friend off?"

He asked me what I supposed he had been doing. I said that I had watched him doing the same thing.

"No," he said gravely. "That lady was not a friend of mine. I met her for the first time this morning, less than half an hour ago, here," and again he struck the platform with his stick.

I confessed that I was bewildered. He smiled.

"You may," he said, "have heard of the Anglo-American Social Bureau."

I had not. He explained to me that of the thousands of Americans who pass through England there are many hundreds who have no English friends. In the old days they used to bring letters of introduction. But the English are so inhospitable that these letters are hardly worth the paper they are written on.

"Americans are a sociable people, and most of them have plenty of money to spend. The AA.S.B. supplies them with English friends. Fifty per cent of the fees is paid over to the friend. The other fifty is retained by the AA.S.B. I am not, alas, a director. If I were, I should be a very rich man indeed. I am only an employee. But even so I do very well. I am one of the seers-off."

I asked for enlightenment.

"Many Americans," he said, "cannot afford to keep friends in England. But they can all afford to be seen off. The fee is only five pounds (twenty-five dollars) for a single traveller; and eight pounds (forty dollars) for a party of two or more. They send that in to the Bureau, giving the date of their departure, and a description by which the seer-off can identify them on the platform. And then — well, then they are seen off."

"But is it worth it?" I exclaimed,

"Of course it is worth it," said Le Ros. "It prevents them from feeling out of it. It earns them the respect of the guard. It saves them from being despised by their fellow-passengers — the people who are going to be on the boat. Besides, it is a great pleasure in itself. You saw me seeing that young lady off. Didn't you think I did it beautifully?"

"Beautifully," I admitted. "I envied you. There was I —"

"Yes, I can imagine. There were you, shuffling from foot to foot, staring blankly at your friend, trying to make conversation, I know. That's how I used to be myself, before I studied, and went into the thing professionally, I don't say I am perfect yet. A railway-station is the most difficult of all places to act in, as you discovered for yourself."

"But," I said, "I wasn't trying to act. I really felt."

"So did I, my boy," said Le Ros. "You can't act without feeling. Didn't you see those tears in my eyes when the train started? I hadn't forced them. I tell you I was moved. *So* were you, I dare say. But you couldn't have pumped up a tear to prove it. You can't express your feeling. In other words, you can't act. At any rate," he added kindly, "not in a railway-station."

"Teach me!" I cried.

He looked thoughtfully at me,

"Weil," he said at length, "the seeing-off season is practically over. Yes, I'll give you a course, I have a good many pupils on hand already; but yes," he said, consulting an ornate note-book, "I could give you an hour on Tuesdays and Fridays,"

His terms, I confess, are rather high. But I do not grudge the investment.

VOCABULARY NOTES

1. **serve** *vt/i* 1. _____, *e.g.* No man can serve two masters. He serves as gardener (*no article!*). He served three years in the army (navy). These shoes have served me two years. A wooden box served as a table,

2. _____, *e.g.* The waiter served the soup, Dinner is served,

3. _____, *e.g.* There was no one in the shop to serve me.

to serve smb. right, *e.g.* It serves you right for having disobeyed me.

service *n* 1. _____, *e.g.* He was in active service during the war. He has been in the

Diplomatic Service for three years.

2. _____, *e.g.* The meals at this restaurant are good but the service is poor. The train service is good here.

3. _____, _____, *e.g.* She no longer needs the services of a doctor. My room is at your service.

servant *n* _____, _____

2. familiar *adj* 1. _____, _____, *as* a familiar voice (face, name, scene, handwriting, song, melody, tune, scent, smell, etc.)

to be familiar to smb., to be familiar with smth., *e.g.* You should be familiar with the facts before you start investigation. He is familiar with many languages. Her face seems familiar to me.

2. _____, _____, *e.g.* Are you on familiar terms with him? Don't be too familiar with him, he's rather a dishonest man.

3. _____, *e.g.* Don't you think he is a bit too familiar with her?

familiarity *n* _____, _____

3. impress *vt* _____, _____; **to impress smb.**, *e.g.* This book did not impress me at all. I was greatly (deeply) impressed by his acting. What impressed you most in the play?

impression *n* _____; **to make (produce) an impression on smb., to leave an impression on smb.**, *e, g.* His speech made a strong impression on the audience. Punishment seemed to make little impression on the child. Tell us about your impressions of England. The group left a good (poor, favourable) impression on the examiner.

impressive *adj* _____ (_____) _____, *as* an impressive ceremony (sight, scene, person, gesture, etc.), *e.g.* The scene was quite impressive.

4. obey *vt/i* _____, _____, _____, *e.g.* Soldiers must obey orders. Children must obey grown-ups. *But* _____ — **to follow one's advice**

Ant. to disobey

obedience *n* _____, _____, _____, *e.g.* Parents demand obedience from their children.

Ant. disobedience

obedient *adj* _____, _____, *e.g.* He is an obedient boy. The children have been obedient today.

Ant. disobedient, naughty [of a child]

5. light *n* _____, _____, *as* sunlight, daylight, moonlight, gas light, electric light, *e.g.* The sun gives light to the earth. I got up before light. The light began to fail. Lights were burning in every room. Bring a light quickly! We saw the lights of the city. Look at the matter in the right light.

Ant darkness

by the light of smth. _____.

to stand in smb.'s light _____; (*fig*) _____

_____;
to throw (shed) light on smth. _____ *e.g.* These facts shed (a) new light on the matter.

to put (switch, turn) on (off) the light _____ (_____) _____

to give smb. a light _____, *e. ð.* Give me a light, please.

to come to light _____, _____, *e.g.* New evidence has recently come to light.

Light at the end of the tunnel _____, *e.g.* As the exams approached, she felt that at last she could see the light at the end of the tunnel.

light *adj* _____, *as* a light room, a light day; light hair, a light complexion; light brown (blue, green, grey, etc.)

to get light _____, *e.g.* It gets light very early these summer mornings.

light (lit or lighted) *vt/i* 1. _____, *as* to light a lamp (a candle, a fire), *e.g.* He lit a lamp. Please light the stove.

to light a cigarette _____

Ant. turn off (the gas), **blow out** (a candle), **put out** (a fire)

2. _____ (**up**), *e.g.* The streets were brightly lit up. The room was lighted by six windows. Our houses are lighted by electricity. The burning building lit up the whole district. The rising sun lit up the mountain tops.

sunlit, starlit (night, sky), moonlit *adj*

6. prevent *vt* _____, _____, _____; **to prevent smb. from (doing) smth., to prevent smth.**, *e.g.* Rain prevented the game. I'll meet you at six if nothing prevents. Illness prevented him from doing the work. How-can you prevent it from happening? Something prevented him from coming (prevented his coming).

prevention *n* _____; *Proverb*: Prevention is better than cure.

7. earn *vt* 1. _____, *e.g.* He earns a good wage because he works for a fair employer.

to earn one's living _____, *e.g.* She earned her living by sewing.

2. _____, *e.g.* His first book earned him the fame of a novelist. The teacher told her pupils that they had earned a holiday. Her good work earned her the respect of her colleagues.

earnings *n pl* _____, *e.g.* He has spent all his earnings.

8. do (did, done) *vt/i* 1. _____, _____, _____, *as* to do one's work, duty, shopping, morning exercises

e.g. You did well (wrong) to refuse. Having nothing better to do I went for a walk. There's nothing to be done now. No sooner said than done. Well begun is half done.

to do a sum _____

to do one's best _____, *e.g.* I must do my best to help him,

2. _____: **to do good, to do harm**, *e.g.* This medicine won't do you any good. His holiday has done him a world (a lot, a great deal) of good. It will do you more harm than good.

3. _____, *as* to do one's hair (room, bed, etc.), *e.g.* I like the way she does her hair. Will you do the beds while I do the window?

4. _____, *e.g.* Did you do the British Museum when you were in London? We often see foreigners in Moscow doing the sights.

5. _____, _____: **that will (won't) do**, *e.g.* It won't do to play all day. The room will do us quite well. It won't do to sit up so late. This sort of work won't do for him. Will this sheet of paper do?

6. _____, _____, *e.g.* Le Ros did well in the Bureau. Everything in the garden is doing splendidly. She is doing very well at school.

to do away with smth., *e.g.* Smoking should be done away with.

to have to do with smb. (smth.), *e.g.* He has to do with all sorts of people. We have to do with facts, not theories.

to have smth. (nothing, not much, little, etc.) to do with smb. (smth.), *e.g.* I advise you to have nothing to do with him. What have I to do with it?

NOTES ON STYLE

1. There are two main characters in this story: Le Ros and the **n a r r a t o r**, *i. e.* the person telling the story (also called "the I of the story"). The narrator is an assumed personality and should by no means be confused with the author of the story. It would be as naive to associate the narrator of this story with Max Beerbohm as to associate the boy on whose behalf "How We Kept Mother's Day" is told with Stephen Leacock. The character of the narrator is frequently introduced in fiction. It is a stylistic device, especially favoured by short-story authors (see "A Day's Wait" by Hemingway or "A Friend in Need" by W. S. Maugham), which helps the reader to look at the described events as if "from within".

2. **I n v e r s i o n** (change of the usual order of words) may be used for stylistic purposes either to focus the reader's attention on a certain part of the sentence or to achieve an emotional effect, *e.g.* ... and framed in the window of the railway-carriage, was the face of our friend...

3. **R e p e t i t i o n** is another stylistic device used for the purposes of emphasis. It may consist in repeating only one word, so that with each repetition the emotional tension increases, *e.g.* ... but it was as the face of a stranger — a stranger anxious to please, an appealing stranger, an awkward stranger.

The repetition of the same syntactical pattern twice or several times is called *syntactical parallelism*, e.g. It prevents them from feeling out of it. It earns them the respect of the guard. It saves them from being despised by their fellow-passengers.

ESSENTIAL VOCABULARY (I)

Words

banker <i>n</i>	final <i>adj</i>	obedience <i>n</i>
bureau <i>n</i>	guess <i>v</i>	obedient <i>adj</i>
departure <i>n</i>	impress <i>v</i>	obey <i>v</i>
disobedient <i>adj</i>	impressive <i>adj</i>	platform <i>n</i>
earn <i>v</i>	light <i>v</i>	prevent <i>v</i>
envy <i>v</i>	move <i>v</i>	serve <i>v</i>
familiar <i>adj</i>	mystery <i>n</i>	service <i>n</i>
fellow-passenger <i>n</i>		sociable <i>adj</i>

Word Combinations

to see smb. off	to wave farewell to smb.
to break the silence	to shuffle from foot to foot
to pass the time	to make (leave, produce)
to be familiar with smth. (to smb.)	an impression on smb.
in the old days (in the olden days)	to put out the light
a letter of introduction	to serve smb. right for...
to earn one's living	

EXERCISES

1. Read the text and explain the following points (A. Grammar, B. Word usage, C. Style):

A. 1. Explain the use of tenses in: a) the second sentence of the text; b) the following sentence: "A middle-aged man was talking earnestly to a young lady..."

2. Point out sentences in which oblique moods are used and explain the meaning conveyed by the form of the verb in each case.

3. Comment on the use of the auxiliary *did* in "he did act".

4. Why is the indefinite article used before the word *director* in "I am not, alas, a director"?

B. 1. Explain the meaning of "the next window but one". (Make up sentences of your own with the pattern "the next ... but one".)

2. Find a pair of antonyms in the passage beginning with "In a flash" and explain their meanings. Use them in sentences of your own.

3. What is the meaning of the word *platform* in the following fragment: ... "On the platform," he answered. "You mean," said I, "that you recite at concerts?"

4. Comment on the meaning of *keep* in "Many Americans ... cannot afford to keep friends in England" (*cf.*: *to keep dogs, horses, to keep a cat, a canary*, etc.). What is the effect achieved by the unusual word combination *to keep friends* and by the whole sentence ("Many Americans cannot afford to keep friends in England", i. e. some of them can and probably do)?

5. How do you understand the words *feeling out of it* in "It prevents them from feeling out of it"?

C. 1. a) What is the author's purpose in using inversion in: "framed in the window ... was the face of our friend"? b) Why is the word *stranger* repeated four times in the second part of the same sentence? What is the effect achieved by the repetition?

2. What is the effect achieved by the syntactical parallelism in the passage beginning with "Of course it is worth it"? ("It prevents them...", "It earns them...", "It saves them...")

3. Point out passages bearing touches of humour. Does the author present the character of Le Ros seriously or humorously? (ironically? satirically? mockingly?) Illustrate your answer by sentences from the story.

II. Answer the questions. Argue your answers:

1. Where is the scene laid in the story? 2. How did the seers-off feel and why? What were they doing to pass the time? 3. What made the narrator of the story think that the man who was seeing off a young lady was not her father? 4. Who was the man? Under what circumstances had the narrator met him before? What made him hard to recognize? 5. What made the narrator ask Le Ros where he acted? 6. Why did the answer make him think that Le Ros recited at concerts? 7. Why was he bewildered when Le Ros said he had first met the young lady he was seeing off less than half an hour before? 8. What can you say about the activities of the Anglo-American Social Bureau? 9. How can you explain Le Ros's success as an employee of the Bureau? 10. How did, in Le Ros's opinion, the seeing-off ceremony help Americans? Do you think it was a good idea? 11. What is the implication of the word *afford* applied to friends? Can friends really be *afforded* or *not afforded*? 12. Did Le Ros take seriously his job and himself in the role of a professional seer-off? How does it characterize him? 13. What is the author's (not the narrator's!) attitude to Le Ros? What is the author's irony directed against?

III. Study Vocabulary Notes, translate the illustrative examples and a) give synonyms to:

naughty *adj*, good *adj* (*about a child*), put an end to;

b) give antonyms to

familiar *adj*, obey *v*, departure *n*, light *n*, light *v*;

c) give derivatives to:

press, serve, prevent, earn, obey, familiar.

IV. Fill in appropriate words (see Essential Vocabulary (I) list):

1. He advised Frank, "You'll do better if you stay at school until seventeen. It can't do you any... ." 2. At the age of thirteen Frank Cowperwood was able ... a little money now and then. 3. The auctioneer noticed Frank and was... by the solidity of the boy's expression. 4. After his lonely dinner Soames ... his cigar and walked out again. 5. Jim... the captain's order to ride for Doctor Livesey at once. 6. No one could... Captain Flint's orders. 7. They could not many till Salvatore had done his military 8. I knew that his heart was ... by the beauty and the vasmess and the stillness. 9. I shall choose the job I am most... with. 10. The miller was counting over bis money by the ... of a candle. 11. "I'm at your..." means "I'm ready to ... your commands". 12. He was peering into the darkness ... by a single candle. 13. "Why don't you go Into the country?" repeated June. "It would ... you a lot.....!" 14. They were at their little table in the room, where Carrie occasionally ... a meal. 15. When the boy was with us he was friendly and....

V. Express in one word (see Text seven and Vocabulary Notes):

a payment made in return for one's work, coming last at the end of smth., to do what one is told, the effect produced on the mind or feelings, a side view of the human face, pale in colour, to bring food and put it on the table, something strange or secret, fond of society.

VI. The following statements are not true to fact Correct them, using the conversational formulas given in the Reminder:

E x a m p l e :

The author turned up at Euston to meet a friend of his.

— Oh, no, he didn't. He turned up at Euston to see his friend off.

1. The seers-off felt quite at ease on the platform. 2. No one tried to break the silence on the platform. 3. The fit of coughing helped the situation. 4. There was every sign of the train's immediate departure when they came to the platform. 5. The face of Le Ros didn't seem familiar to the narrator. 6. Le Ros was very sorry to see the narrator. 7. Le Ros said he worked on the stage. 8. Le Ros said he was a director of the Anglo-American Social Bureau. 9. The narrator fully understood why Le Ros had been unsuccessful on the stage. 10. Le Ros explained that all the fees were paid over to the employees. 11. Le Ros looked like a beggar when the narrator saw him on the platform. 12. The narrator didn't envy Le Ros. 13. Le Ros said that one can act without feeling. 14. There were no signs of Le Ros being moved when he saw the young American off. 15. The narrator was not moved when seeing his friend off. 16. The narrator

wanted Le Ros to teach him to conceal his feelings.

R e m i n d e r: I'm afraid I don't agree. I think you're mistaken (there). I don't think you are right. I see what you mean, but... I'm not so sure. On the contrary! You can't be serious! I doubt it. I disagree with you. I shouldn't say so. I object to it. Far from it. Surely not. Nothing of the sort! Just the other way round!

VII. Insert prepositions where necessary:

1. I saw the mysterious stranger ... the morning. 2. I met her ... the first time ... a warm sunny morning ... last spring. 3. I recognized her face ... the window. 4. I saw no sign ... envy ... her eyes. 5. Did you confess ... anything ... return? 6. Wait... me ... platform No. 3 ... the St. Petersburg railway-station ... half past ten. 7. What have you got ... your hand? 8. I never acted ... the stage. 9. She smiled ... her fellow-passengers. 10. I heard him recite ... a concert ... last week. 11. Talk ... her ... the fee. 12. He struck the table ... his hand. 13. Did they supply you ... everything? 14. I recognized her ... your description. 15. Just a minute. I shall consult... the timetable. 16. What prevented you ... confessing ... everything? 17. The situation is very awkward, but I think I can help ... it. 18. ... other words you haven't obeyed ... my instructions. 19. They ran ... carriage ... carriage ... the platform. 20. He said it... a fit... anger. 21. She nodded ... me ... a grave air. 22. It's a mystery ... me. 23. I wasn't satisfied ... her vague answer. 24. I can't tell you how we all miss ... you. 25. I can't do ... this text-book. 26. I can hardly see anything ... this light. 27. Do you think I can do my lessons when you are standing ... the light? 28. Has he many pupils ... hand?

VIII. Translate these sentences into Romanian:

1. Sitting at her bureau she gazed at the familiar objects around her. 2. You've done me a great service. How shall I ever be able to repay you for your kindness? 3. It will never do to obey your every impulse. 4. In this town you'll never find a nursery-maid for love or money. People here have lost taste for domestic service. 5. In his handsomeness and assurance Charles Ivory was dramatically impressive. 6. It was only two weeks later that Frank took his departure from Waterman and Company. 7. By this time Silver had adopted quite a friendly and familiar tone. 8. That was how he always remembered her afterwards: a slender girl waving farewell to him from the sunlit porch.

IX. Try your Hand at teaching.

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

Mary was an excellent pupil from the first day she entered school. She was known to all the teachers as "the exceptionally bright girl." She was the envy of many children who openly admitted that they would like to be like her. At home, she was placed on a pedestal," nothing was ever denied to her. The children expected and accepted that Mary's work was always perfect. One can imagine the shock everyone experienced when one day Mary flew into a rage when she missed three words in a spelling test, and her results were worse than some others'. First Mary tore up her paper, then she proceeded to tear up her spelling book. She screamed that the others cheated, that she was always the best and always will be.

X. a) Retell the text: 1) in the third person; 2) as if you were the narrator's friend who was leaving for America; 3) as if you were the young American lady; 4) as if you were Le Ros.

b) Give a summary of the story.

XI. Translate these sentences into English:

1. Ceva m-a împiedicat să merg la cina de rămas bun.
2. Fața tovarășului meu de călătorie îmi părea cunoscută, se pare că eu undeva îl văzusem mai înainte.
3. Articolele sale critice au un mare folos pentru scriitorii începători.
4. Scrisoarea de recomandare nu a făcut nici o impresie asupra directorului.

5. El singur își câștigă existența de la vârsta de 16 ani.
6. Eu am făcut tot ce-mi era posibil, ca să-l împiedic să plece.
7. Nu citi la lumina lumânării, este foarte dăunător pentru ochi.
8. Biroul de informații se află peste două case de aici.
9. El este o persoană foarte sociabilă.
10. Fiindcă astăzi nu ai fost ascultător, nu vei primi înghețată la desert.
11. Nu îngrădi lumina, nu pot să descifrez ce este scris aici.
12. Pe timpuri străzile Moscovei erau luminate cu gaz.
13. Nu-i invidiați venitul: dacă și voi veți lucra tot atât cât lucrează el, nu veți câștiga mai puțin.
14. Am fost mișcați de discursul său de rămas bun.

XII. Act out the scene:

"Where are you for?" the train conductor asked an old lady.

"You're very impertinent," snapped the old lady. "What business is it of yours where I am going? But if you must know, I am bound for Boston."

The conductor obligingly picked up her three bags, found her a seat in the Boston train and put the bags on the rack. As he left the carriage, the old lady leaned out of the window and cackled at him. "I guess I fooled you, you impertinent young man. I'm really going to Buffalo."

XIII. Go over the text of Unit 7 again to discuss the following in class. Let someone agree or disagree and express their own opinion (see the Prompts suggested):

1. What kind of man is described in the character of Le Ros? Do you consider the character true to life or is it exaggerated? Which method of characterization does the author use, direct or indirect? (Prove your point.) 2. Is the story just an amusing anecdote or does it contain elements of social satire? (Prove your point) 3. Which lines and passages bear touches of humour? What type of humour prevails in the story? Compare the story with "How We Kept Mother's Day." Which of the two do you consider more amusing and why? Which is more true to life? Which raises more important problems? 4. What can you say about the language of the story? (Touch on: a) selection of words, b) syntax.)

Prompts: *true enough; absolutely/exactly/quite; I couldn't agree more; yes, but surely you don't think; yes, but on the other hand; as I see it, in my view (opinion); personally I believe (I feel); I'd just like to say, the way I see it; if you ask me: it's like this; oh, surely not, I'd rather not say anything about.*

PART II

TOPIC: TRAVELLING

TEXT A. DIFFERENT MEANS OF TRAVEL .

A l e x : Personally I hate seeing people off. I prefer being seen off myself. I'm extremely fond of travelling and feel terribly envious of any friend who is going anywhere. I can't help feeling I should so much like to be in his place.

B e r t : But what method of travelling do you prefer?

A.: For me there is nothing like travel by air; it is more comfortable, more convenient and of course far quicker than any other method. There is none of the dust and dirt of a railway or car journey, none of the trouble of changing from train to steamer and then to another train. Besides, flying is a thrilling thing. Don't you agree?

B.: I think I should like to say a word or two for trains. With a train you have speed, comfort and pleasure combined. From the comfortable corner seat of a railway carriage you have a splendid view of the whole countryside. If you are hungry, you can have a meal in the dining-car; and if the journey is a long one you can have a wonderful bed in a sleeper. Besides, do you

know any place that's more interesting than a big railway-station? There is the movement, the excitement, the gaiety of people going away or waiting to meet friends. There are the shouts of the porters as they pull luggage along the platforms to the waiting trains, the crowd at the booking-office getting tickets, the hungry and thirsty ones hurrying to the refreshment rooms before the train starts. No, really! Do you know a more exciting place than a big railway-station?

C e c i l : I do.

A.: And that is?

C: A big sea port, For me there is no travel so fine as by boat. I love to feel the deck of the boat under my feet, to see the rise and fall of the waves, to feel the fresh sea wind blowing in my face and hear the cry of the sea-gulls. And what excitement, too, there is in coming into the harbour and seeing round us all the ships, steamers, cargo-ships, sailing ships, rowing boats.

A.: Well, I suppose that's all right for those that like it, but not for me. I'm always seasick, especially when the sea is a little bit rough.

B.: I've heard that a good cure for seasickness is a small piece of dry bread.

A.: Maybe; but I think a better cure is a large piece of dry land.

D a v i d : Well, you may say what you like about aeroplane flights, sea voyages, railway journeys or tours by car, but give me a walking tour any time. What does the motorist see of the country? But the walker leaves the dull broad highway and goes along little winding lanes where cars can't go. He takes mountain paths through the heather, he wanders by the side of quiet lakes and through the shade of woods. He sees the real country, the wild flowers, the young birds in their nests, the deer in the forest; he feels the quietness and calm of nature.

And besides, you are saving your railway fare travelling on foot No one can deny that walking is the cheapest method of travelling,

So I say: a walking tour for me.

(From "Essential English for Foreign Students" by C. E. Eckersley, Book 4, Lnd., 1955)



TEXT B. AT THE STATION

F.: Well, here we are at last! When I get into the boat-train,²⁰ I feel that holidays have already begun. Have you got the tickets, Jan?

J.: Yes, here they are. I booked seats for you and me; trains are usually crowded at this time. We have numbers A 26 and A 30; two corner-seats in a non-smoker, one seat facing the engine, one back to the engine. Is that all right?

F.: That's very good, Jan. I don't like going a long journey in a smoker. May I sit facing the engine?

J.: Of course! You can take whichever seat you like. As a matter of fact, I really prefer sitting with my back to the engine. Here's our carriage, A, and here's our compartment. You can get into the train now.

F.: Lucy, won't you come into the carriage with me? You will be wanner inside.

L.: Thanks, I will.

J.: I'll go and see that our luggage has been put into the guard's van, and I'll book two seats in the restaurant car for lunch. I'll get some newspapers at the bookstall and some chocolate on my way back. (*He goes away.*)

L.: Jan is a good fellow for getting things done, isn't he?

²⁰ **boat-train:** the train that takes passengers to a ship

F.: He is. I don't know anyone better. I'm very glad he is coming with me. I know that I shall have a very comfortable journey. Jan will see to everything — find the seats on the train, see that my luggage is all right, and get it through the customs. I shan't have to do anything at all except sit back and enjoy the journey.

(from "Essential English for Foreign Students" by C. E. Eckersley, Book 2. Lnd., 1977)

TEXT C. A VOYAGE ROUND EUROPE

L.: Hello, Anne. Are you back from your holidays already? Ooo, you're lovely and brown! Where have you been?

A.: Oh, I've had a fantastic time! I've just been on a cruise round Europe with my Dad.

L.: Oh, you lucky thing! You must have seen so many interesting places. Where did you sail from?

A.: Well, we left from Odessa...

L.: Did you call at any European ports?

A.: Yes. Quite a lot. We went ashore at each one and went on some really interesting trips sightseeing.

L.: Did you go by train or did you hire a car?

A.: No, we went by coach.²¹ Now I can say I've seen Rome, London, Paris and Athens.

L.: Ooo, I'm so envious. Were you ever seasick?

A.: Only a little, I was fine, until two days after Gibraltar, The sea suddenly became very rough, and I had to stay in my cabin.

L.: What a shame. But was your father all right?

A.: Yes, he was fine all the time. He's never seasick,

L.: Did you go ashore when you reached Spain?

A.: No, we only saw the coast-line from the deck. It didn't really look very inviting, a bit bare and monotonous, in fact.

L.: And did you go for a swim in the Mediterranean?

A.: Yes, and in the Atlantic Ocean too. There are some beautiful beaches on the west coast of France, It's so nice to have a swim there.

L.: Well, I'm glad you've had such a lovely time!

Memory Work

From a Railway Carriage

Faster than fairies, faster than witches,
Bridges and houses, hedges and ditches;
And charging along like troops in a battle,
All through the meadows, the horses and cattle;
All of the sights of the hill and the plain
Fly as thick as driving rain;
And ever again, in the wink of an eye,
Painted stations whistle by.

Here is a child who clammers and scrambles,
All by himself and gathering brambles;
Here is a tramp who stands and gazes;
And there's the green for stringing the daisies!
Here is a cart run away in the road,
Lumping along with man and load;
And here is a mill and there's a river;
Each a glimpse and gone for ever!

Robert L. Stevenson

²¹ **coach:** a long-distance bus

NOTES ON SYNONYMS

The act of travelling can be described by a number of synonyms which differ by various implications (see Notes on Synonyms, p. 18). They all describe the act of going from one place to another (that is why they are synonyms), but differ by the length of time taken by that act, by its purpose, destination or by the method of travelling.

travel *n*: the act of travelling, esp. a long one in distant or foreign places, either for the purpose of discovering something new or in search of pleasure and adventure. (Freq. *in the plural.*); *e.g.* He is writing a book about his travels in Africa.

journey *n*: the act of going from one place to another, usually taking a rather long time; *e.g.* It's a three days' journey by train. You'll have to make the journey alone. Going on a journey is always exciting.

voyage *n*: a rather long journey, esp. by water or air; *e.g.* I'd love to go on a voyage, would you? The idea of an Atlantic voyage terrified her: she was sure to be seasick all the time.

trip *n*: a journey, an excursion, freq. a brief one, made by land or water; *e.g.* Did you enjoy your week-end trip to the seaside?

tour *n*: a journey in which a short stay is made at a number of places (usu. with the view of sightseeing), the traveller finally returning to the place from which he had started; *e.g.* On our Southern-England tour we visited Windsor, Oxford, Cambridge, Stratford-on-Avon and then came back to London.

cruise *n* [kni:z]: a sea voyage from port to port, esp. a pleasure trip; *e.g.* The Mediterranean cruise promised many interesting impressions.

hitch-hiking *n*: travelling by getting free rides in passing automobiles and walking between rides; *e.g.* Hitch-hiking is a comparatively new way of travelling which gives one a chance to see much without spending anything.

ESSENTIAL VOCABULARY (II)

Words

booking-office <i>n</i>	journey <i>n</i>	smoker
cabin <i>n</i>	hitch-hiking <i>n</i>	(smoking-car) <i>n</i>
cargo-ship <i>n</i>	luggage <i>n</i>	speed <i>n</i>
cruise <i>n</i>	luggage-van <i>n</i>	steamer <i>n</i>
deck <i>n</i>	porter <i>n</i>	tour <i>n</i>
dining-car <i>n</i>	rough <i>adj</i>	travel <i>n</i>
engine <i>n</i>	sail <i>v</i>	trip <i>n</i>
fare <i>n</i>	sea-gull <i>n</i>	voyage <i>n</i>
flight <i>n</i>	seasickness <i>n</i>	walker <i>n</i>
guide <i>n</i>	sleeper (sleeping-car) <i>n</i>	wave <i>n</i>

Word Combinations

to go on a journey, trip, voyage, a package tour	to travel second/standard class
to travel by air (train, boat, cruiser, liner, etc.)	to call at a port
to change from train to boat, (cruiser, liner)	to go ashore
(But: to change for a boat. <i>Also</i> : Where do I change for Paris?)	bad (good) sailor
to be seasick, to be travelsick (in any kind of transport)	to make a trip, journey on deck
single ticket	on shore
return ticket (return berth)	to look inviting
to travel/go first class	to be due at (a place)
	direct/through train
	you can't beat the train a home lover/stay-at-home/ a home-stay type

EXERCISES

I. Answer the questions. Be careful to argue your case well:

1. What means of travel do you know? 2. Why are many people fond of travelling? 3. Why do some people like travelling by train? 4. Do you like travelling by train? What makes you like/dislike it? 5. What are the advantages of a sea-voyage? 6. What are the advantages of hitch-hiking? 7. What kind of people usually object to travelling by sea? 8. What are the advantages and disadvantages of travelling by air? Have you ever travelled by air? How do you like it? 9. What do you think about walking tours? 10. What is, in your opinion, the most enjoyable means of travel? 11. What way of travelling affords most comfort for elderly people? (Give your reasons.) 12. Do you think travel helps a person to become wiser?

II. Fill in appropriate words (consult the list of synonyms):

I. I'd be delighted to go on a sea ... but my wife has never been a good sailor, so we can't join you. 2. Last week we made a wonderful ... to the mountains. It took us four hours

??? стр 294 задания 3-6 пропущены? во всех книгах???

N i n a : And where did you go ... ashore?

A l e x : Oh, ... some spot you are not likely to find ... any map. Well, when we found ourselves ... the bank we immediately started ... the place where our expediton was working.

N i n a : Did you go ... car?

A l e x : Oh, no! No car could have driven ... those paths. We travelled partly... foot, and ... some places went... small rivers and streams ... rowing-boats. We were ... spots where no man's foot had stepped ... us.

N i n a : How exciting! So you enjoyed ... the journey, didn't you?

A l e x : Every minute ... it, though it was not an easy one.

N i n a : Did you return ... air?

A l e x : No,... train. The fact is, I had hardly enough money ... the railway fare, not to say anything ... the plane.

III. Role-playing.

Work in groups of four or five:

You are a family deciding on the type of holiday you will go on next summer. Then report to the other families on your final decision, explaining the reasons for your choice. Point out advantages and disadvantages, giving warning based on personal experience.

IV. Translate the following into English:

1. În care porturi se va opri „Victoria” Va intra ea în Doovre?
2. Mie nu-mi plac călătoriile pe mare. Eu suport cu greu marea și întotdeauna am rău de mare.
3. În această seară corabia noastră va opri la Neapole. Acolo vom face o transbordare în tren și mâine vom fi la Roma.
4. El nu-și putea permite să călătorească cu trenul. Plata pentru călătorie era mare. Acasă s-a întors mergând pe jos și făcând auto-stopul.
5. Luna trecută o grupă de studenți au plecat într-o călătorie interesantă în Anglia.
6. Marea era furtunoasă și câteva zile pasagerii nu au ieșit din cabine. Câțiva dintre ei se lăudaseră în ajun că nu știau ce înseamnă răul de mare. Dar și ei nu se arătasera pe punte.
7. Prima sa călătorie a efectuat-o la bordul unei vechi corăbii de încărcătură ce se îndrepta spre Europa.
8. În tren rămase doar un vagon de dormit, în care nu era nici un loc liber. Vagon – restaurant nu era deloc. Începutul călătoriei nu putea fi considerată de bun augur.
9. Aveți bilete la tren cu destinație directă? Nu pot suporta transbordarea în special când sunt multe bagaje.

V. Make up dialogues.

S u g g e s t e d s i t u a t i o n s :

A. Two friends are discussing different ways of spending their holidays. They both want to travel, but one of them is an enthusiast ready for anything and the other is a cautious and a sceptical person. (Use the following: *there is nothing like travel by air/by sea, etc., it is more convenient to ...; there is none of the ...; speed, comfort and pleasure combined; there is no travel so fine as by...; the rise and fall of the waves; coming in to the harbour, that's all right for those that like it; when the sea is rough; hitch-hiking; it's risky, isn't it! I prefer to be on the safe side; I'd rather stay at home.*)

B. A person who has just returned from a foreign cruise is answering the questions of an eager listener. (Use the following: *a most exciting experience; I really envy you; do tell me all about it, where did you sail from? what were your ports of call? go ashore; go sightseeing; what was the place that impressed you most! I didn't think much of...; the journey was tiring; but you did enjoy it, didn't you!*)

C. An old lady is talking to a porter at the railway platform. She keeps forgetting the name of the place she is going to and does not quite know how many pieces of luggage she has. (Use the following: *will you see to my luggage? where for, madam? it just slipped my memory, it's a sort of resort place; would you like me to have these trunks put in the luggage-van? where on earth is that suitcase? it will never go on the luggage-rack; I must have a seat facing the engine; dear me, I'm sure to miss the train; is it a through train? I hate to change; when are we due to arrive?*)

VI. a) Translate the following fragment into Romanian in written form:

When your ship leaves Honolulu they hang 'leis' round your neck, garlands of sweet-smelling flowers. The wharf is crowded and the band plays a melting Hawaiian tune. The people on board throw coloured streamers to those standing below, and the side of the ship is gay with the thin lines of paper, red and green and yellow and blue. When the ship moves slowly away the streamers break softly, and it is like the breaking of human ties. Men and women are joined together for a moment, by a gaily coloured strip of paper, red and blue and green and yellow, and then life separates them and the paper is sundered, so easily, with a little sharp snap. For an hour the fragments trail down the hull and then they blow away. The flowers of your garlands fade and their scent is oppressive. You throw them overboard.

(From "The Trembling of a Leaf" by W. S. Maugham)

b) Compare the seeing-off ceremony described in the fragment with the one you read about in the story "Seeing People Off".

c) Comment on the second part of the fragment beginning with the wordg "...it is like the breaking of human ties". What does the description symbolize? Comment on the stylistic aspect of the fragment.

VII. a) Read the text below and translate it into Romanian orally:

A Sea Trip

"No", said Harris, "if you want rest and change, you can't beat a sea trip."

I objected to the sea trip strongly. A sea trip does you good when you are going to have a couple of months of it, but, for a week, it is wicked.

You start on Monday with the idea that you are going to enjoy yourself. You wave an airy adieu to the boys on shore, light your biggest pipe and swagger about the deck as if you were Captain Cook, Sir Francis Drake, and Christopher Columbus all rolled into one. On Tuesday you wish you hadn't come. On Wednesday, Thursday and Friday, you wish you were dead. On Saturday you are able to swallow a little beef tea, and to sit up on deck, and answer with a wan, sweet smile when kind-hearted people ask you how you feel now. On Sunday, you begin to walk about again, and take solid food. And on Monday morning, as, with your bag and umbrella in your hand, you stand by the gangway, waiting to step ashore, you begin to thoroughly like it.

I remember my brother-in-law going for a short sea trip once for the benefit of his health. He

took a return berth from London to Liverpool; and when he got to Liverpool, the only thing he was anxious about was to sell that return ticket.

It was offered round the town at a tremendous reduction; so I am told; and was eventually sold for eighteen pence to a youth who had just been advised by his medical man to go to the seaside, and take exercise.

"Seaside!" said my brother-in-law, pressing the ticket affectionately into his hand; "why, you'll get enough to last you a lifetime; and as for exercise! why, you'll get more exercise, sitting down on that ship, than you would turning somersaults on dry land.

He himself — my brother-in-law — came back by train. He said the North-Western Railway was healthy enough for him.

Jerome K. Jerome. *Adapted*)

(From "Three Men in a Boat" by

b) Answer the following questions:

1. What made the narrator object to the sea trip? 2. Why did his brother-in-law sell his return ticket? 3. How did he describe the advantages of a sea trip to the youth who bought his ticket?

c) Point out the Hues and passages that you consider humorous. Is it humour of situation or humour of words! (Analyse each case separately.)

VIII. Speak individually or arrange a discussion on the following:

1. What attracts people in the idea of travelling?
2. Is the romantic aspect of travelling still alive in our time?
3. The celebrated travellers of the past.
4. Where and how would you like to travel?

IX. Try your hand at teaching.

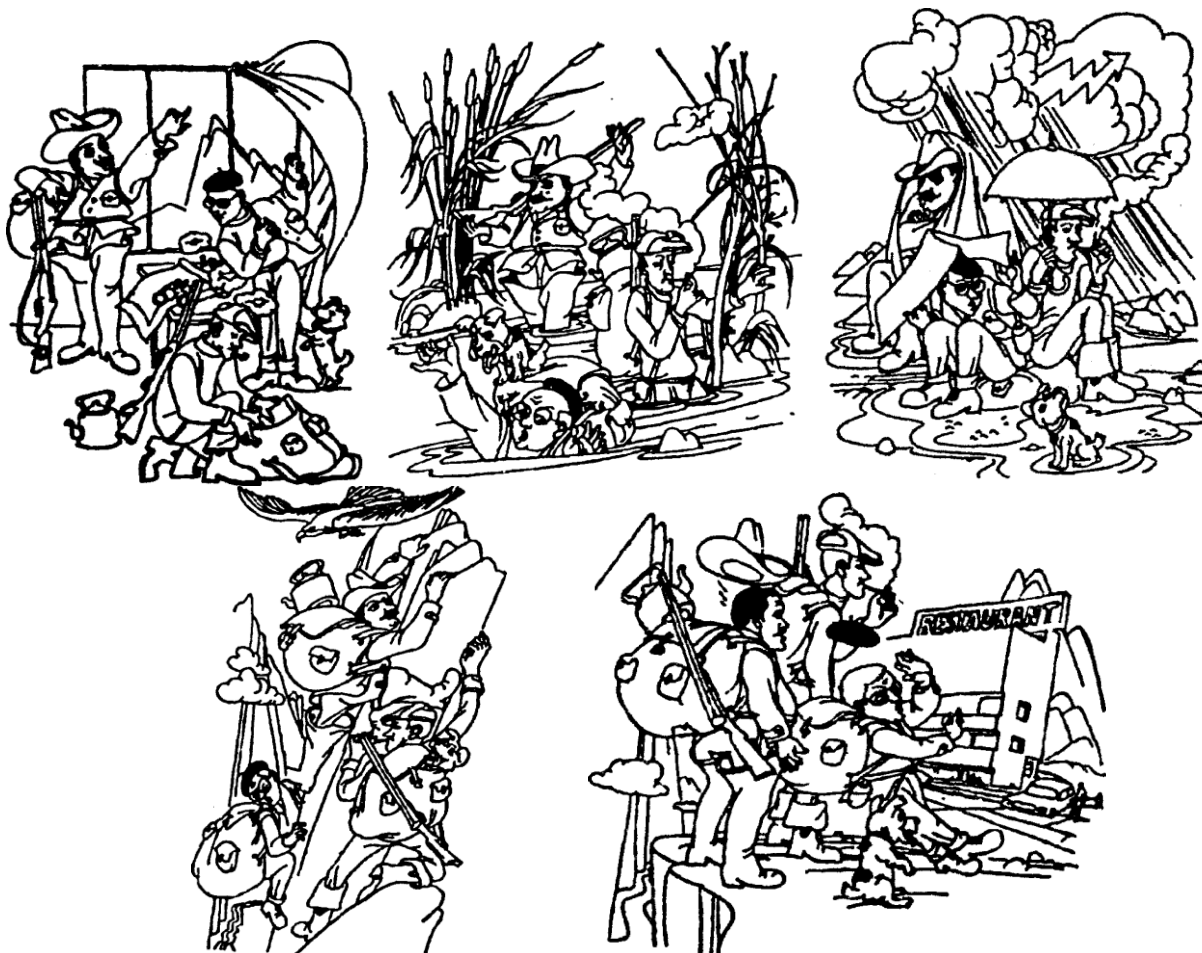
1. Arrange and run a conversation on the following text:

The Only Way to Travel Is on Foot

When anthropologists turn their attention to the twentieth century, they will surely choose the label "Legless Man". Histories of the time will go something like this: "In the twentieth century people forgot how to use their legs. Men and women moved about in cars, buses and trains from a very early age. The surprising thing is that they didn't use their legs even when they went on holiday. They built cable railways, ski-lifts and roads to the top of every huge mountain."

The future history books might also record that we did not use our eyes. In our hurry to get from one place to another, we failed to see anything on the way. Air travel Oves you a bird's-eye view of the world. Car drivers in particular, never want to stop. The typical twentieth-century traveller is the man who always says 'I've been there' — meaning, "I drove through it at 100 miles an hour on the way to somewhere else."

When you travel at high speeds the present means nothing: you live mainly in the future, because you spend most of your time looking forward to arriving at some other place. But actual arrival when it is achieved, is meaningless. You want to move on again. The traveller on foot, on the other hand, lives constantly in the present. He experiences to present moment with his eyes, his ears and the whole of his body. At the end of his journey he feels a delicious physical weariness. He knows that sound satisfying sleep will be his: the just reward of all true travellers.



Arguments:

For:

1. Even on holiday: cable railways, ski-lifts, roads to tops mountains.
2. When travelling at high speeds present means nothing: life in future.
3. Traveller on foot: lives constantly in present
4. Typical twentieth-century traveller: "I've been there." Italy, Delhi, Irkutsk; through at 100 miles an hour.

Against:

1. Foolish to climb a mountain when there's a railway or road up it
2. Travelling at high speeds is a pleasure in itself.
3. Travelling on foot: exhausting: you get nowhere fast
4. It's now possible to see many countries, meet people of all nationalities.

2. Think of some *other* arguments and counter-arguments to carry on the discussion. (See "Classroom English", Section IX.)

X. A. Do you know how to act sensibly when out in the wilds? If not, the text below might help you:

If you are setting off on a walking tour, take a compass, a map and first-aid equipment with you. Even the most experienced can lose their way in the vast uninhabited areas. If you get lost don't lose your head. Instead be sensible, try to give some indication of where you are and keep yourself warm. And remember: never go off alone, and inform someone at your point of departure where you intend to go, and what route you intend to take.

B. Describe the pictures. Use the suggested phrases.

C See if the travellers have acted sensibly. Support your idea.

a) give me a walking tour every time; you can't beat (hitch-) hiking; need you take so much luggage? b) to get to wild, uninhabited places; to be hardly able to go on; to be nearly drowned in a swamp; unimaginable hardships; to overcome the obstacles; c) there was a turn in the

weather, it was pouring; flashes of lightning, rolls of thunder, I wish I were in a railway carriage now!; d) to climb the steepest rocks; to face the danger of...; to get to places where no man's foot has ever stepped; e) to reach the top in safety, to be hardly able to believe one's eyes; you could knock me down with a feather.

STUDIES OF WRITTEN ENGLISH

VIII

Different patterns of writing (see "Studies" in Unit One) seldom occur alone, more often they blend into one another, especially in letter writing.

Letter is a specific kind of written composition involving a concrete writer, message and a concrete reader. In many ways it is a free composition. A letter is in a sense, a theme, governed by the same rules of writing that govern every other kind of composition. It must be clear, well organized, coherent. And it should be interesting.

But a letter is also governed by certain other laws, or conventions of usage, which the letter writer cannot ignore.

These are the parts of a letter: the heading, the inside address, the greeting, the body of the letter, the complimentary close, the signature.

For each of these parts usage has prescribed certain set forms depending on different types of letters — personal or business letters, informal or formal social notes.

The heading. The parts of a heading, written in the following order, are the street, address, the name of a city or town (the name of the state in the U.S.A.), the date, *e.g.*

Vine Cottage Oxford Road Abingdon-on-Thames 13 May 19...

Note: In Great Britain very often the house is not numbered but has a "proper" name, like "Vine Cottage",

The inside address.

In a business letter the inside address is the address of the person written to. In personal letter the inside address is usually omitted.

In a business letter it is always correct to use a personal title with the name of the person addressed. A business title should not precede the name. Correct personal titles are: Mr., Mrs., Miss, Dr., Professor, Messrs., *e.g.*

Dr. T. C Howard

Superintendent of Schools

The Greeting.

The following forms are correct for business and professional letters:

Gentlemen:

Ladies:

Dear Sir:

Dear Madam:

My dear *Sir*.

My dear Madam:

Dear Mr. Warren:

Dear Miss Howard:

In personal letters either a colon or a comma may be used after the greeting. A comma is considered less formal. In personal letters the range of greetings is unlimited and informal, like "*My own Lovey-Dovey*" of Judy's "Dear Daddy Long-Legs".

The Body of the Letter.

A good letter should be clear, direct, coherent, dignified and courteous.

The Complimentary Close.

Correct forms for business letters are:

Yours truly,

Yours very truly,

Very truly yours,

Respectfully yours,

Faithfully yours.

Sincerely yours,

Yours sincerely,

Cordially yours.

The Signature.

Some of the conventions should be observed: a) neither professional titles, nor academic degrees should be used with a signature; b) an unmarried woman should sign herself as Miss Laura Blank, but she may place Miss in parentheses before her name if she feels that it is necessary for proper identification; c) a married woman or a widow signs her own name, not her married name. For example, Diana Holiday Brown is her own name; Mrs. George Brown is her married name,

Here is an example of a business letter:

Dear Miss Carnaby,

Allow me to enclose a contribution to your very deserving Fund before it is finally wound up.

Yours very truly,

Hercule Poirot.

PART III

AIR TRAVELLING

At the Airport

A. Check-In

1. ticket counter
2. ticket agent
3. ticket
4. arrival and departure monitor



B. Security



5. security checkpoint
6. security guard
7. X-ray machine
8. metal detector

C. The Gate

- 9. check-in counter
- 10. boarding pass
- 11. gate
- 12. waiting area



- 13. concession stand/ snack bar
- 14. gift shop
- 15. duty-free shop

D. Baggage Claim



- 16. baggage claim (area)
- 17. baggage carousel
- 18. suitcase
- 19. luggage carrier
- 20. garment bag
- 21. baggage
- 22. porter/skycap
- 23. (baggage) claim check

E. Customs and Immigration

- 24. customs
- 25. customs officer
- 26. customs declaration form





- 27. immigration
- 28. immigration officer
- 29. passport
- 30. Visa

Vocabulary:

Verbs	to require to weigh to land to delay
Phrasal verbs	to broaden one's mind to take part in (negotiations) to check in to take off
Nouns	jet-airliner city-dweller castle waterfall exhibition jet-lag destination boarding altitude landscape inconvenience
Adjectives	picturesque available tremendous
Expressions and idioms	in order to to push the goods according to to take pictures free of charge to fasten belts to take a nap to be airsick

Vocabulary:

Match the words with their definitions:

<ol style="list-style-type: none"> 1. city-dweller 2. jet-lag 3. to push the goods 4. in order to 5. jet-airliner 6. to check in 7. to take off 8. to land 9. boarding 10. to be airsick 11. free of charge 12. to fasten belts 	<ol style="list-style-type: none"> a) As a means to b) The action of getting on or into a ship, aircraft, or other vehicle. c) To close or join securely the belts d) Without any payment due e) To feel sick while flying in a plane f) To advertise some products g) Extreme tiredness and other physical effects felt by a person after a long flight across different time zones h) A person who lives in a city or town i) To arrive and register at a hotel or airport. j) To become airborne (of an aircraft or bird) k) To reach the ground l) A large passenger aircraft
---	---

TEXT: Travelling

People on our planet can't live without travelling now. Tourism has become a highly developed business. There are express trains, cars and jet-airliners all of that provide you with comfort and security.

What choice to make? It's up to you to decide. There is a great variety of choice available for you.

Those who live in the country like going to a big city, visiting museums and art galleries, looking at shop windows and dining at exotic restaurants. City-dwellers usually like vacations by the sea or in the mountains.

Most travellers carry a camera with them and take pictures of everything that interests them — the sights of a city, old churches, castles, mountains, lakes, waterfalls, forests, trees, flowers and plants, animals and birds. Later, perhaps years later, they will be reminded by the photos of the happy times they have had.

If you travel for pleasure you would like all means to enjoy picturesque areas you are passing through, you would like to see the places of interest in the cities, towns and countries. Travelling gives us a good opportunity to see wonderful monuments, cultural and historical places, to learn a lot about the history of the country you visit, about the world around us, to meet people of different nationalities, to learn a lot about their traditions, customs, culture. In other words, you will broaden your mind.

Nowadays people travel not only for pleasure but also on business. You have to go to other countries to take part in different negotiations, to sign contracts, to participate in different exhibitions, in order to push the goods produced by your firm or company. Travelling on business helps you to get more information about achievements of other companies which will make your own business more successful.

There are a lot of means of travelling: by sea, by plane, by car, on foot. Tastes differ. That is why it is up to you to decide which means of travelling you would prefer. All means of travelling have their advantages and disadvantages. And people choose one according to their plans.

No wonder that one of the latest means of travelling is travelling by plane. It combines both comfort and speed and you will reach the place of destination very quickly.

Before boarding the plane you must check in at the airport. You are required to have your baggage weighed. Each passenger is allowed 20 kilograms of baggage free of charge. But if your baggage is heavier you must pay an extra charge.

Before the plane takes off the stewardess gives you all the information about the flight, the speed and altitude. She asks you to fasten the belts and not to smoke. She will take care of you during the flight and will help you to get comfortable in your seat. Inside the cabins the air is always fresh and warm. During the flight you can take a nap or have a chat, you can read and relax. In some planes you can watch video or listen to the music.

When the plane is landing or taking off you have an opportunity to enjoy the wonderful scenery and landscapes. While travelling by plane you fly past various villages and cities at the sight of which realize how majestic and tremendous our planet is. No doubt, travelling by air is the most convenient and comfortable means of travelling.

But if you are airsick the flight may seem not so nice to you. Unfortunately sometimes the flights are delayed because of unfavourable weather conditions, and one more inconvenience is jet-lag.

EXERCISES

I. Answer the questions according to the text:

1. Where do people from countryside like going on vacation?
2. Where do city-dwellers usually spend their holidays?
3. Why do most travelers carry a camera with them?
4. What does travelling give us?
5. How does travelling on business help you?
6. What means of travelling do you know?
7. What does travelling by plane combine? 80 What disadvantages of travelling by air do you know?

II. Find in the text synonyms for the following words:

Extremely	Selection	Highlights	Traditions	Remarkable
To Supply	Unusual	Delight	Height	Magnificent

III. Find in the text antonyms for the following words:

<u>Danger</u>	To Dislike	Failure	Pleasant	To Take Off
<u>Inaccessible</u>	Similar	<u>Unfortunate</u>	<u>Convenience</u>	<u>Despicable</u>

IV. You are going to listen to an airline pilot and an air traffic controller talking on a radio programme. Before you listen, discuss

questions 1-8 with a partner and imagine what the answers will be.

- 1 What weather conditions are the most dangerous when you are flying a plane?
- 2 Is turbulence really dangerous?
- 3 Which is more dangerous, taking off or landing?
- 4 Are some airports more dangerous than others?
- 5 What personal qualities does an air traffic controller need?
- 6 Is the job really very stressful?
- 7 Why is it important for air traffic controllers and pilots to speak English well?
- 8 Are there more men than women working as pilots and air traffic controllers?

(♫1.6) Listen to the programme. How many of the questions did you answer correctly?

Listen again for more detail and make notes for each of the questions.

Which job would you prefer, to work as a pilot or as an air traffic controller? Why?

V. Read a newspaper story about an incident that happened during a flight. What exactly happened?

a) Last updated at 09:12

Nightmare over the Atlantic!

At 11.35 on January 13th 2012 British Airways flight BA 0206 1. took off I was taking off from Miami to London. It had been flying for about three hours, and was over the Atlantic, when suddenly a voice 2 *came out I had come out* of the loudspeakers: This is an emergency announcement. We may shortly have to make an emergency landing on water.'

Immediately panic 3 *broke out I was breaking out*. One passenger on the flight said, 'My wife and I looked at each other and we

feared the worst. We imagined that we were about to crash into the Atlantic. It was awful. Everybody 4 *screamed I was screaming*.' But about 30 seconds later the cabin crew started to run up and down the aisle saying that the message 5 *had been played I was being played* by accident, and that everything was OK. By this time a lot of the passengers were in tears, and 6 *tried I were trying* to get their life jackets out from under their seats.

Another passenger said, 'The captain didn't even say anything about it until just before we started to land and even then he didn't

explain what 7 *happened I had happened*. It was very traumatic. Everybody was terrified. I can't think of anything worse than being told your plane's about to crash. It 8 *was I had been* the worst experience of my life.' Later a British Airways spokesman 9 *said I had said*, 'A prerecorded emergency announcement was activated by error on our flight from Miami to Heathrow. We would like to apologize to passengers on this flight.'

Adapted from the Daily Telegraph

b) Read the story again and circle the right form of the verbs 1- 9.

c) Now look at two sentences about the story. What do you think is the difference between the two highlighted verbs?

The pilot was very experienced and had flown this route many times before. When the announcement was made the plane had been flying for about three hours.

VI. FLIGHT STORIES Student A

a Read a newspaper article about a flight. Imagine that you were one of the passengers on the plane. Think about:

- why you were flying to North Carolina
- who you were with
- what you did during the emergency and how you felt.

BRAVE PILOT LANDS PLANE ON THE HUDSON RIVER

In 15th January US Airways flight 1549 took off from La Guardia airport in New York at 3.26 p.m. heading for North Carolina, with 150 passengers and five crew on board. Less than two minutes after take off, passengers near the wings heard strange noises coming from the engines. The plane started shaking, and then suddenly began to lose height. Both engines had stopped making any noise, and the plane was strangely quiet - the only sound was some people who were crying quietly. Most people were looking out of the window in horror. Moments later the captain made an announcement: 'This is the captain, brace for impact.' He had decided to try to land the plane on the only large flat empty area that he could reach - the Hudson River. The plane landed on the river, and one passenger shouted 'We're in the water!' People stood up and starting pushing towards the emergency exits, which the crew had managed to open. It was freezing cold outside. Some passengers jumped into life rafts, and others stood on the wings waiting for help. Amazingly, after only ten minutes ferries arrived and rescued all the passengers and crew. It was later discovered that birds had flown into both engines on the plane which had caused them to stop working.

Tell B your story in your own words, e.g. *It was in January a few years ago and I was on a flight from New York to North Carolina ...*

Now listen to B's story.

FLIGHT STORIES Student B

a Read a newspaper article about a flight. Imagine that you were one of the passengers on the flight, and were sitting just behind

Mrs Fletcher. Think about:

- why you were travelling to Florida
- who you were with
- what you saw and how you felt.

IS THERE A DOCTOR ON BOARD?

Mrs Dorothy Fletcher was travelling with her daughter and her daughter's fiance on a US Airways flight from London to Florida. Her daughter was going to be married there the following week. They had to get a connecting flight in Philadelphia, but the flight landed late and they had to rush between terminals. On their way to the gate, Mrs Fletcher began to feel ill. She didn't say anything to her daughter because she didn't want to worry her. However when the flight from Philadelphia to Florida took off, she suddenly got a terrible pain in her chest, back, and arm - she was having a heart attack. The cabin crew put out a call to passengers: 'We have a medical emergency. If there is a doctor on board, could you please press the call bell.' Incredibly, not just one bell sounded but fifteen! There were fifteen doctors on board, and what was even better news, they were all cardiologists! They were travelling to Florida for a conference. The doctors immediately gave Mrs Fletcher emergency treatment and they managed to save her life. The plane made an emergency landing in North Carolina and she was taken to hospital there. Fortunately she recovered quickly enough to be able to attend her daughter's wedding.

Now listen to A's story. Tell A your story in your own words, e.g. *A few years ago I was flying from London to Florida on a US Airways flight ...*

What two details do the stories have in common? Have you ever been on a flight where there was a medical or technical emergency?

VIII. Answer the Questions

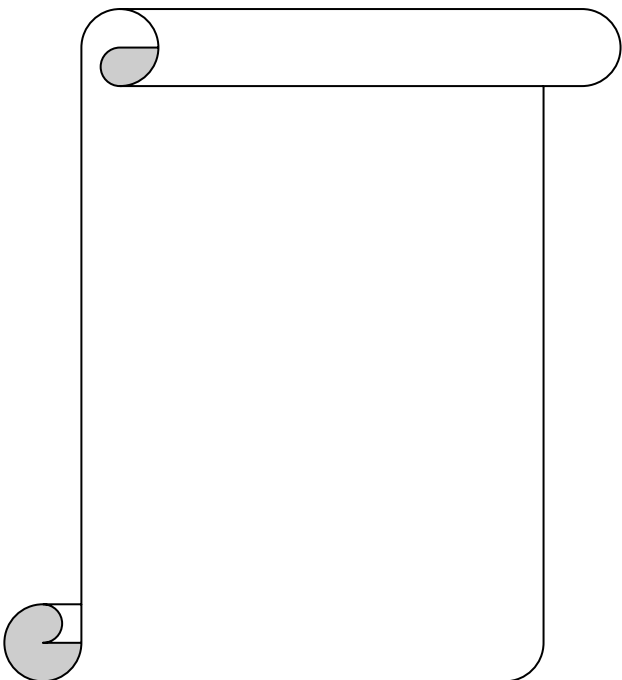
- Have you ever been abroad? Where did you go? Was it business or pleasure?
- How did you get there?
- What's the longest trip you have ever taken?
- When traveling long distance, what is your preferred mode of transport & why?

IX. What do you like & dislike about air travel? Why?

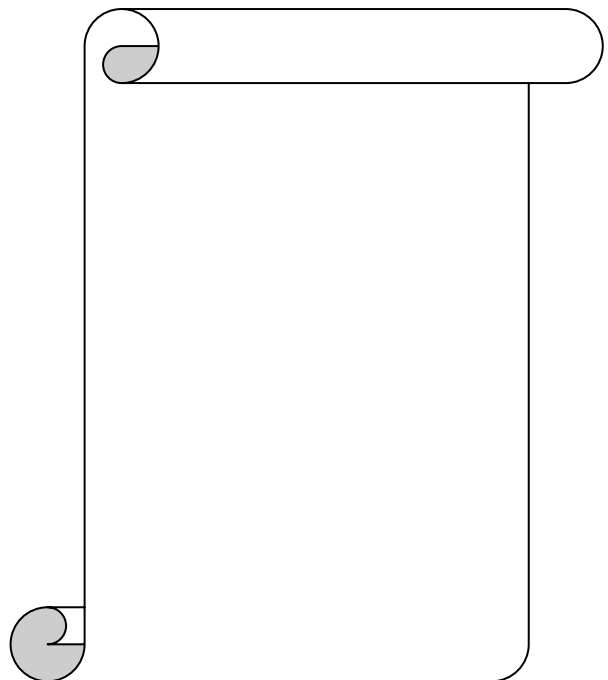
5 things I don't like	5 things I like
------------------------------	------------------------

X. Complete the charts

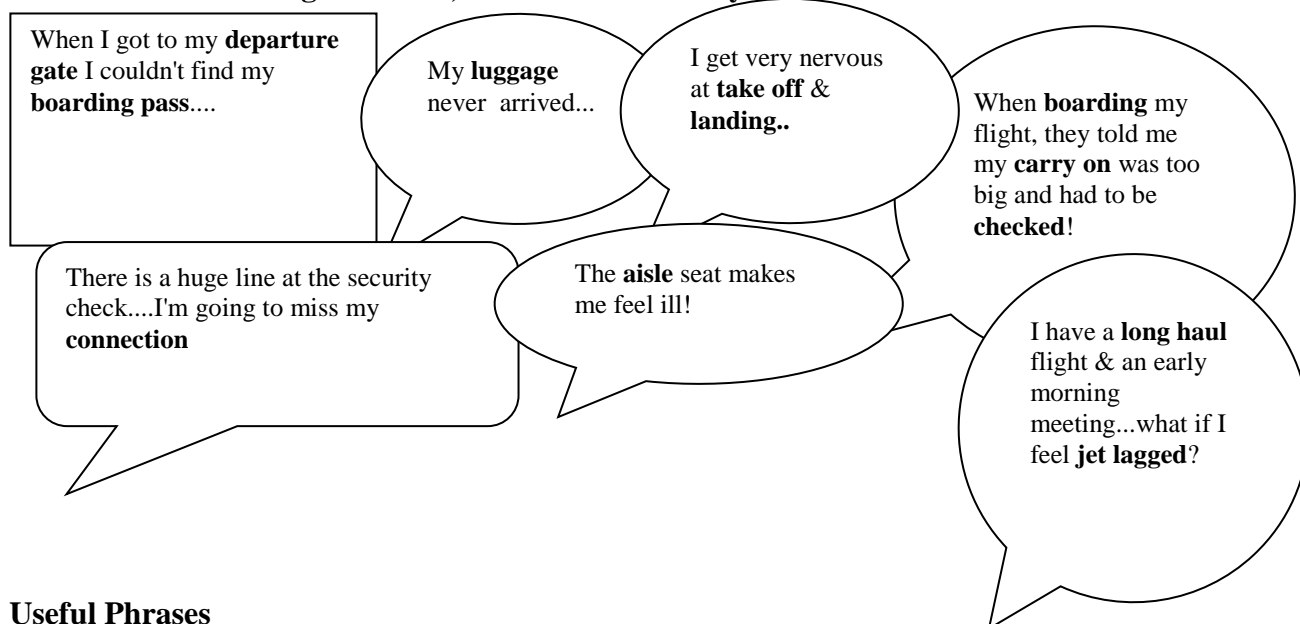
Airport Rules



Airport Recommendations



XI. Read the following scenarios, what advice would you give in these situations?



Useful Phrases

Airports are stressful even in your own native country. Practise these English phrases before you travel to English speaking destinations.

Tip: Print these and keep them as a “cheat sheet” in your carry-on luggage.

Questions you will hear at the check-in counter:

Ticket please.

May I see your ticket?

Do you have an **e-ticket**?

Do you have some photo ID?

How many bags are you checking?

Did you pack these bags yourself?

Do you have a **carry-on bag**? (a bag or purse to take on the airplane)

Do you require special assistance? (example a “wheelchair”)

Have you paid your airport improvement fee/tax?

Would you like a window or an **aisle** seat? (aisle is pronounced “eye + l”)

Problems you may hear:

Your baggage is overweight. (Remove some contents or pay a fine.)

Your carry-on luggage is too large.

Your flight is delayed. (It's late.)

Your flight has been cancelled. (You must rebook a new flight)

Your connecting flight/connection has been cancelled/is delayed.

Your ticket is expired.

Your passport is expired.

Commands and questions at the Security Checkpoint:

Boarding pass, please.

ID please. (show your photo ID)

Spread your arms out please. (Put your arms up and out to the sides of your body)

Take your shoes off.

Open your bag.

Take off/remove your belt.

Do you have any change in your pockets?

Do you have any metals?

Do you have any food/produce?

Do you have any liquids or medicine?

Walk through.

You must dump all food or beverages. (You can't bring it through the gates.)

Questions YOU may need to ask:

Is my flight on time?

When should I be at the gate?

Where is the boarding gate?

Where is the washroom?

Can I get a window seat?

Is there somewhere to eat?

Can I get a coffee at the gate?

Is my **connection** on time?

Where do I collect my baggage?

Where can I find a taxi?

Where is the **departure** gate?

Where is the **arrival** gate?

Where is the check-in desk for ...airlines?

Where is the **domestics** level?

Where is the **international** level?

Wordchecker:

cheat sheet: a small piece of paper with answers or hints that you have with you

departures: flights that are leaving this airport

arrivals: flights that are landing at this airport

e-ticket: a ticket you purchased online and printed from your computer

aisle seat: a seat next to the long walking path on the plane

boarding pass: the ticket you give at the gates (has your seat number)

belt: clothing item that holds up pants (sets off metal detector)

metals: items such as jewellery, coins, belt buckles, knives, keys

liquids: beverages

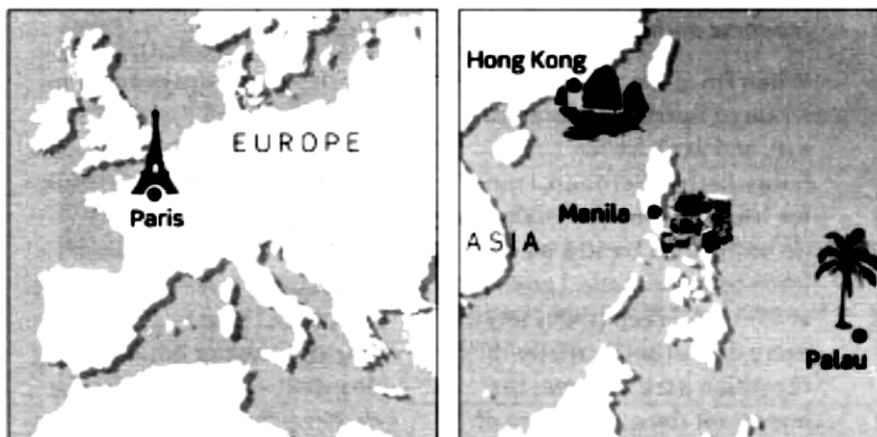
expired: no longer useful (the date has passed)

check-in: show your ticket and ID and hand in your baggage

connection: the point where your plane lands and you must catch another plane

domestic: in the same country as the airport

international: in a different country than the airport



XII. (♫ 1.7) You are going to listen to an interview with a woman called Debbie who went on an exciting trip.

Number the places on the map in the order she went to them.

_ 1_ ParisPalauManila _ Hong Kong

Listen again and choose the right answers.

1 The Republic of Palau is . . .

a to the east of the Philippines.

b an island of the Philippines.

c to the west of the Philippines.

2 The travel agent couldn't book all of Debbie's flights because . . .

a the computer wasn't working.

b she couldn't contact all the airlines.

c one of the airlines was on strike.

3 When Debbie landed in Hong Kong, she . . .

a went to a travel agent's.

b booked a flight to Manila.

c bought the rest of her airline tickets.

4 The problem with the flight from Manila to Palau was ...

a the plane didn't carry any passengers.

b there weren't any tickets left.

c passengers weren't allowed to board at that airport.

5 Both Debbie and the pilot . . .

a spoke the same language.

b came from the same city.

c had met before.

6 Debbie's friend met her at the airport in Palau because ...

a he had looked at the flight times.

b she had called him.

c he happened to be there.

XIII. Solve the problems :

Six weeks ago, Mr and Mrs Trellis booked return tickets with SMT Ltd for a luxury coach tour of the Normandy war fields in Northern France. The tour will be the first in a new line of services promoted by SMT, who have researched into demand for these tours. Look at these previous T&T activities to see how Sheila and the company went about their market research:

Unfortunately, Terri and Kevin, Sales Records Officers at SMT, have made a mistake in logging the booking onto the company's computer system. Between the two clerical officers, the paper records of Mr and Mrs Trellis's booking have been lost. Terri's system has recorded the booking; Kevin's has not.

This error isn't picked up at the end of the week when bookings are checked. If Sheila hadn't personally checked the bookings for this first cross-Channel service, Mr and Mrs Trellis's holiday would have been ruined. As it is, they are unlikely to be pleased. Due to popular demand for the new service, there are no remaining seats on the first trip.

Sheila has made it clear to Terri and Kevin that they must clear up the mess that their error has caused. What action could the two clerical officers take to resolve the customer service issues raised?

1. Telephone Mr and Mrs Trellis to explain the problem and ask them to make a booking on the next cross-Channel coach tour.
2. Telephone Mr and Mrs Trellis, explain the problem and offer free tickets on the next cross-Channel tour.

3. Write to Mr and Mrs Trellis, informing them of the problem and asking them to re-arrange their holiday.
4. Expect Mr and Mrs Trellis to find out the booking error when they turn up. Plan to deal with the problem at that time.

Scenario 2

The first coach tour takes place and looks like it's going to be a great success: the coach is full and the atmosphere on board is happy and lively. The Channel crossing is smooth and rapid. But as the ferry nears the French port, the holiday suddenly takes a turn for the worse.

Industrial relations problems have simmered away all year at the port. The past two weeks have seen these problems boil over, as dockworkers have launched a series of 'wildcat' strikes. The port at which the SMT tour is due to dock is most severely affected. Port staff refuse to accept any new ferry arrivals and the SMT service is left to wait outside the main harbour, unable to dock.

Most SMT customers understand the situation they find themselves facing. They seem to accept that it is not the coach company's fault. Many of the coach passengers show considerable sympathy for their courier. Roger is extremely apologetic and clearly worried about the impact of the strike on both the customers and his position within SMT.

After 12 hours the industrial action is suspended and the ferry and its passengers are able to disembark. The coach trip can now resume. Unfortunately, some SMT customers became ill whilst awaiting entry to the French port. The illness ruins the remaining days of the coach tour.

Upon return to the UK, Roger checks with Sheila about the best way to deal with what happened. Sheila suggests one of the following:

1. Write to all the customers apologizing for the problems they experienced on the coach tour. However, the letter should make clear that the sickness suffered by some of the passengers is nothing at all to do with the firm. Offer no compensation, as none of the events were the firm's responsibility.
2. Write to all the customers apologizing for their understandable dissatisfaction with the coach tour. State that SMT could not be held responsible for the problems experienced, but explain that all customers on the initial cross-Channel tour will be offered compensation. This will amount to a 20% discount on any future bookings made with SMT Ltd.
3. Write to all the customers making no apology and making clear that there will be no compensation. Blame the French for the strike and point out that SMT Ltd ended up making no money from the tour. State that Roger has also been suspended from his job, as he failed to deal effectively with the issues that arose.
4. Send no letters to customers; wait for them to contact SMT. Meanwhile, cancel all future plans for cross-Channel tours. There is no way that any customers will want to book on one of these trips after the experience of the first tour. Also, get in touch with the company's lawyers in order to prepare to fight any legal action taken by disgruntled customers.

Scenario 3

On the journey to the ferry port, the coach breaks down. The customers will miss their ferry and SMT have to make contingency plans to accommodate them overnight in a hotel close to the terminal.

The next day, a relief coach arrives and the passengers have to swap onto this replacement transport. This involves a great deal of hassle and many of the customers complain about having to transfer their luggage onto the new coach. Added to this the customers have suffered the loss of an entire day of the tour.

Upon their return to the UK, many of the coach passengers complain to the courier about the tour and make clear their intention to put their grievances down on paper.

Sheila discusses the problems encountered on the tour with the courier and driver on their return to the UK. She suggests one of the following options for action:

1. Write letters of apology to all the customers. Accept that the firm should not have left passengers to transfer their own luggage. Accept responsibility for the coach breakdown, but stress that all the company's vehicles are well maintained and checked before each tour commences. Accept that this is no consolation to those customers who may feel that their holiday was ruined as a result of the delayed journey. Offer free places on a similarly-priced tour in the future.
2. Find out from the driver and courier which passengers were most vocal in their complaints. Write to these customers only, offering a discount on a future tour, the date of which will be decided at SMT's discretion.
3. Write to all customers blaming the garage mechanics who carry out maintenance on the company's fleet of coaches. Give the garage's address to the customers and suggest they contact them direct to complain. In addition, ask the customers to reimburse SMT for the cost of the overnight accommodation arranged when the coach broke down.
4. Make no effort to contact the customers in the hope that the fuss will die down. Cancel all remaining cross-Channel tours, as they're too much hassle for the firm, involving too many aspects that could go wrong.

Scenario 4

On board the cross-Channel ferry, it becomes clear that the tour party will share the trip with a group of football fans. The atmosphere quickly gets out of control and the trip becomes uncomfortable for many of SMT's customers. Fights break out during the crossing and the passengers take refuge away from the main bar area.

Upon disembarking the ferry, the customers find that one of the football supporters has somehow secreted himself on board their coach. Roger, the tour courier, has reached the end of his tether. He loses control of himself and, amazingly, fells the football fan with a flying headbutt. To the concern of the passengers, Roger screams at the driver to stop and throws the unconscious man off the coach.

Whilst relieved to see the departure of the football supporter, the passengers are shocked at his treatment and the behavior of the courier. Some feel that this was worse than the initial invasion by the fan. Roger moves through the coach trying to comfort some of the more alarmed passengers and apologizing to others who are complaining.

When the tour is over and the dust has settled, Sheila considers how best to respond to the letters of complaint that her company has received. She believes that there are four options:

1. Respond to the complaints by pointing out that newspaper reports exonerated the company, saying that the courier's actions were taken with the interests of the customers in mind. Offer no apology and say that the firm would do the same again if faced with the same circumstances.
2. Write a letter of apology to all the customers. Distance the company from the actions of its employees but take no action against him. Emphasise the unlikelihood of such an event occurring again on future tours. Stress the positive aspects of the rest of the trip. Express the firm's hopes that customers will choose to travel with SMT again.
3. SMT has taken disciplinary action against the courier and removed him from a customer-facing role. Write a letter of apology to all customers on the cross-Channel trip. Inform them of the action taken against the courier. Apologise for the problems caused by the football supporters, but point out that this was beyond the firm's control. Offer discounted holidays to all those affected.
4. Contact the company's legal advisers in case the customers take action against SMT for the upset caused during the trip. Avoid communicating with the firm's customers. Make statement to the media instead. Suggest that the courier on the cross-Channel tour takes extended gardening leave.

XIII. Grammar auction

- 1 Can you tell me what the time is?
- 2 Her name's Marta, isn't she?
- 3 How long have you been having driving lessons?
- 4 She has long beautiful dark hair.
- 5 The accident happened because the driver had been drinking.
- 6 I like very much classical music.
- 7 This time tomorrow we'll have finished all our exams.
- 8 Are you going to tell them the news when they're having dinner?
- 9 I would have enjoyed the film more if it wouldn't have had subtitles.
- 10 I wish I would have more free time!
- 11 It's getting late. We'd better to go now.
- 12 I'm not used to getting up so early.
- 13 He mustn't have seen you or he would have said hello.
- 14 It looks like if it's going to rain.
- 15 The missing man is thought that he is from Manchester.
- 16 Nick insisted on paying for the meal.
- 17 Lilly is going to hospital this afternoon for to visit her husband.
- 18 I need to buy some new furnitures for my living room.
- 19 You can have either the chocolate or vanilla ice cream. Not both.
- 20 The man was sent to the prison for ten years.

XIV. Discuss the following:

- 1) Do you like travelling?
- 2) What is travel for you?
- 3) What different kinds of travelling are there?
- 4) What's the best place you've ever been to?
- 5) Would you like to go travelling for a few years non-stop?
- 6) What are the good and bad things about travelling?
- 7) Where do you want to travel to before you die?
- 8) Is it better to travel or to arrive?
- 9) Lin Yutang said: "No one realizes how beautiful it is to travel until he comes home and rests his head on his old, familiar pillow." Do you agree?
- 10) What would make you wiser – travelling around the world for ten years or reading 10,000 books?

Mason Cooley said: "Travelers never think that they are the foreigners." Do you agree?

St. Augustine said: "The World is a book, and those who do not travel read only a page." What does this mean? Do you agree?

Alphabet race

A
The aisle is the 'passage' in the middle of a plane.

B
You need a _____ before you can get on a plane.

C
The _____ is where your bags are weighed and your ID is checked.

D
You take a _____ flight if you're flying in your country.

E
If you have _____ baggage, it means that it weighs more than what the airline permits.

F
When you travel to another continent you usually have to _____ a landing card or immigration form before you go through passport control.

G
The departures board will tell you which _____ your flight is leaving from.

H
You can usually only take one item of _____ - luggage with you onto the plane.

I
It's _____ to bring plants or fresh fruit and vegetables into some countries.

J
You can get _____ when you travel between several time zones and feel very tired.

L
A flight which goes across continents is usually called a _____ flight.

M
You have to go through a _____ detector to check that you aren't carrying a weapon.

N
Sitting next to _____ children on a long flight can be very annoying.

O
Most people book their flights and hotels _____ nowadays, although some still go to a travel agent's.

P
When you arrive at your destination, you need to _____ your bags at baggage reclaim.

Q
You often have to _____ to get through passport control.

R
The _____ is where the planes take off and land.

S
Everybody has to go through _____ before getting into the departure lounge to make sure you're not carrying prohibited items.

T
During a flight, there might be some _____, when the plane can move in the air quite violently.

U
When you get back home, you have to _____ your suitcase and put your clothes away.

V
You need a _____ to get into some countries if you're not from there, e.g. Russia and the USA.

W
You sometimes have to _____ for a long time if you're flight's delayed.

UNIT FOUR

PART I

SPEECH PATTERNS

1. They were about Mrs. Burlow's age, *so were the attendants*.

"I tell you I was moved. So were you, I dare say."

"I wasn't trying to act. I really felt." "So did I, my boy," said Le Ros.

My friend guessed what mystery they were talking about. So did I.

She was greatly impressed by Laurence Olivier's acting. So were they.

2. Rose *thought him quite funny*.

Christine thought this cheque for twenty guineas rather strange.

They always found Le Ros magnetic.

The Trasker girls considered Fabermacher very romantic.

For the first time in a long while Erik thought himself wonderfully free.

3. She *saw his face peering* through that mask.

Lanny saw Gret Villier sitting at the table motionless and impersonal.

When passing a coffee stall Lanny noticed two white men staring at him.

Jim and his mother heard the blind man approaching the door.

It was easy to imagine Ida performing as the keeper of a second-rate club.

Dave frowned as he saw Dan leaving.

4. Rose wanted him *to stop clowning* for them.

When Erik finished reading the letter, he couldn't take his eyes off the paper.

Presently Tom picked up a straw and began trying to balance it on his nose.

The sailor began rowing towards the harbour's mouth.

Meanwhile she went on talking in her earnest, convincing voice.

EXERCISES

I. Change the sentences, using the patterns:

P a t t e r n 2 : 1. The Murdstones thought that David was disobedient. 2. Everybody found that there was something mysterious about Lady Alroy. 3. We thought that the last scene was quite impressive. 4. I found that the stranger's voice was vaguely familiar to me. 5. Huck Finn couldn't bear his new life at the widow's, in his opinion it was extremely dull.

P a t t e r n 3 : 1. Sabina came into the hall, she saw that he was sitting at the telephone. 2. We watched how the seers-off were shuffling from foot to foot. 3. Outside he found that Joe was standing on the platform. 4. She watched how he was waving farewell to his friends. 5. I saw that Bob was playing centre forward.

P a t t e r n 4 : 1. Erik started to read the letter again. 2. Soon the porters began to pull luggage along the platform. 3. At last Jack finished to write numerous letters of introduction. 4. Lev Yashin began to play football when he was a teen-ager. 5. Burton's namesake started to play poker and went broke. 6. The Gadfly pulled a chrysanthemum from the vase and began to pluck off one white petal after another.

II. Think of a situation. Suggest a beginning matching up the end. Use the proper pattern:

P a t t e r n 1 : 1. ...; so were ail the passengers. 2. ...; so did we. 3....; so am I. 4. ...; so can we. 5. ...; so have I. 6. ...;so have you. 7. ...; so was our coach. 8. ...; so did the goalkeeper. 9. ...; so did the opponent. 10. ...; so were our neighbours. 11. ...; so was our luggage. 12....; so is she.

P a t t e r n 2 : 1. ... vaguely familiar. 2. ... quite sociable. 3. ... rather impressive. 4. ... obedient. 5. ... quite different. 6.... valuable.

P a t t e r n 3 : 1.... serving another meal. 2. ... making a pause in his story. 3.... rubbing his hands with delight 4.... shrugging her shoulders. 5. ... passing the bread-plate to the man next

to him. 6. ...curling her lip and showing her disgust for the scene.

P a t t e r n 4 : 1. ... stopped breathing. 2. ... started filling in the application form. 3. ... stopped shivering with cold. 4. ... began trembling with fear. 5. ... stopped making notes. 6... finished reading aloud.

III. Translate the following into English. Use the patterns:

Pattern 1:

1. Ei numai ce și-au condus rudele la stație. - Și noi la fel.
2. Duminică am luat cina în ospeție. – Și noi la fel.
3. Mie îmi place biftecul să nu fie bine coaptă. – Și fratelui meu la fel.
4. I-a plictisit de moarte istorioara sa. – Și pe noi de asemenea.
5. Lenevia este de neiertat, la fel ca și brutalitatea.
6. Fiul ei nu este ascultător. – Și al meu la fel.
7. Aceasta este hotărârea mea finală, sper că și a voastră.
8. Tovărășii noștri de drum s-au dovedit a fi sociabili și niște oameni plăcuți. – Ai noștri la fel.

Pattern 2:

1. Ricardo îl întâlnește pe Ovode mai înainte și i se păruse destul de straniu.
2. Judy se considera ignorantă în privința multor probleme.
3. Când Jack o văzu pe lady Gwendolen pentru prima dată, i se păruse a fi extrem de încântătoare.
4. Hurstwood nu credea că Carrie era destul de talentată pentru a juca pe scenă, dar credea că însăși ideea de a câștiga bani în acest fel era destul de bună.
5. Rosemary considera că fapta sa era generoasă și destul de îndrăzneță.
6. Ross considera că americanii sunt sociabili, iar englezii sunt neospitalieri.
7. El credea sincer că lucrarea sa este folositoare.

Pattern 3:

1. De la celălalt colț al mesei Andre urmărea cum Charles Ivory operează.
2. Tom și o Becky au văzut că printr-o mică deschizătură a peșterii licărește o luminiță.
3. Toți cei ce se aflau pe bord priveau apusul soarelui.
4. Nu-mi pot imagina că el practică sportul.
5. Noi am văzut cum v-ați salutat printr-o strângere de mână.
6. Sărmanul era foarte mirat, când a auzit că Burton îi propuse un serviciu.

Pattern 4:

1. Jemma nu a încetat niciodată a se considera vinovată de moartea lui Artur.
2. În curând oamenii au început să sosească în grupe.
3. El totuși nu a reușit să lase fumatul și și-a distrus sănătatea.
4. Căpitanul a întrerupt pe neașteptate discuția și a început să analizeze harta.
5. Încetați să vă adresați lui ca la un copil mic și neascultător.

IV. Respond to the following statements and questions, using the patterns:

P a t t e r n 1 : 1. Le Ros was delighted to see his old acquaintance. 2. Some people feel rather stiff on the platform. What about you? 3. My friends liked the film "Quiet Flows the Don." What about yours? 4. Celia loved Lanny. What about Sarie? 5. Stephen Leacock is a famous humorous writer. What about Mark Twain? 6. Some people like things made to order. What about your friend? 7. I'd rather read something by Chekhov, would you? 8. St. Paul's Cathedral is a fine specimen of architecture. Unfortunately I didn't see Westminster Abbey. 9. Martin Eden lived under very hard conditions when he was young. What about Jack London himself? 10. I find this exercise extremely easy.

P a t t e r n 2 : 1. What do you think about Shakespeare's plays? 2. How do you find the screen version of "War and Peace"? 3. In my opinion Ch. Dickens' language is rather difficult. 4. What would you say to a day or two in the mountains? 5. What is your impression of the Tower of London? 6. What do you think of hitch-hiking as a means of travel? 7. How did you find the last film you saw? 8. What do you think of Le Ros's occupation? 9. Some people like travelling

by air. 10. What is your opinion about the English language?

P a t t e r n 3 : 1. Have you ever watched the sunrise? 2. Did you have a chance to hear how your friend was reciting at concerts? 3. Can you imagine that you are teaching a class of small children? 4. Do you hear any noise? It's coming from above, isn't it? 5. What kind of people can you see on the platform and what are they doing there?

P a t t e r n 4 : 1. When did you start to learn English? 2. Which of your friends have started to learn a second foreign language? 3. When do they finish to serve meals in your canteen? 4. We shall begin to write the test when everybody comes.

V. Write 12 questions suggesting answers with these patterns. (The questions in Ex. IV may serve as a model.)

TEXT. ROSE AT THE MUSIC-HALL

From "They Walk in the City" by J. B. Priestley

Priestley, John Binton (1894-1984) is the author of numerous novels, plays and literary essays well-known all over the world. Of his pre-war novels the most famous are "The Good Companions", "Angel Pavement", "They Walk in the City", and "Wonder Hero". His war novels "Blackout in Greatley", "Daylight on Saturday" and "Three Men in New Suits", were very popular with the readers during and after the Second World War. The daring and unusual composition of some of his plays (such as "Dangerous Corner", "Time and the Conways") is a device for revealing people's real selves hidden under conventional masks.

Priestley loves people. His favourite character is a little man, an unimportant shy person, lost in the jungle of the big city, helpless in the face of forces which he cannot combat. In the description of an elderly comic actor in the given extract you will find something of the sad tenderness and compassion characteristic of Priestley's attitude towards "little men".

When they arrived at the music-hall,²² the doors for the second house were just opening,²³ and they walked straight into the stalls, which were very cheap. The audience made a great deal of noise, especially in the balcony. Mrs. Burlow led the way to the front and found two very good seats for them. Rose bought a programme for twopence, gave it to Mrs. Burlow, then looked about her brightly.

It was a nice friendly little place, this music-hall, warmer and cosier and altogether more human than the picture theatres²⁴ she usually attended. One thing she noticed. There were very few young people there. They were nearly all about Mrs. Burlow's age. So were the attendants. So were the members of the orchestra, who soon crept into their pit, wiping their mouths. Very few of the turns²⁵ were young; they themselves, their creased and fading scenery, their worn properties, their jokes and many of their songs were getting on in years. And the loudest applause always came when a performer said he would imitate "our dear old favourite" So-and-so, and named a music-hall star that Rose had never heard of, or when a singer would tell them that the new songs were all very well in their way but that the old songs were best and he or she would "endeavour to render" one of their old favourite ditties. The result of this was that though the whole place was so cosy and friendly, it was also rather sad. Youth had fled from it. There was no bloom on anything here. Joints were stiff, eyes anxious behind the mask of paint.

One turn was an eccentric fellow with a grotesque makeup, a deadwhite face and a very red nose, and his costume was that of a ragged tramp. He made little jokes, fell over himself, and then climbed on to the back of a chair, made more little jokes and played the accordion, Rose thought him quite funny at first, but very soon changed her mind about him. She was sitting near enough to see his real face, peering anxiously through that mask. It was old, weary, desolate.

²² **music-hall:** a hall or theatre used for variety entertainment: songs, dancing, acrobatic performances, juggling. (Note: "music-hall" must not be confused with "concert-hall".)

²³ **the doors for the second house were just opening:** the second performance was about to begin. In music-halls and in circuses two or more performances with the same programme are given every day.

The same term is used with reference to cinemas: the first (second, third) house первый (второй, третий) сеанс.

²⁴ **picture theatre (colloq.):** a cinema

²⁵ **turns: (here)** actors taking part in the programme. Turn — a short performance on the stage of a music-hall or a variety theatre (номер программы). The programme of a variety performance usually consists of various turns.

And from where she sat, she could see into the wings and standing there, never taking her eyes off the performer, was an elderly woman, holding a dressing gown in one hand and a small medicine glass in the other. And then Rose wanted him to stop clowning for them, wanted the curtain to come down, so that he could put on that dressing gown, drink his medicine or whatever it is, and go away with the elderly woman, and rest and not worry any more.

But she said nothing to Mrs. Burlow, who was enjoying herself, and laughing and clapping as hard as anyone there, perhaps because she too was no longer young and was being entertained by people of her own age.

VOCABULARY NOTES

1. way *n* 1. _____, _____, *e.g.* The way we took lay through the forest. *Syn.* **road, path, track.**

2. _____, *e.g.* Can you show me the way to Trafalgar Square? (Как пройти...?)

Note: **way** is but seldom used to denote a specially built means of communication between two places, the usual word for which is **road**; **way** is more often used to denote direction, *e.g.* I can show you the way to the nearest village (i. e. I can tell you what direction you should take in order to get to the village). But; I can show you a very good road to the village.; **path** denotes a track made by the feet of people who pass along (тропа, тропинка) as a path through the woods. Of the three synonyms abstract usages are most typical of **way**, *e.g.* way to knowledge, way to happiness, etc., **path** is also sometimes used in such combinations, as "The Path of Thunder", dangerous path, etc.

to make one's way _____, _____, *e.g.* They made their way through the silent streets of the sleeping city.

to lead the way _____, _____, *e.g.* The guide led the way through the forest till we reached a narrow path. This way, please. _____, _____.

on the way _____, *e.g.* Let's discuss it on the way home.

to lose one's way _____, *e.g.* The children lost their way in the forest.

by the way _____, _____, *e.g.* By the way, what was it she told you?

to be (stand) in smb.'s way _____, _____, *e.g.* Let me pass, don't stand in my way. They couldn't even talk in private: there was always someone in the way. What was it that stood in the way of her happiness?

to be (get) out of smb.'s way _____, _____, _____, *e.g.* Get out of my way! I shall get her out of the way for ten minutes, so that you can have an opportunity to settle the matter.

in one's (own) way _____, _____, *e.g.* The music was unusual but quite beautiful in its own way.

to have (get) one's own way _____, _____, _____, *e.g.* She likes to have her own way in everything. Have it your own way.

way out _____, _____, *e.g.* That seems to me a very good way out. *Proverb:* Where there's a will there's a way.

2. attend *vt/i* 1. _____, _____, *e.g.* All children over seven attend school in our country.

2. _____, _____, *e.g.* She was tired of attending on (upon) rich old ladies who never knew exactly what they wanted.

attendant *n* _____ (_____ — _____), *e.g.* The attendant will show you to your seats.

attendance *n* 1. _____, _____, *e.g.* Attendance at schools is compulsory. The attendance has fallen off. Your attendance is requested.; 2. _____; _____; _____, *e.g.* Now that the patient is out of danger the doctor is no longer in attendance.

3. wear (wore, worn) *vt/i* 1. _____ (_____), _____, *e.g.* At the party she wore her wedding dress and he said she looked like a lily-of-the-valley. You should always wear blue: it matches your eyes.

Syn. **to have smth. on**

to wear make-up (paint, rouge) _____, _____

to wear scent _____

2. _____, _____, *e.g.* I have worn my shoes into holes. The carpet was worn by the many feet that had trodden on it.

3. _____ (_____, _____), *e.g.* This cloth wears well (badly).

wear *n.*, *e.g.* This style of dress is in general wear now. _____.

Clothes for everyday wear. _____. Shoes for street wear. _____.

footwear _____

underwear _____

4. anxious *adj* 1. _____, _____, _____, *e.g.* I am anxious about his health. Her face was calm, but the anxious eyes betrayed something of what she felt.

Syn. **worried, troubled**, *e.g.* She always gets worried about little things.

2. _____, _____, *e.g.* He works hard because he is anxious to succeed.

The actor was anxious to please the audience.

Syn. **eager**, *e.g.* Isn't he eager to learn?

anxiety *n* 1. _____, _____, _____, _____, *e.g.* We waited with anxiety for the doctor to come. All these anxieties made him look pale and tired.

Syn. **worry**

2. _____, _____, *e.g.* That anxiety for truth made Philip rather unpopular with some of his schoolmates.

anxiously *adv* _____, _____, *e.g.* We anxiously waited for his arrival.

Note: Cf. the synonyms **to be anxious, to worry, to trouble, to bother**. The range of meaning of worry is wide: it can denote emotional states of different intensity whereas its synonyms are narrower in meaning. In the sentence "His long absence worried his mother very much" **worry** expresses a strong feeling of anxiety. It is also possible to say: "It made her very anxious." The intensity of feeling is slightly weaker here; trouble denotes a still weaker emotion; bother describes rather a state of irritation and dissatisfaction than of anxiety. Sometimes either of the synonyms can be used in one and the same sentence. The difference lies in the intensity of the emotion expressed by each verb, *e.g.* Don't let that bother you (= don't think about it: it is unimportant). Don't let that trouble you (nearly the same, but also: Don't get nervous about it). Don't be anxious about it. (The feeling of fear and anxiety is stronger here than in the previous example.) Don't let that worry you (= don't let that spoil your mood; don't fear that smth. bad will happen).

5. make (made, made) *vt/i* 1. _____, _____; _____, *e.g.* What is the box made of?

2. _____, _____, *e.g.* I'm sure she'll make an excellent teacher.

3. _____, *e.g.* We'll have to make him take the medicine.

Note: In this meaning make is followed by a complex object. (Observe the absence of to with the infinitive!)

to make a mistake _____, _____

to make a report _____

to make (a) noise _____

to make a (the) bed _____

to make friends with smb. _____, _____, *e.g.* Soon she made friends with her fellow-passengers. She easily makes friends.

to make oneself at home _____, _____, *e.g.* Come in and make yourself at home.

to make a joke (jokes) _____, _____, *e.g.* Why do you always make jokes? Can't you be serious?

Note: **Make** is also used with numerous adjectives giving emotional characteristics, as to make smb. happy (angry, sad, etc.).

to make up 1. _____ (_____, _____), *e.g.* Before packing make up a list of things you are going to take.; 2. _____, *e.g.* You are a fool to listen to his story. He has made it all up. Make up your own sentences using the new words.; 3. _____, _____, *e.g.* How long will it take the actors to make up? She was so much made up that I didn't

recognize her at first; 4. _____, *as* I am sorry for what I said. Let's make it up. You'd better make it up with Ann.; 5. _____, _____, *e.g.* We must make up for lost time. Won't you let me try to make up for all I've failed to do in the past?

to make up one's mind = to decide

make-up *n* _____, _____, *e.g.* Why should you spoil your pretty face with all this make-up? The woman uses too much make-up (..._____ _____).

6. hold (held, held) *vt/i* 1, _____, *e.g.* She was holding a red rose in her hand.

to hold on to smth. _____, _____, *e.g.* Holding on to a branch, he climbed a little higher. Hold on to the railing, it's slippery here.

to hold a meeting _____, _____, *e.g.* A students' meeting was held in our department yesterday.

2. _____, _____, *e.g.* How many people will this lecture-hall hold?

3. _____ (_____), *e.g.* Will this weather hold?

hold *n*

to catch (get) hold of smth. _____, _____, _____, _____, *e.g.* He nearly fell down, but managed to catch hold of his companion's arm. The child got hold of a bright flower.

to keep hold of smth. _____, _____, *e.g.* With every minute it became harder and harder to keep hold of the slippery ropes.

to lose hold of smth. _____ (_____), *e.g.* It wasn't her nature to lose hold of anything she had got hold of.

7. entertain *vt/i* 1. _____ (rather formal), *e.g.* We are entertaining a lot.; 2. _____, _____, *e.g.* We were all entertained by his tricks.

entertaining *adj* _____, _____, *e.g.* The conversation was far from entertaining. In fact, it was horribly dull.

Syn. **amusing**

entertainment *n* _____, _____, _____, *e.g.* There are many places of entertainment in any big city.

ESSENTIAL VOCABULARY (I)

Words

anxiety <i>n</i>	attendant <i>n</i>	imitate <i>v</i>	anxious
<i>adj</i>			
audience <i>n</i>	make <i>v</i>	anxiously <i>adv</i>	entertain
<i>v</i>			
make-up <i>n</i>	attend <i>v</i>	entertainment <i>n</i>	wear <i>v</i>
attendance <i>n</i>	hold <i>v, n</i>	wings <i>n, pl</i>	wipe <i>v</i>

Word Combinations

to make (a) noise	a long way from
to lead the way (to)	to lose one's (the) way
to look about oneself	to be (get) out of the way
about (of) smb.'s age	to have one's (own) way
members of the orchestra	to catch hold of smth.
anxious (worried) about smth.	to keep hold of smth.
to make jokes	to lose hold of smth.
to make oneself at home	to hold a meeting
to make up smth.	to hold on to smth.
to make one's way	

EXERCISES

1. Read the text and explain the following points (A. Grammar, B. Word usage, C. Style):

A. 1. Explain the use of tenses in: a) "...a performer said he would imitate 'our dear old

favourite' So-and-so, and named a music-hall star that Rose had never heard of"; b) "Youth had fled from it"; c) "She was sitting near enough..."

2. Explain the use of all the articles in the fragment beginning with "One turn was an eccentric fellow", and ending with "played the accordion."

B. 1. How do you understand the word *human in* "...altogether more human than the picture theatres..."?

2. a) Explain the meaning of the italicized words in the following: "Very few of the turns were young; they themselves, their *creased* and *fading* scenery, their worn property were *getting on in years*"; b) What kind of atmosphere is created by this description? Which characteristic feature of the place is specially emphasized?

3. What is the meaning of the word *bloom* in "There was no bloom on anything here"? What kind of image is created by the sentence?

4. Explain the meaning of the words *anxious* in "eyes anxious behind the mask of pain" and *anxiously* in "his real face peering anxiously through that mask." (*Anxious* implies fear. Why is the emotion of fear emphasized in these two sentences?)

C. 1. Explain the effect achieved by inversion in: a) "One thing she noticed"; b) "...Standing there, never taking her eyes off the performer, was an elderly woman..." (See Notes on Style, p. 277).

2. a) What is the effect achieved by the syntactical parallelism in: "...So were the attendants. So were the members of the orchestra"? b) Find another case of syntactical parallelism in the last passage but one and comment on it.

II. Transcribe the following words and translate them into R:

anxiety, arrival, attendance, imitate, altogether, twopence, properties, creased, wearing, weary, audience, straight, desolate, joint, anxious, grotesque, ragged, perhaps, endeavour.

III. a) Find in the text sentences with:

a great deal of, very few, very few of, many of

and write your own sentences with the same word-combinations,

b) Find in the text sentences with:

altogether, nearly, usually, then, at first, soon, whatever it is, any more, no longer

and write your own sentences with the same words and phrases.

IV. Answer the questions:

1. When did Rose and Mrs. Burlow arrive at the music-hall? 2. Where were their seats? 3. Were the stalls expensive? 4. In what way did the audience behave? 5. What kind of place was the music-hall? What was its most characteristic feature? 6. Were the attendants and the members of the orchestra young or elderly people? 7. What did the scenery and the properties look like? 8. When did the loudest applause come? Why? 9. Why does the author say that the music-hall was rather sad though it was cosy and friendly? 10. Why were the actor's eyes anxious behind the mask of paint? 11. What did the man in the costume of a tramp do on the stage? 12. Did Rose like his acting? 13. What did she see in the wings? 14. Why did she say nothing to Mrs. Burlow? 15. How does this episode characterize Rose? 16. What does the author want to tell us by this episode?

V. Search the text for adjectives and classify them into two groups according to "positive" and "negative" qualities as suggested by the context (e.g. 1) great, good, nice... and 2) cheap, creased...). When the list is ready, describe some place and its atmosphere using the adjectives of each group.

VI. Tell the story of Rose as your own experience in the past.

VII. Study Vocabulary Notes and a) translate the examples; b) give synonyms of:

road *n*, eager *a*, amusing *a*, wear *v*;

c) give antonyms of:

to find one's way, to lose hold of;

d) give derivatives of:

attend, entertain, wear.

VIII. Fill in with:

a) be anxious, worry, trouble, bother.

1. She always ... when she doesn't get my letters for a long time. 2. The letter that informed us of her unexpected departure greatly ... me. 3. I knew that he would willingly help me, but I didn't like to ... him. 4. Don't...! Dinner will be ready on time. 5. The child is very weak, and I can very well understand that it... you. 6. Don't ... about the taxi. I'll get you home in my car. 7. I felt that he didn't pay any attention to what I was saying. I decided that he ... about something. 8. I shouldn't like to ... you with my tiresome affairs. 9. The climate is very bad there, and I ... about her health. 10. I'm sorry to ...you, but I need his address badly.

b) anxious and its derivatives:

1. What are you so ... about? 2. Her ... face was pale. 3. We were full of ... and worry. 4. Michael was ... to find a job. 5. I was ... waiting for his answer. 6. His ... for success made him many enemies. 7.... makes people older.

c) attend and its derivatives:

1. From the age of seven till seventeen I... school. 2. The ... **at** lectures has fallen off. 3. In **this hotel you will be well... on.** 4. **Your...** is requested.

d) entertain and its derivatives:

1. Who(m) are you ... at dinner tonight? 2. His jokes **didn't ... us much.** 3. **The play was not very ...** 4. **Do you know any places of...** in this town? 5. Do they often ...?

IX. Translate these sentences into R:

1. What makes you think he knows the truth? — Everything. His look. The way he talked at dinner. 2. She smiled in that charming way of hers. 3. He spoke on one note. It gave Kitty the impression that he was speaking from a long way off. 4. He had particularly congratulated us on the way we had done the difficult job. 5. I didn't know which way to look. 6. I really can't get used to the new ways. 7. Is that the way you feel towards us? 8. She threw my slippers into my face. She behaved in the most outrageous way. 9. Isabel didn't want to stand in Larry's way. 10. Sophie pushed her way through the dancers and we lost sight of her in the crowd. 11. I made way for him to go up the stairs. 12. Suzanne's mother could hardly live on her pension with prices the way they were. 13. They had been to Chartres and were on their way back to Paris. 14. I saw the waiter threading his way through the tables. 15. The room had a narrow iron bed and by way of furniture only the barest necessities.

X. Translate these sentences into English, using the word way.

1. Copiilor nu li se permitea să meargă la iaz singuri. Dar odată ei au făcut-o în felul lor și totuși s-au dus acolo fără să spună nimănui nici un cuvânt. În drum spre casă era cât pe ce să se rătăcească. Din fericire l-au întâlnit pe bătrânul pădurar care i-a ajutat să ajungă acasă.
2. Ea povestea așa de vesel în felul ei fermecător de a istorisi.
3. Fără a spune vreun cuvânt, el se îndreptă spre ușă.
4. Eu nu cunosc aceste locuri, nu ați putea să ne conduceți până acolo?
5. Ce mod de rezolvare a situației propuneți dumneavoastră?
6. Mi-e teamă că aici masa vă va încurca.

XI. Make up dialogues:

a) between Rose and Mrs. Burlow (after the performance);

b) between the old clown and his wife (before he went on to the stage);

c) between two readers (about the episode described in the passage and the author of the story).

XII. Insert prepositions or adverbs where necessary:

1. Don't worry your pretty little head ... the mysterious visitor. 2. By arranging good marriages for her daughters she expected to make.....all the disappointments of her own career. 3. He sat quite still and stared with those wide immobile eyes of his ... the picture. 4. He has a bath ... cold water every morning. — Oh! He is made ... iron, that man. 5. Are we ... the way? — No, you couldn't have come more fortunately. 6. I suppose it was natural... you to be anxious ... the garden party. But that's all... now. There's nothing more to worry 7. He arrived ... the Lomond Hotel, very hot and sweaty and exhausted and had an obscure feeling that they would take one look ... him and then ask him to go

XIII. Make up a story, using the words and phrases from Essential Vocabulary I.

XIV. Translate the following sentences into English:

1. Intrând în hol, ea s-a uitat prin părți și s-a îndreptat spre oglindă.
2. Ea s-a prins de mâna mea ca să nu cadă.
3. Noi ne coboram spre râu, ținându-ne de ramurile copacilor.
4. Toată seara băiețelul nu lăsase din mână jucăria.
5. Bolnavul era atât de slăbit, încât a dat drumul la cană din mână, ea a căzut și s-a spart în bucăți.
6. În camera de alături copiii făceau o gălăgie îngrozitoare și el nicidecum nu putea să se concentreze asupra scrisorii. Sigur, el ar fi putut să-i oblige să meargă în grădină, dar nu dorea să-i arate soției că copiii îl deranjau.
7. Foarte agitat el căuta să găsească ieșire din situația neplăcută, dar nu putu să ajungă la o concluzie.
8. Mama își face griji pentru sănătatea ta. Și eu la fel.
9. Ea era puternic machiată, dar și felul în care vorbea și râdea atrăgea atenția tuturor.
10. „Eu întotdeauna am știut câteva moduri de a te îmbogăți. Printre altele, pentru mine întotdeauna a fost o problemă să economisesc banii”. Pasagerul mai în vârstă vorbi și mai mult, tot de genul ăsta spre marea satisfacție a tuturor celor ce se aflau în vagon.
11. Domnul Webb purta tocuri înalte pentru a compensa statura sa joasă.
12. Nu-i posibil ca întotdeauna totul să fie după placul tău. Dacă și în continuare te vei comporta la fel, îți vei face numai dușmani.

XV. Test on synonymy. Consult Notes

1. Prove that the following words are (or are not) synonyms:

way — road — path — track — highway — street;
to be anxious — to be sorry — to worry — to trouble — to bother — to be upset;
to want — to be eager — to be anxious.

2. Point out the synonymic dominant of each group.

3. Explain how synonyms of each group differ one from another according to differentiations suggested in Notes on Synonyms.

4. Synonyms within the following pairs differ by style. Point out which of them are bookish, colloquial or neutral.

(Consult the context in which they are used in the text.)

picture house — cinema	to get on in years — to age	to
endeavour — to try		
to sing (perform) — to render	desolate — sad	to clap
— to applaud		

XVI. Go over the text again and try to discuss the following:

1. How does the author describe the music-hall? Point out the contrasting characteristics. What kind of atmosphere is created by the author in the fragment? By what devices is the effect achieved?

2. How does the author make the reader understand that Rosa is a kind-hearted girl, capable of understanding and compassion? Which method of characterization does the author use?
3. Comment on the selection of words in the fragment.
4. Comment on the syntax of the fragment and its stylistic value.

XVII. a) Translate the text into R:

It was time to go. Francis Woburn put on his enormous hat, started talking about himself again, and they walked down to the Coliseum. He was much taller than she had supposed him to be — though perhaps it was the absurd hat — and she felt a little dumpy thing, though a nice sensible little dumpy thing, as she trotted along by his side, pretending to listen, but busy all the time telling herself that here she was, Rose Salter, going to the Russian Ballet at the Coliseum, with a tall, superfine, very Londonish young man. It was all very strange indeed.

They climbed to one of the balconies of the gigantic theatre, which seemed to Rose the most splendid and exciting place she had ever seen. Dozens of players down below were tuning up. All round them, superfine persons, not unlike Francis Woburn, were studying their programmes. Then the lights died away, except those that illuminated the curtain so beautifully. The music began, and Francis Woburn stopped talking. Rose instantly forgot his very existence. The music was very strange, not like any she had heard before, and not at all comfortable and friendly and sweet. Rose did not know whether she liked it or not; she could not keep it at a distance to decide about it; she was simply carried away and half drowned by the colossal waves of sound; she was overwhelmed by its insistent beat and clang. The curtain was magically swept away, and the stage blazed at her. She was staring at a new country, a new world. It was as if the last great wave of music had taken her and flung her over the boundaries of this world. The little people²⁶ in these new countries lived their lives only in movement. Sometimes they were dull. Sometimes they were silly. But at other times they were so beautiful in their energy and grace, so obviously the creatures of another and better world than this, a world all of music and colour, that Rose choked and ached at the sight of them.

People clapped. Francis Woburn clapped. But Rose did not clap. Just putting her hands together, making a silly noise, was not good enough for them. She gave them her heart.

(From "They Walk in the City" by J. B. Priestley)

b) Comment on the following aspects of the fragment:

1. How does the author describe the music? What does he mean by saying that the music was "not at all comfortable and friendly and sweet"? How do you understand the words "She could not keep it at a distance to decide about it"? Does music ever affect you in the same way? What kind of music does? 2. Explain the words: "The stage blazed at her." "The little people in these new countries lived their lives only in movement." "...the creatures of another and better world than this, a world all of music and colour."

c) Comment on the literary merit and style of the fragment. Do you think that the author has managed to create a vivid and emotionally charged picture of a ballet performance? (Give reasons for whatever you say.) Which lines do you consider especially expressive? Why? What stylistic devices can you point out in the extract?

XVIII. Write an essay describing a person's first visit to a ballet (opera, drama) performance or to a symphony concert. Try to imitate the style and manner of the fragment above (you may borrow some phrases from it).

²⁶ little people: (here) fairies, elves, and gnomes of folklore

PART II

THEATRE

TEXT A. DRAMA, MUSIC AND BALLET IN BRITAIN

The centre of theatrical activity in Britain is London. There are about 50 principal theatres in professional use²⁷ in or near the West End and some 20 in the suburbs.

Most of these are let to producing managements on a commercial basis²⁸ but some of them are permanently occupied by subsidised companies, such as the National Theatre which stages classical and modern plays in its complex of three theatres on the South Bank of the River Thames. The former Old Vic Company, which was Britain's major theatrical touring company, has now taken up residence in the National Theatre, changing its name to the National Theatre Company. In addition the Royal Shakespeare Company presents Shakespearean plays at Stratford-upon-Avon and a mixed repertoire in London.

Outside London there are many non-repertory theatres which present all kinds of drama and also put on variety shows and other entertainments. Recently there has been a growth in the activity of repertory companies which receive financial support from the Arts Council and the local authorities. These companies employ leading producers, designers and actors, and the standard of productions is generally high. Some companies have their own theatres, while others rent from the local authorities.

Music of all kinds — "pop" music, folk music, jazz, light music and brass bands — is an important part of British cultural life. The large audiences at orchestral concerts and at performances of opera, ballet and chamber music reflect the widespread interest in classical music.

The Royal Opera House, Covent Garden, London, which receives financial assistance from the Arts Council, gives regular seasons of opera and ballet. It has its own orchestra which plays for the Royal Opera and the Royal Ballet. Both companies have a high international reputation. The English National Opera which performs in the London Coliseum gives seasons of opera and operetta in English. It also tours the provinces.

In 1998 the Government announced the formation of the Young Music Trust to develop the musical skills of the young with some money from the National Lottery, and donations from music charities and companies involved in music business. The national youth orchestras of Great Britain have established high standards.

There are several thousand amateur dramatic societies in Britain. Most universities have thriving amateur drama clubs and societies. Every year an International Festival of University Theatre is held.

TEXT B. AT THE BOX-OFFICE

- I want four seats for Sunday, please.
- Matinee or evening performance?
- Evening, please.
- Well, you can have very good seats in the stalls. Row F.
- Oh, no! It's near the orchestra-pit. My wife can't stand loud music.
- Then I could find you some seats in the pit.
- I'm afraid that won't do either. My father-in-law is terribly short-sighted. He wouldn't see much from the pit, would he?
- Hm... Perhaps, you'd care to take a box?
- Certainly not! It's too expensive. I can't afford it. — Dress-circle then?
- I don't like to sit in the dress-circle.
- I'm afraid the only thing that remains is the gallery.
- How can you suggest such a thing! My mother-in-law is a stout woman with a weak heart.

²⁷ i. e. buildings meant for the performance of plays by professional companies.

²⁸ In England (including London) only a few theatres have their own permanent company (they are called repertory theatres). Theatrical companies are usually formed for a season, sometimes staging only one play for either a long or a short run, their managements having previously rented a theatre for them to perform in (the so-called non-repertory theatres).

We couldn't dream of letting her walk up four flights of stairs, could we?

— I find, sir, that there isn't a single seat in the house²⁹ that would suit you.

— There isn't, is there? Well, I think we'd much better go to the movies. As for me, I don't care much for this theatre-going business. Good day!

TEXT C. PANTOMIMES

S a l l y : Tony, there's an advertisement in the local paper saying that the theatre in the High Street is putting on³⁰ "Cinderella". I haven't seen a pantomime for years and years. Do you fancy going?

T o n y : Yeh, that sounds good. I don't think I've seen one since I was about fourteen — except for one on ice when I was crazy about skating, and that's not quite the same thing, is it?

S a l l y : No. Ice shows don't have all the wonderful traditional scenery and that gorgeous theatre atmosphere.

T o n y : Pantomimes are awfully old, if you think about it, aren't they? I mean with a girl playing the part of the principal boy, all dressed up in tights and tunic ...

S a l l y : Mm, and the dame parts taken by men. I've never seen "Cinderella". I suppose the stepmother and the ugly sisters are the men's parts in that.

T o n y : Aladdin used to be my favourite, when a comedian played the Widow Twankey. And when Aladdin rubbed the magic lamp an enormous genie appeared ...

S a l l y : And the audience booing the wicked uncle, and joining in the singing of the popular songs they always manage to get into the play somehow.

T o n y : Yes! I wonder how on earth they manage to fit today's pop songs into pantomime stories?

S a l l y : Well, why don't we get tickets and find out?

T o n y : Yes, OK. Come on, then.

ESSENTIAL VOCABULARY (II)

Words

act <i>v</i>	gallery <i>n</i>	properties	
	acting <i>n</i>		
interval <i>n</i>	(props) <i>n</i>	balcony	<i>n</i>
	lighting <i>n</i>		
repertoire <i>n</i>	box <i>n</i>	matinee	<i>n</i>
	row <i>n</i>		
cast <i>n</i>	orchestra-pit <i>n</i>	stage-manager	<i>n</i>
	company <i>n</i>		
pit <i>n</i>	stalls <i>n</i>	costumes	<i>n</i>
	produce <i>v</i>		
(theatre-) house <i>n</i>	director <i>n</i>	producer	<i>n</i>
	treatment <i>n</i>		
dress-circle <i>n</i>	production <i>n</i>		

²⁹ The part of the theatre which has a stage and seats for the audience is called auditorium or house (*also*: theatre-house).

The long rows of chairs situated on the ground floor of the auditorium in front of the stage are called the stalls (front rows) and the pit (back rows).

The stalls and the pit are surrounded by boxes. There are also some balconies encircling the auditorium on three sides. The lowest of them (coming immediately above the boxes) is called the dress-circle and the highest (somewhere near the ceiling of the house) is known as the gallery.

In most theatres the seats for the audience are separated from the stage by the orchestra-pit. In some theatres, however, there is no orchestra-pit, and the musicians are placed behind the scenes (back-stage). The sides of the stage and the scenery placed there are called wings.

³⁰ It takes quite a number of people to put on a play. The treatment of a play, the style of the production, the training of the performers depend on the director (also called by some people producer in Great Britain). The stage-manager is the person in charge of the technical part of the production of a play. There are also make-up artists, people who make the costumes, those who design the props and scenery, and finally, stage hands.

The actors taking part in the play are called the cast (*cf.* the Russian «состав исполнителей»).

Word Combinations

professional theatre

the setting of a scene

repertory company

light and sound effects
dramatic society

amateur theatre

to produce a play

EXERCISES

I. Answer the following questions:

A. 1. What is the centre of theatrical activity in Great Britain? 2. Which theatrical companies receive financial support from Arts Council? 3. What is meant by a repertory theatre? 4. What do you know about the Royal Shakespeare Company? 5. What kind of performances are staged in the Royal Opera House? 6. Are there many theatres in or near the West (East) End of London? 7. What kind of music is popular in England? 8. Are there any amateur theatres in Great Britain? 9. What leading actors of the British theatre do you know? 10. How are the British Arts Councils going to celebrate approach of the millennium?

B. 1. How is the Russian theatre organized? 2. What Russian theatres are best known in Russia and abroad? 3. Is attendance at our theatres high? 4. How many times a month (a year) do you go to the theatre? 5. Are there any amateur theatres in Russia?

II. Try your band at teaching:

A. Preparation, a) Find picture representing a theatre-house, b) Study the footnotes on p. 327 describing a theatre-house and its parts, c) Write questions to provoke answers containing all the new words.

B. Work in class. Ask your questions, listen to the answers and correct the student's mistakes.

III. Learn Text B by heart. Act out this dialogue.

IV. Retell Text C in your own words.

Speak on your favourite genre (opera, drama, ballet, comedy, musical, etc). Why do you like it?

V. Translate the following into English:

Când noi am ajuns, sala era deja plină. Peste câteva minute cortina se ridicase și toate privirile se îndreptaseră spre scenă. Decorațiile erau simple, prezentate în nuanțe de negru, alb și gri. Pe acest fundal costumele personajelor erau foarte impresionante.

Componența grupului de actori era bună, iar măiestria actorului ce interpreta rolul principal, era pur și simplu extraordinară. Când era pe scenă, toată atenția auditoriului era concentrată asupra lui și a modului său de a juca. În timpul faimoasei scene din actul trei în sală era o liniște profundă. Spectatorii erau uluiți. Mulți plâneau. Plus la aceasta, scena era foarte bine iluminată. Regizorul a folosit cu succes iluminarea pentru a intensifica impresia asupra jocului actorilor.

Când după scena finală cortina a coborât, a urmat o pauză de durată, apoi a izbucnit o adevărată furtună de aplauze.

VI. Read the following and either agree or disagree with the statements. (See the Reminder.):

1. The house is the part of the theatre where the members of the orchestra usually sit. 2. An auditorium is a building or a part of a building in which the audience sit. 3. The audience include both spectators and actors. 4. When the audience is pleased it keeps silent. 5. We say "the house is full" when not all the seats in the auditorium are occupied. 6. The pit is nearer to the stage than the stalls. 7. You prefer seats in the gallery, don't you? 8. Wings are the sides of a stage with the

scenery. 9. You wouldn't like to go behind the stage, I believe. 10. The cheapest seats are in the boxes. 11. The most expensive seats are in the orchestra stalls. 12. Students always buy seats in the orchestra stalls. 13. By the cast of the play we mean all the actors belonging to the theatrical company. 14. The role of the producer is not very important. 15. You don't know who Stanislavsky was, I believe. 16. It doesn't take many people to produce a play. 17. I believe you clap to show your appreciation of the acting or the play as a whole.

Reminder. *Beyond all doubt. I should think so. I won't deny it Most likely. I disagree with you. On the contrary. You are wrong. Just the other way round. Not me! By no means.*

VII. a) Describe your impressions of a play (opera, ballet) you have seen. Follow the plan below:

1. Going to the theatre. (How did you get the tickets? Where were your seats? Was the house full?)

2. The play. (Was it interesting? What was interesting? What didn't you like about it?)

3. The acting. (Was the cast good? Whose acting impressed the audience? In what scenes?)

4. The production. (Did the production help the audience to catch the main idea of the play? In what points of the production did you feel the work of the producer? Did the general spirit of the production satisfy the demand of the play?)

5. Designing. (Did you like the scenery? How were the light and sound effects used?)

6. The audience. (What kind of people did it consist of? How did they receive the performance?)

R e m i n d e r: if is surprising to meet a play about ordinary people caught up in ordinary events, the author shows a remarkable talent for writing dialogue which is entertaining and witty, the characters are pleasant (humorous, ordinary); one brief scene forms the climax of the play, the characters act out a fantasy, the audience is made to think: until almost the final curtain; splendid direction; it was one of the finest renderings of this part I've ever heard; I hear the scenery was planned and designed by...; his musical talent is quite exceptional, his playing sometimes reminds me of...; the highlight of the evening was ...

b) Make up dialogues discussing the points above.

VIII. a) Read Sir Laurence Olivier's answers given by him in a newspaper interview:

Q u e s t i o n : How has television affected the theatre?

A n s w e r : Well, its popularity means that millions of people take drama for granted. With hours and hours every week, the viewer can have a bellyful of drama. If you're going to attract a man and his wife away from their TV set on a winter's night, and hold them to a play in a theatre, you've got to grip them and keep them gripped.

Now, you do have certain advantages in the theatre. The telly is perfect for the things that have been specially built for it. But the TV screen cannot give you the peculiar condition of the theatre, where we are allowed to get back to life-size people in relation.

Q.: Is there any particular hobby-horse that you ride in your work as actor and director?

A.: I rely greatly on rhythm. I think that is one thing I understand — the exploitation of rhythm, change of speed of speech, change of time, change of expression, change of pace in crossing the stage. Keep the audience surprised, shout when they're not expecting it, keep them on their toes — change from minute to minute.

What is the main problem of the actor? It is to keep the audience awake.

O.: How true is it that an actor should identify with a role?

A.: I don't know. I can only speak for myself. And in my case it's not 'should', it's 'must'. I just do. I can't help it. In my case I feel I am who I am playing. And I think, though I speak only from my own experience, that the actor must identify to some extent with his part.

In "Othello" the passage from the handkerchief scene through to flinging the money in Emilia's face is, pound by pound, the heaviest burden I know that has been laid upon me yet by a dramatist.

And Macbeth. Do you know what is the first thing to learn about playing Macbeth? To get through the performance without losing your voice. *(From Moscow News, 1969, No 10, Fragments)*

b) Try your hand at teaching:

- A. Preparation. Think of interesting questions on Sir Laurence Olivier's interview.
- B. Work in class. Make your friends answer your questions.

IX. Role-playing.

At a Theatre Festival

St. A: a famous producer

St. B.: a celebrated actor

St. C: a talented young actress, who made an immediate hit with her sensitive and moving performance

Rest of class: a journalist, a critic, a playwright and theatre-goers

All are invited to the studio.

X. a) Translate the following fragments into Romanian (in writing)!

A. There are many people whom the theatre fills with an excitement which no familiarity can stale. It is to them a world of mystery and delight; it gives them entry into a realm of the imagination which increases their joy in life, and its illusion colours the ordinariness of their daily round with the golden shimmer of romance. *W. S. Maugham*

B. In the Theatre we are proud to serve, ideas merely play like summer lightning over, a deep lake of feeling; the intellect may be quickened there, but what is more important is that the imagination of the spectator begins to be haunted, so that long after he has left the play-house the actors are still with him, still telling him of their despair and their hope. *J. B. Priestley*

b) Comment on the fragments above.

XI. Speak individually or arrange a discussion on the following:

1. Why is it that people go to the theatre? What do they look for there?
2. What is your favourite theatre and why?
3. The fragment above (Ex. XII B) describes the case when "the imagination of the spectator begins to be haunted so that long after he has left the play-house the actors are still with him..." Is the experience familiar to you? After what play did you have it last time?
4. What is the romantic side of the theatre?
5. What is the educational role of the theatre? Do you agree with Priestley (see the fragment in Ex. XII B) that the theatrical art appeals rather to the spectator's imagination and feelings than to his intellect? Give your reasons.

XII. Try your hand at teaching. 1. Say what you would do in the teacher's position:

Michael, a bright, young, soon-to-be fifth-former, confessed to his teacher that in his view school was no fun, the teachers were no good, summer should last forever and dogs were lucky because they didn't have to go to school. The teacher protested that school was important. But Michael, who didn't share the teacher's opinion, answered with a one-word question "Why?".

2. Respond to the following modestly. Here are a few possible ways of beginning answers:

Oh, it was nothing. The real credit should go to I had very little to do with it. It wasn't difficult at all, really. Thank you, but it's not really all that good. Oh, you're exaggerating, I played only a small part in the whole thing. It was very much a team effort. You're very kind, but really anyone else could do it.

S c e n a r i o

A.: I've never seen such an attractive and talented class of children. I think you, as their teacher, deserve the highest praise.

You: ...

A.: I'm sure they are splendid, but I don't agree that you don't deserve any credit. I know you planned the lovely decorations in their classroom, for a start.

You: ...

A.: I'm sorry, I just can't believe it had nothing to do with you. And even if they had the

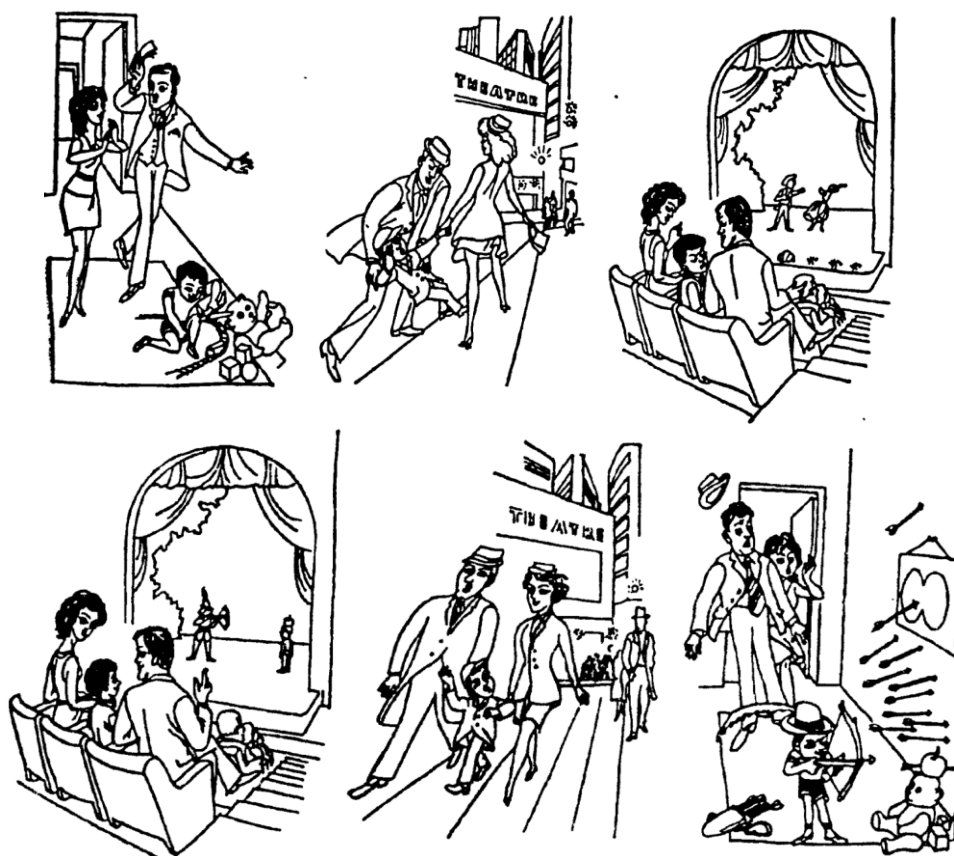
original idea, I'm sure you guided them in their work.

You:...

A.: Oh, come on, it can't have been easy and I don't agree that anyone could have done *it*
(From *Making Polite Noises* by Hargreaves and M. Fletcher. Lad" 1979)

3. Classroom English. (Revision);

a) It's the last period on Saturday. The lesson is coming to an end. You are pleased with the work you and the pupils have done. You find that you just have about 3 — 4 minutes to have the exercise books collected and the board cleaned. You inform the class that they will have to finish the exercise off at home, tell them you are pleased with their progress, set the homework and state briefly what you are planning for the next lesson. After that you ask your pupils to tidy up the room and to be quiet when they go outside. You wish them a nice weekend and say good-bye.



b) It's a routine English lesson in the middle of the term. The lesson isn't going too well. You are trying to keep your pupils interested in the exercises you are checking. You get them to read the sentences in turn and correct their mistakes, but the pupils are tired and find it difficult to concentrate on the work. Some of them start chatting and fidgeting. You try not to show your annoyance and proceed checking the exercise.

c) You've got a lot of work to get through in this lesson. You ask the pupils to do an exercise from the textbook silently. You check that they all have the right place. When your pupils have looked through the exercise you want everybody to read three sentences each. You comment on their work. In the remaining five minutes, you have a quick vocabulary test on the blackboard. You make sure that the board is properly prepared, and ask 2 or 3 pupils to write the test. You keep the rest of the class involved and comment on the work.

d) It's a revision lesson. You've brought to the classroom a map of Britain, some slides and/or pictures of London and a slide projector. You ask one of the pupils to help you fix the map and pictures on the board and get the slide projector ready. The pupils point out on the map the most important towns, rivers, mountain chains or anything you find necessary to mention. After that they speak briefly about London sights making use of the pictures and slides. You keep making

notes while they speak and comment on their work at the end of the revision lesson.

e) At the end of the term you find it necessary to have a brief revision of the book your pupils are reading. Your idea is to ask the pupils a number of questions to encourage a discussion. You think the questions over very thoroughly beforehand and ask your class to answer them. You are interested in everyone's point of view and react to comments appropriately, trying to keep the conversation going.

XIII. Describe these pictures: Use the following:

a) to come home greatly excited, to wave some slips of paper in the air, to be delighted, to have great fun playing with one's toys; b) to drag smb. along the street, to howl at the top of one's voice; c) to have excellent seats, "Wilhelm Tell" was on, the music was so loud you couldn't hear a word, to be bored; d) that was much better, to catch smb.'s interest, a bow [bɔv] and arrows, to shoot off an apple from...; e) in very high spirits, to chatter about one's impressions, to be pleased; f) to be shocked, the child's imagination was certainly haunted by the opera or, rather, by one particular scene, the poor teddy-bear, to look extremely uncomfortable.

STUDIES OF WRITTEN ENGLISH

One of the most effective exercises in good writing is a free composition.

Free composition is a piece of independent writing (3—5 pages in length). You are free to select the subject, to decide on the pattern of writing (narrative, descriptive, argumentative, expository), and to choose writing technique (keywords, topic sentences, connectives and transitions).

In the process of free composition there are three main points to consider: what to say — selection of a subject and the theme, how to arrange the material in the best order, and how to express your thoughts in the best possible language.

The theme and subject should be selected with care so that you know exactly what you mean to write about and what is the purpose of writing — is it describing, entertaining, persuading or instructing?

"The British Isles" is, for instance, of descriptive nature, "How We Kept Mother's Day" is both entertaining and instructing, Judy's letters are sincerely persuading.

Composition must be unified and complete. It must have a beginning, middle, and end. It must be coherent; that is, systematic in its presentation, with reference to time, to point of view, and to situation. It must reveal your attitude or judgement towards material and characters or towards your reader, or both.

The beginning, or introduction expresses the occasion, the problem, and the purpose. A good beginning attracts the reader's attention, his interest and sometimes his emotions (see the beginning of "How We Kept Mother's Day" or of "A Friend in Need").

The middle or body of the composition in its turn makes the problem clear through narration, description, argument or exposition (compare different passages from this textbook). Usually the middle includes the details. It may have the turning point or climax describing the moment of greatest emotions.

The end or conclusion is the result of that clarification. The author provides an answer to the main question. It is usually marked by a summary statement emphasizing the message (compare the final sentences in "A Day's Wait", "How We Kept Mother's Day", "Rose at the Music-hall").

Assignments:

- 1. Write a composition explaining the message of the passage "Rose at the Music-ball.**
- 2. Write a composition describing your visit to a theatre and your impressions of the prevailing atmosphere.**

PART III

THEATRE II

GOING TO THE THEATRE IN LONDON

Going to the theatre is a way of spending an evening that can be both **entertaining** and **educational**. Despite competition from the cinema, radio and television the theatre still plays an **important** part in the entertainment of the average Englishman.

In London there are theatres for all tastes: some people **prefer** musical comedy. Shows of this kind, with their **catchy tunes**, are very **popular**. Variety shows, in which actors entertain the audience with **sentimental** and **comic** performances or skits on social or political life, also draw full houses and greatly influence the artistic tastes of the public. In this kind of entertainment the role of the master of ceremonies is very important. He announces the different **items** on the programme, introduces the actors and maintains the attention and interest of the **spectators**.

Those who don't care for musical comedy or variety will find other shows to their taste. Some theatres stage modern plays; Shakespeare and other classics are played mostly at Old Vic; the Royal Opera, formerly Covent Garden, shows opera and ballet.

Seats in theatres where **dramatic** works of real value are played and where the standard of acting is high are expensive. This makes the theatrical art in Britain more or less a plaything of the **well-to-do** and better-educated classes.

As a rule, performances start at about half past seven and run for three hours or more, including about an hour for intervals between acts. There are sometimes matinees in the afternoon, but most spectators prefer evening shows.

Seats are booked beforehand either at the box-office or by phone. If all the seats are not booked or sold out you can get tickets at the box-office just before the show begins; **otherwise**, the sold-out sign is posted over the box-office.

When you arrive at the theatre you leave your hat and coat at the cloakroom, where the attendant can also provide you with **opera-glasses**, if you wish. An usher shows you to your place and sells you a programme, which tells you the story of the play that is on that evening and gives the names of the actors who will act the different parts.

Answer the following questions on the text.

1. What kinds of theatres and performances exist in London?
2. What is a variety show?
3. Whom does the success of a variety show depend on?
4. Where are Shakespeare and other classics mostly played in London?
5. Are the tickets in the theatre cheap?
6. When do performances usually start and how long do they run?
7. What is a matinee?
8. Where do you leave your coat and hat when you enter the theatre?
9. What does a programme tell you?

A Visit to a Theatre

Today, with the wide spread of television and cinema the theatres become less popular, though it is still one of the best ways of spending your free time. To my mind the people who speak about the death of the theatre are simply mistaken. They don't understand that the theatre

is the parent of radio, cinema and television. Without the theatre these dramatic genres can't exist. Surely, the new mediums have certain advantages over the theatre. To see the film costs much less than to see the play. Besides you can enjoy the film at home with the minimum of efforts turning your room into a playhouse.

But there are some differences. For example in the restaurant you are served the dish that was specially created for you, while at the canteen you get the standard meal. The same is with the theatre and TV. Besides during the play the audience is the part of the performance, people are considered to be creatively receptive; their presence heightens the drama and influences its course. So there is no wonder it remains one of the best ways not only to entertain oneself, but also to stir the imagination and expand the boundaries of the familiar world.

As for me I'm not much of a theatregoer, though I can't but miss a chance to go there with my friends.

As it was a New Year Eve, so called Millennium, my friends and I decided to celebrate it in a particular way. And the only idea, which had come to us, was to go to the theatre. The first trouble we had faced with was that almost all the tickets were sold out long before. So we had to buy seats at the gallery, though I prefer orchestra stalls or the seats at the center of the pit at least. At last the day of the performance came. When we came into the hall all our anxieties fade away. Though the seats were far from the stage we had a wonderful view of it. Soon the bell rung and the show began. It lasted for 3 hours during which I completely forgot about everything and linked up (plunged) with that fantastic world, the actors tried to create on the stage.

To my mind the play was splendid. The stage director tried to combine all the repertoire of the theatre in one play and no wonder it was a success. The audience had been clapping rather powerfully and the actors had their certain calls for several times.

The cast acted rather naturally, but the main actor was the best. He had several roles in the play and I was greatly impressed by his ability to identify with the character in such a short term. Due to his profound understanding of the human nature the actor managed to convey the thinnest emotions and to depict the feeling rather vividly. No matter whether he was playing good character or not his monologues had their own particular sense and reveal the reality hidden under the surface of things.

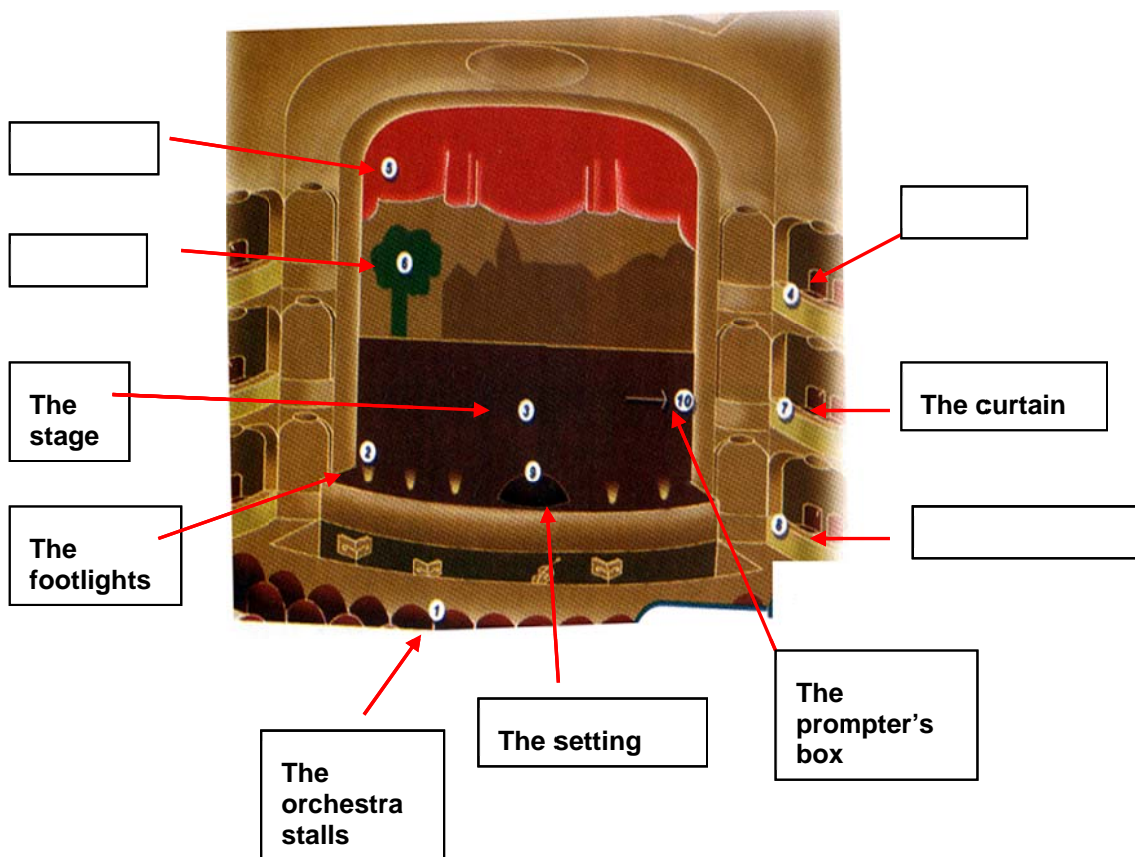
Though he had a hard task as for an actor he coped with it perfectly.

No wonder theatre is considered to be the enduring home of 'dramatic experience', which is surely one of the most searching, rewarding and enchanting one of the different kinds of experience.

Vocabulary:

Verbs	To Book (A Ticket)	To Entertain	To Maintain
Phrasal verbs	To Provide With To Care For		
Nouns	Tunes Plaything Seat Dress Circle	Variety Show Spectators Stage Act	Audience Box-Office Opera-Glasses/Theatre Binoculars Orchestra Stalls Gallery Master Of Ceremonies
Adjectives	Average Catchy Well-To-Do Better-Educated		

The gallery or the gods



EXERCISES

I. Fill in the missing words.

1. The bell rang and _____ went back to their _____
2. They were sitting in _____ almost directly below us.
3. We could get a very good view of _____ from our seats
4. An audience that fills the location for an event to capacity is called _____
5. When we arrived at the theatre we saw _____ posted over _____
6. He took up his _____ for a long look round _____
7. Englishmen often call _____ "the gods".
8. No one knew what the next _____ was.
9. When I go to the theatre I like to have my seats in _____
10. The success of _____ depends on the resourcefulness of _____
11. When you arrive at the theatre you leave your hat and coat at the _____.
12. A _____ is a short, funny story or performance

II. Find synonyms for the words in bold in the text I.

III. Read the dialogues; answer the questions, following them. Practice the dialogues, improvisation is welcome.

AT THE BOX-OFFICE

Mrs. Madigan: One ticket for tonight, please. In the stalls.

Clerk: Which performance?

Mrs. Madigan: Which performance? Tonight!

Clerk: There are two performances nightly. One at six o'clock, the second at eight o'clock.

Mrs. Madigan: Oh, the eight o'clock. Six o'clock is much too early.

Clerk: Yes, madam.

Mrs. Madigan: One stall for the second performance this evening. But not too far back. My eyes are becoming rather weak.

Clerk: Yes, madam. Seat A 3.

Mrs. Madigan: Is there a good view of the stage from that seat?

Clerk: It's in the front row, madam.

Mrs. Madigan: Oh, is it? Good.

Clerk: Five crowns, please.



Questions:

1. What ticket did Mrs. Madigan buy?
2. How did she explain her preferences?

AT THE CLOAKROOM

W.: We'd better hurry up. The bell is ringing. There is nothing more unpleasant than to disturb people sitting in their seats.

H.: But we've got plenty of time. It's only 7.15. It must be the first bell. Look, there are lots of people in the cloakroom and no one seems to be in a hurry.

W.: All the better. I hate arriving after the curtain has gone up.

H.: Let's get a pair of opera glasses; our seats are rather far from the stage, so we'll need them.

USHER: May I see your tickets, please. Dress circle, row 4, seats 9 and 10. This way, please. Would you like a programme?

W.: Yes, please. How much?

USHER: 50 pence. Thank you.

W.: How full the house is tonight! Not a single empty seat. Oh, the curtain's going up. Let me have your opera-glasses for a minute. The scenery is so beautiful!

H.: Be quiet now. Let's listen.

Questions:

1. When did the theatre-goers arrive to the theatre?
2. Why was one of them irritated?
3. How did the usher help them?
4. What was said about the show itself?



AFTER THE THEATRE

A.: Oh, hi! Where have you been?

B.: At the theatre. I was lucky enough to get a ticket just before the performance.

A.: Which theatre did you go to?

B.: The Parnassus. "Macbeth" is on there, you know.

A.: Is it still? It's been on for a long time! I thought it had been taken off?

B.: No, it had such a reception that it just can't be taken off now. People still want to see it and there is a queue outside the theatre every night in spite of the sold-out sign.

A.: Well, what did you think of it?

B.: I thought it was just splendid. I enjoyed every minute of it. It's one of the best productions I've ever seen. The performance is absolutely first class. The acting is so natural and true-to-life that you forget you're watching the play.

A.: Are there no bad or even mediocre performances?

B.: Certainly no bad ones. The actresses in the leading roles are superb; they brought the house down after every scene they appeared in. I don't believe I've ever seen such enthusiastic audience. They applauded as I had never seen them applaud before.

A.: So you are not sorry you went?

B.: No. I've never enjoyed a show more.

Questions:

1. Why was one of the speakers surprised that "Macbeth" still was on?
2. What were the impressions of another speaker after seeing this play?
3. Was the Parnassus a popular theater?
4. Did the first speaker manage to persuade the second to visit the Parnassus?

IV. Describe your impressions of a play you have seen lately according to the plan.

1. **Going to the theatre.** (How did you get tickets? Where were your seats? Was the house full?)
2. **The play.** (Was it interesting? What did/didn't you like about it?)
3. **The acting.** (Was the cast good? Whose acting impressed the audience?)
4. **Designing.** (Did you like the scenery? How were the light and sound effects used?)
5. **The audience.** (What kind of people did it consist of? How did they receive the performance?)

V. GENERAL TIPS TO AN ENGLISH THEATRE-GOER

What to wear?

There is no dress code for theatres generally. On special occasions such as the Royal Variety Show, or an opening night for a new show, people often wear formal dress. If the event you are attending requires formal dress, you should be informed before purchasing your tickets.

Even with air conditioning, theatres can become very warm in the summer and it can get quite cool in some theatre buildings in the winter. Dress comfortably, bearing in mind that you may be sitting in the same position for a long time!

Can you still get in if we arrive late? What happens if you are late?

If you are late for the theatre or concert, normally you will be admitted when there is a suitable break. For theatre shows, you may need to wait until the interval – although this is very rare.

Most events have breaks within the first 20 minutes during which latecomers can be admitted to the auditorium. Many theatres now allow latecomers to watch the first part of the show on closed circuit TV until they are allowed into the auditorium. Please follow the directions of the theatre staff.

Even though you may feel that you should be allowed straight into the event, there are often safety regulations, which do not permit admission until a break, quite apart from the distraction that latecomers could cause if they were allowed in at any time.

If you arrive late for any other type of event, please speak to staff when you arrive and ask their advice.

What to do if you've lost your ticket

Generally (though not always) you can arrange a duplicate ticket. Contact the theatre directly if you lose your ticket in advance of the event and they can link with the management to try to arrange duplicate tickets for you. Or speak to the box office at the theatre itself if you lose your ticket on your way there.

Please bear in mind that the box office staff are under no obligation to help you if you have lost your ticket, but they will try to help you if they can. If you remember the seat numbers, this will help the box office to arrange duplicate tickets.

Now, general tips

1. Always check any tickets carefully as soon as you receive them. Make sure that they are for the event/date that you expected and whether they are for the Matinee (afternoon) or Evening performance. You'd be surprised how many people arrive at the theatre with tickets for the wrong night or even the wrong show!

2. Make a note of the seat numbers or any other details on your tickets – this may be helpful if you lose them, or if they are stolen.

3. If you are a group organizer, keep a note of whom you give which tickets to – again this is helpful if any of your party loses their tickets.

4. Leave plenty of time to get to the show. And allow time to get to your seats – some venues are very large and it can take a while to find your seats.

5. Before the performance starts, switch off any mobile phones, watch alarms, etc. If you use them during the interval, remember to switch them off again before the second half of the show. Parking in the downtown can be more difficult than you would expect. You may find it more convenient to use public transport. Buses and Tube Trains normally run long after the show finishes.

VI. Explain the words given below:

Dress code

Opening night

Formal dress

Purchasing

Air conditioning

Bear in mind

Latecomer

Auditorium.

Follow the directions

The theatre staff

Regulations

Duplicate tickets

To be under no obligation

Venue

Downtown

VII. THEATRE DISCUSSION

STUDENT A's QUESTIONS

- 1) What springs to mind when you hear the word 'theatre'?
- 2) Do you use the British spelling 'theatre' or the American spelling 'theater'? Does it matter which one you use?
- 3) How often do you go to the theatre?
- 4) Is the theatre only for rich people?
- 5) What do you like and dislike about the theatre?
- 6) What's the best thing you've ever seen at the theatre?

- 7) Would you like to work as a theatre critic?
- 8) Are theatre tickets easy to get in your country?
- 9) How do you feel when you sit in a theatre before the performance begins?
- 10) What's the nicest theatre you've ever been to?

STUDENT B's QUESTIONS

- 1) Why is the theatre important?
- 2) What kind of theatre history does your country have?
- 3) Do you prefer watching a play at the theatre or a movie at the movie theatre (cinema)?
- 4) Do you think theatre tickets are reasonably priced?
- 5) Have you ever been to the theatre in another country?
- 6) Do you think people will always be interested in the theatre?
- 7) What questions would you like to ask a theatre actor?
- 8) Would you like to perform or act on stage at the theatre?
- 9) Would you like to see a theatre play in English?
- 10) What's are the differences between movies and plays?

SUPPLEMENT
FUN ACTIVITIES

I. Answer the questions and see the results of the test.

The story

It's a beautiful summer's day and you decide to go for a long walk. After a short while you reach a forest, and you decide to walk through it.

1



Describe the forest in as much detail as you can.

- Is it dark or light?
- Is it beautiful or scary?
- What are the trees like?
- What else can you see?
- How does the forest make you feel?

3



You continue walking, and go deeper into the forest. Suddenly you see a bear. **Describe the bear in as much detail as you can.**

- How big is it?
- Is it friendly or unfriendly?
- What does the bear do? What do you do?

2



You start walking through the forest, and you come to a house. **Describe the house in as much detail as you can.**

- What style is it?
- Is it light or dark?
- How many bedrooms are there?
- Is there a fence? If yes, what is it like?

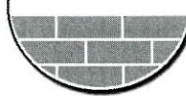
4



You carry on walking and come to a gate. You open the gate, and find yourself in a garden. **Describe the garden in as much detail as you can.**

- Is it wild or tidy?
- Is it well looked after or abandoned?
- What's in it?

5



You come out of the garden. To your right, you see a very high wall. **Describe the wall in as much detail as you can.**

- Can you hear anything behind it? If yes, what?
- How does it make you feel?

II. Speaking activity. Answer the questions according to the situations.

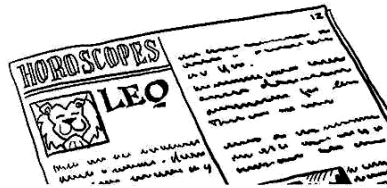
A time you met (or were very close to) a celebrity

- Where were you? Who with? What had you been doing?
- Who was the celebrity? What was he/she doing there? What did he/she look like?
- Did you speak at all? What about?
- Did he/she seem different in any way in real life?



A time when you read something in your horoscope and it came true

- Where did you read it? What did it say?
- How much later did it come true? What exactly happened?
- Had anything like this ever happened before?
- Do you still read your horoscope regularly?



A time when you overslept and missed something important

- What were you supposed to be doing?
- Had you gone to bed very late the night before? Why?
- Had you set an alarm clock?
- How late did you wake up? What did you do?
- What happened in the end?



A time when your parents were very angry with you about something

- How old were you? What had you been doing? Who with?
- How did your parents find out?
- Did they punish you? How?



An important exam or test you failed

- When did you take it?
- What kind of exam/test was it?
- Had you revised before you did it?
- How did you feel on the day of the exam/test?
- Were a lot of people doing it at the same time as you?
- How did you find out that you had failed? Were you surprised?



A time when you lost something important

- What was it? When?
- What had you been doing when you realized you had lost it?
- How did you find out you'd lost it? How did you feel?
- What action did you take?
- Did you ever find it again?
- Did losing it cause you any problems?



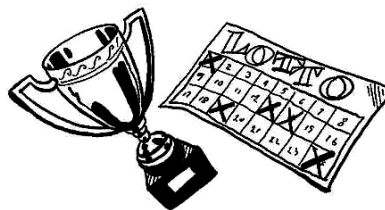
A time when you had a very disappointing birthday

- How old were you? Where were you?
- What had you been expecting to happen?
- Why was the birthday so disappointing?
- How did it end?
- Did you tell anybody that you hadn't enjoyed it?



A time you won something

- What was it?
- When? Where? How old were you?
- Were you expecting to win?
- How did you feel when you realized you'd won?
- Did you celebrate? What did you do?



A family holiday you didn't enjoy

- Where/When was it? Who went?
- Had you been there before?
- What did you do there?
- Why didn't you enjoy it?



III. Discuss each prediction with your partner.

- a Do you think it will be true in twenty years' time?
- b Do you think it will be a good thing? Why/Why not?

■ We will be paying much more for water than for electricity.

■ We will be living in a 'cashless' society, and will pay for everything with credit cards, or with a credit chip implanted under our skin.

■ Most people will be living until they are 90 or longer.

■ We will have lost our ability to socialize and interact with other human beings because of the time we spend on 'individual' hobbies.

■ The idea of a retirement age will have disappeared. People will be able to work for as long as they want.

■ Shops will have disappeared and all shopping will be done on the Internet.

■ Some countries will have disappeared because of flooding.

That used to be Holland.

■ Women's football will have become nearly as popular as men's football.

■ Everybody will be travelling far less by plane and car in order to reduce CO₂ emissions.

DEPARTURES		
FLIGHT	DESTINATION	TIME
MP123	MADRID	16:45
-	-	-
-	-	-
-	-	-

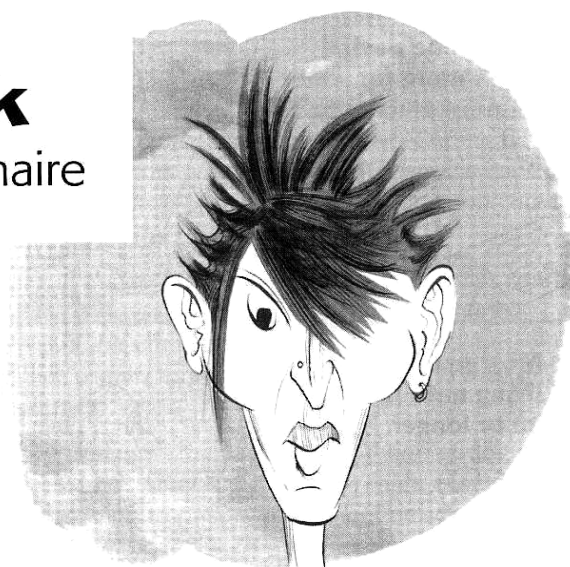
■ Sunbathing on the beach will have been banned, and people found lying on the beach will be fined.

IV. Are you a risk-taker?

- a** Interview your partner using the Risk Questionnaire. Ask for more information.
- b** In general, do you think your partner is a risk-taker? Why / Why not?

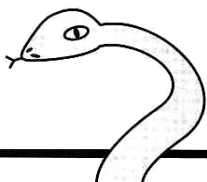
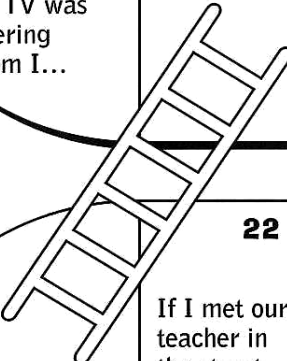



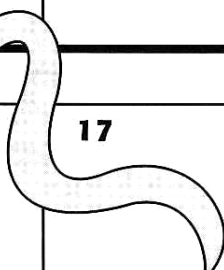
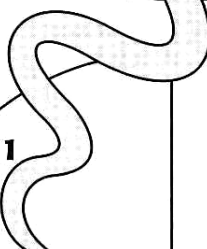
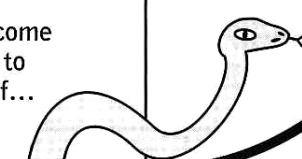
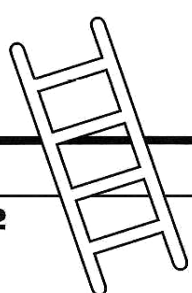
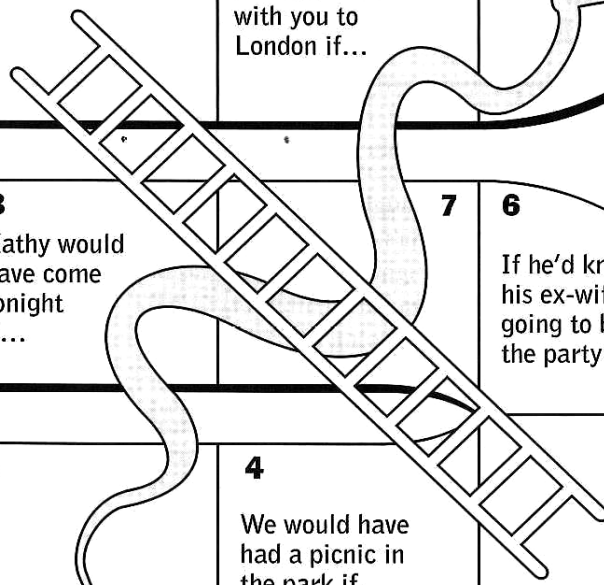


The Risk Questionnaire



- 1** Would you do a parachute jump for charity?
- 2** Have you ever been out with someone you met on the Internet? Would you do it?
- 3** Would you try to cheat in an exam if you knew you weren't well prepared for it?
- 4** If you had missed the last bus home, would you consider hitchhiking?
- 5** If you fell in love with a person who lived in another country, would you move with him / her to that country?
- 6** Would you ever buy a second-hand car or motorbike on eBay?
- 7** Would you go on holiday to a foreign country on your own?
- 8** If you find some food in your fridge which is a couple of days past its sell-by date, do you still eat it?
- 9** Do you start revising as soon as you know you have an exam coming up or do you leave your revision until the night before?
- 10** Would you drastically change your hair colour or hair cut? Have you ever done it?
- 11** Would you still sunbathe if you arrived at the beach without any suncream?
- 12** If there was a job you really wanted, would you lie about your experience or qualifications at the interview?
- 13** If you have a flight to catch, do you leave your house in good time or do you leave at the last possible moment?
- 14** Do you always put on your seat belt in the car? Do you wear a helmet on a bike / motorbike?
- 15** Would you lend a lot of money to a very close friend?
- 16** When you are abroad do you tend to try foreign dishes that you haven't had before?
- 17** Would you fly with a low-cost airline that you had never heard of?
- 18** Do you ever drive at more than 30 kilometres per hour over the speed limit?

V. Play the game practising conditional sentences.

31	32 If I found some extra money in my bank account...	33 	34 If you had told me what time your plane was arriving...	35 Finish
30 If they had told me the TV was bothering them I...	29 	28 If my neighbours were making a lot of noise late at night...	27	26 If I didn't have to work tomorrow...
21 	22 If I met our teacher in the street...	23 	24 If he hadn't been the boss's son...	25
20 It would be quicker if...	19 	18 What would you do if...?	17 	16 If the taxi had come on time...
11 	12 You would have seen them if...	13	14 I would come with you to London if...	15 
10 She would have done better in her exams if...	9 	8 Kathy would have come tonight if...	7 	6 If he'd known his ex-wife was going to be at the party...
1 Start	2	3	4 We would have had a picnic in the park if...	5

VI. Talk for a minute.

1

Nowadays it's perfectly acceptable to wear jeans in all situations.

2

People should pay extra for all the luggage they check in with them on flights.

3

The best place to find accurate information about something is on the Internet.

4

Politics should be a compulsory subject at secondary school.

5

Having good health is more important than having a lot of money.

6

When you need advice, your family are usually more helpful than your friends.

7

The weather can affect the way we feel on a specific day.

8

It's hard for a student to see any kind of progress when they get to a certain level of English.

9

A person studying a foreign language doesn't need to do any homework. Going to class is enough.

10

You can't be good at sport unless you have the right equipment.

11

It's impossible to get an unbiased view of what is happening in the world from the news on TV. Newspapers are far more objective.

12

Luck is something you're born with. Some people are just 'naturally' lucky.

13

People's manners are much worse nowadays than they were 50 years ago.

14

The clothes you wear are a reflection of what you're like as a person.

15

Traffic should be banned from all city centres. Only public transport, bikes, and pedestrians should be allowed in them.

VII. Act out the following situations.

A Roleplay 1

You're a travel agency representative at a popular tourist resort on the coast. The resort has several hotels, all of which are full because it's peak season. All hotels have swimming pools and cater for families.

It's your first week in this job. You want to make sure you don't get anything wrong, and that you are quite clear about any problems clients may have, so that there aren't any misunderstandings later on. You've been trained to use the customer's first name wherever possible in a conversation to personalize things more. You don't have much authority as yet – especially not when it comes to promising refunds.

B is a client who arrived at one of the resort's hotels last night and has asked to speak to you.

- You begin. Introduce yourself by your first name (Mark / Sandra) and ask what **B's** first name is.
- Remember to use it throughout the conversation! Ask how you can help **B**.
- Listen to **B's** complaints and ask for more specific details. Then rephrase and repeat the information back to **B** (to show you fully understand).
- Try to think of solutions, but under no circumstances promise any kind of discount or refund.

Roleplay 2

You're a tourist on a one-week city break. Your trip was expensive and included transport, a four-star hotel and various excursions. You were not satisfied with the hotel and asked to be moved on the first day, which eventually you were.

However, you are still unsatisfied for the following reasons:

- The restaurant at the new hotel is not very good (why?).
- There is no wi-fi in the hotel.
- The excursion to the castle was very unsatisfactory (why?).

B is the local travel agency representative. You don't feel that he / she was particularly sympathetic with your original problem with the first hotel, and today you're determined to make him / her take you seriously. You're not going to be satisfied with vague promises. You arranged to speak to him / her a few moments ago and you want to have a long conversation.

- You begin. Inform **B** of your three new complaints, giving as many details as possible.
- Insist on **B** providing concrete solutions.
- Try to prolong the conversation as much as possible, and only accept the solutions you think are convincing.

B Roleplay 1

You're a tourist (Barry / Sophie Appleton). You arrived last night with your family at a popular tourist resort, and there are already three complaints you need to make:

- Your room is unsatisfactory (why?).
- The swimming pool is much smaller than the brochure showed, and is always crowded.
- Your children aren't happy with the Kids Club (why?).

A is the travel agency representative at the resort.

He / She looks quite young and inexperienced so you're sure you are going to have the upper hand. You just hope he / she's not one of those over-friendly people who use your first name all the time (you hate that), and pretend they're listening to your complaints and then do absolutely nothing!

- **A** will start.
- Explain your three complaints. Be more specific if asked to be.
- Be firm, but without losing your temper. Demand some kind of financial compensation. Be prepared to accept other solutions as a last resort, however.

Roleplay 2

You're a travel agency representative in a popular tourist city. You've just had the worst day of your life at work and you're about to finish an 18-hour shift. You are used to dealing with complaints, and know that the best way is to use vague expressions like 'I'll get back to you on that one' or 'I'll see what I can do' a lot.

A is a client of the travel agency and is in the city.

He / She is a difficult client and complained on the first day about the hotel. You managed, with great difficulty, to get him / her moved to another hotel. A few moments ago, **A** rang you and said he / she needed to talk to you. Your heart sinks, as you really want to go home.

- **A** will start.
- Listen to **A**, but keep looking at your watch, and try to cut short long and involved explanations.
- Make vague promises and try get rid of him / her as quickly as possible.

References

1. *Практический курс английского языка, 2 курс* : учеб. для студентов вузов под ред. В. А. Аракина, М.: Гуманитар. изд. центр ВЛАДОС, 2005.
2. *English File, Intermediate student's book*, Paul Selingson and Clive Oxenden, Oxford University Press, third edition, published in 2008
3. *English File, Intermediate work book*, Paul Selingson and Clive Oxenden Oxford University Press, third edition, published in 2008
4. *English File, Upper-Intermediate student's book*, Paul Selingson and Clive Oxenden Oxford University Press, third edition, published in 2008
5. *English File, Upper-Intermediate work book*, Paul Selingson and Clive Oxenden Oxford University Press, third edition, published in 2008
6. *New Headway Intermediate, Student's book and Workbook*, John and Liz Soars, Oxford University Press, fourth edition, published in 2010.
7. *New Headway Upper- Intermediate, Student's book and Workbook*, John and Liz Soars, Oxford University Press, fourth edition, published in 2010
8. Internet (Sources) - <http://www.englishtips.org>
9. Internet (Sources) - <http://www.worksheetswork.com>

