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Preface

Dear teachers and learners,

I am glad to have this book finally completed, as this marks the point when I am able to impart my knowledge and experience to an audience far bigger than I can teach myself.

This textbook has been developed to follow the requirements of "The Curriculum for English Language Development in Universities and Institutes", the founding document determining the specificity of each stage of the university TEFL course, establishing the aims and objectives, spelling out the contents and stipulating the level of language mastery at the end of each year of training.

The year three curriculum

- shifts the focus from accuracy development to fluency practice;
- introduces the block of topics pertaining to the professional issues and
- puts greater emphasis on separate development of each skill, capitalising on a wider range of materials and a higher level of task difficulty.

The course book exploits the communicative method of EFL teaching, following the underlying pattern of "Synthesis → Analysis → New Synthesis". In a more detailed representation it goes from listening and reading comprehension to reproductive speech, then to reproductive from productive speech and writing, and, finally, to free speech.

The course book consists of six topics. Each topic, comprised in a Unit, is made up of 4 structurally independent, but semantically related Parts, looking at the topic from different angles. Normally, the fourth Part of each Unit tries to incorporate and review the language of the previous three Parts, as far as it is possible, in the Ukrainian context.

Each Part of the course book is envisaged for three to five 1.5-hour lessons with homework after each classroom session. The principle work pattern within one Part is as follows:

First Period		Homework	Second Period	Homework	Third Period	Homework
Checking homework from previous period	Lead-in thematic discussions on existing vocabulary	Studying the TEXT, including its language, plus the exercises involving dictionary work.	Lexical and speech-pattern exercises on the text and TEXT DISCUSSIONS	Consolidation of class discussions in WRITING.	Speech practice, based on COMMUNICATIVE SITUATIONS (Role-play).	Additional language and translation exercises.

Additional Language and Translation Exercises lie outside the format of the communicative cycle structure, but complement the topic and can be found useful in many ways. These exercises are incorporated on the complementarity principle and either suggest the language for passive vocabulary, or leave the usage of the language units at the discretion and initiative of the learner. At the end of the book the students will find a Glossary of challenging vocabulary for emergency classroom reference. This handy tool, however, in no way excludes systematic and profound vocabulary work outside the classroom. The Tapescript Section is always useful after the listening tasks are completed and there still is temptation to look into details of the text. The course book comprises the body of 12 000 unique English words and comes complete with an audiocassette. Teachers will have access to Key Files. The materials have been field-tested and received encouraging feedback. Further comments, observations, opinions or criticism are welcome at vivanchouk@hotmail.com

Bon voyage in English!

Yours faithfully,
Vasyl Ivanchouk

Unit 1. English in the World

Part 1. Standards & Experiences

Lead in

«English is by no means an easy language to learn. There is the problem of spelling, of the large number of exceptions to any rule, it is very idiomatic and the prepositions are daunting! English is one of those languages which for many seems easy in the beginning, but then the bridge between the basic knowledge and mastery takes a long time to cross, and many people give up».

1 Do you find the English language challenging? Do you agree with the quotation?

2 Identify and share which aspects of English you find the hardest. The list below might be helpful.

Spelling
Idiomacy
Fluency
Lexicology

Pronunciation
Syntax
Oral comprehension
Social English

Polysemy
Super syntactical struct.
Creative writing
Styles

Phrasal verbs & prepositions
Punctuation
Reading comprehension
Technical areas

3 You will now hear a text entitled "English is a Crazy Language". It is a humorous essay with a lot of play on words. The narrator will mention a number of non-existent words. Jot them down as you listen, and then explain why the author has invented them.

e. g. "fing". The author suggests that once writers write, fingers should "*fing*".

4 Refer to the Tapescript Section at the end of the book and look at the text in more detail. Where in the text does it say that:

- ✓ parts that make up the word don't reflect the word's ultimate meaning?
- ✓ inflections aren't uniformly used for all similar words?
- ✓ words may have a number of meanings which make comprehension difficult?
- ✓ the same inflections may suggest totally different meanings?
- ✓ words may lose their original meaning and may be equally used in expressions denoting opposite things?



Reading

5 Read the newspaper article below and match the listed headings with appropriate paragraphs in the text. Study the language of the article for further exercises and discussions.

- A. New Name in Publishing Elite
- B. Spread of English Today
- C. Encyclopaedic References
- D. Akin to Globalisation
- E. Global Language

- F. Lapses
- G. British and American Distinctions
- H. Pioneering Publication
- I. Political Correctness
- J. Dictionary's Winning Features

The Dictionary

Robert McCrum, Observer, August 1, 1999, abridged

1 **Consider** the astounding facts of global English. Most estimates agree that there are some 375 million native speakers, a further 375 million second-language speakers and a staggering one billion learners of the English language **at large** in the world today. **What's more**, 90 per cent of the world's computers linked to the Internet are based in English-speaking countries.

2 **Whatever the totals** (and they'll always be disputed), **there's no arguing with the fact** that English is now more widely scattered, more widely spoken and written than any other language has ever been. **I could go on**, but **the point is made - by every conceivable indicator**, English is the world's first truly global language.

3 **Next to the facts**, the phenomenon of global English is even more remarkable. Global English is represented on every continent in the interconnected worlds of business, travel, computing, science and academia, radio and television broadcasting, telecommunications, film production, sport and international defence. It is also the language of air travel and outer space. **In a profound sense**, it underpins the fashionable concept of 'globalisation' and gives that idea a substance it might otherwise lack.

4 **Strange to relate**, no one has yet thought to supply a dictionary of this language, to provide a guide through the thickets of potential global misunderstanding. No one, that is, until Bloomsbury had the bright idea of going into partnership with Microsoft and **commissioning** a brand new dictionary of global English. This week, the fruits of this collaboration are available for inspection with the publication of The Encarta World English Dictionary (pp 2,175). Encarta is the registered trademark of Bill Gates's immensely successful electronic encyclopaedia, and one of this book's **unique selling points** is that it is the first dictionary to be written with print and electronic publication in mind.

5 This hefty, well-produced volume marks a milestone in the history of the language; it is also a significant moment for one of London's newer publishers. Publishing is often described as a business when, in many respects, it resembles a **cottage industry**. But when you publish a **brand-new** dictionary with your name on it, you join some **venerable** figures at the top table of the book business: Collins, Chambers, Longman, Oxford, Webster and Random House. Publish novels and biographies (as Bloomsbury has done for about a decade) and you will **live from hand to mouth**. Publish a dictionary of global English that's any good and you transform an essentially **shoestring operation** into a seriously bankable concern.

6 So, is The Encarta World English Dictionary any good? It's certainly global, almost **belligerently** so, and it's **bursting with** novelties designed to appeal to the MTV generation. There are line drawings, photographs and technical illustrations on every page. There are lexical items (i.e. words) from the Englishes of Australia, New Zealand, Canada, South Africa, India, South Asia and Hawaii. There are citations from every conceivable pop cultural source. There are definitions of "ferntickles" (freckles), "gravy rings" (Irish doughnuts) and "voops" (a wild uncontrolled swing at the ball by a Caribbean batsman).

7 Despite these much-trumpeted innovations, it is **at heart** a conservative volume. Its chief source is the 50 million word Corpus of World English and it has been written in both British and American English. Thus, to cite two obvious examples, 'sidewalk' is cross-referenced to 'pavement', while the American "aluminum" stands adjacent to the British "aluminium".

8 As you'd expect of a dictionary conceived and written during the age of political correctness, it defines a word like 'democracy' with a citation from former President Jimmy Carter addressing the Indian parliament in 1978, where the Oxford definition is more traditionally Eurocentric. Its definitions in areas of what it calls "cultural sensitivity" are on the whole **prudent**. "Nigger", "cretin", "crone" and "yid" are all

identified as "offensive" terms. Unlike traditional dictionaries, it eschews the international phonetic alphabet and adopts its own "easy to understand" system based on English spelling conventions.

9 Bloomsbury's dictionary's 'Cultural Notes' range from Plato to modern blockbusters. There are entries on Bill Clinton, Iris Murdoch and King Hussein of Jordan. These give the dictionary a Look-and-Learn feel that's slightly **off-putting**. Readers raised on the Oxford model will not immediately **warm to** Encarta.

10 Like all the best dictionaries, it has some amusing **howlers**. I suspect that the great Australian choreographer Merce Cunningham will not thank the design team for placing his majestically posed photograph in the middle of an exemplary definition of the famous English four-letter word beginning with C.

Exercises

6 The text contains a few words whose pronunciation could pose difficulty. Transcribe the list of words that follows to avoid possible mispronunciation and miscommunication.

academia, thickets, belligerently, aluminum, aluminium, eschew

7 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
---	------	------------	---

academia, underpin, hefty, eschew, entry, off-putting, howler

8 Translate the sentences below incorporating the vocabulary from the previous exercise.

1. Через ряд стилістичних ляпів його нарис не оправдав вчительських сподівань. 2. Будь-яка теорія мусить підкріплюватися ґрунтовними даними досліджень. 3. Туземне плем'я уникає стосунків з зовнішнім світом без особливої потреби. 4. Її останній запис в щоденнику був вельми стислий. 5. Джекова нетерпимість з товаришами по роботі справляє відворотне враження. 6. Нові правила правопису викликали неоднозначні судження в наукових колах. 7. Його дослідження переросли в товстий том дисертації.

9 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

e. g. "every conceivable indicator". It suggests that English has firmly established itself as the world's first truly global language, and this fact is supported by "every conceivable indicator".

1. every conceivable	a milestone	a.	1. venerable	the Oxford model	a.
2. in a profound	to relate	b.	2. live from hand	howlers	b.
3. strange	industry	c.	3. bursting	innovations	c.
4. thickets of	indicator	d.	4. much-trumpeted	figures	d.
5. marks	sense	e.	5. raised on	to mouth	e.
6. cottage	misunderstanding	f.	6. amusing	with novelties	f.

10 Answer the questions referring to the above article.

1. What is the approximate number of the global English-speaking community? **2.** How far has English penetrated into specific areas of human activity? **3.** How is English akin to globalisation? **4.** What circumstance prompted the Encarta World English Dictionary Project? **5.** Who were the project partners? **6.** What does the dictionary's publication mean to the publisher? **7.** What is innovative or revolutionary about the new volume? **8.** How does the new dictionary cater to the American and British varieties of the language? **9.** What do you understand by the term "political correctness"? **10.**

What steps has the edition made towards gender equality? **11.** Why is the phonetic script referred to as "easy to understand"? **12.** What kind of encyclopaedic references does the new dictionary include?

Talking and Writing

11 July 29, 1999 the Guardian featured an article on the same issue entitled 'US bias' in Global English Dictionary. The author touched upon some difficult issues. Below you will find excerpts from the article and you are invited to share an opinion whether or not the ideas have grounds.

	believe	don't believe
The book's British publisher, Bloomsbury CEO, proclaimed: "The reality is that the Queen's English is an outmoded and backward-looking project. English can no longer be said to be a British language."	<input type="checkbox"/>	<input type="checkbox"/>
The company (Microsoft) is expected to intensify its attack on the dictionary market by bundling a CD-ROM of the volume into free software packages , which are used to sell personal computers.	<input type="checkbox"/>	<input type="checkbox"/>
The dictionary's version of the English language – immediately attacked by critics yesterday as being heavily Americanised - is likely to be incorporated in computer spell-checkers... If these ... moves succeed, they would give the corporation a uniquely powerful chance to influence the language.	<input type="checkbox"/>	<input type="checkbox"/>
These market dreams (to take over the market, now dominated by Oxford University Press) were prompted by research suggesting that by the year 2050 a total of 4.2bn people - half the world population - will be competent in English. This would be twice as many as at present.	<input type="checkbox"/>	<input type="checkbox"/>
"By trying to compress all varieties of language into a single 'world English', it tends to suit no single variety - except maybe US English", said Penny Silva, deputy chief editor of the Oxford English Dictionary.	<input type="checkbox"/>	<input type="checkbox"/>
After a first look at entries , she singleed out a repetitive US influence in cultural notes attached to word definitions. For the words "home" and "fatal" notes cite the films Home Alone and Fatal Attraction. For "great", the note mentions the novel The Great Gatsby rather than pre-American figures like Alexander the Great.	<input type="checkbox"/>	<input type="checkbox"/>
Coincidentally, Oxford University Press yesterday announced a £35m investment for the first complete revision of its 120-year-old Oxford English Dictionary by the year 2010.	<input type="checkbox"/>	<input type="checkbox"/>

12 A couple of years ago someone said that in due time the Atlantic Ocean had divided English into two separate languages. Now the information revolution is removing the differences. How much do the two articles prove or disprove this inference and trends?

13 To conclude, write a summary of the class discussions on the current trends in the English language development and the business of dictionary publishing. Emphasise the most important points: the introduction, background, aspects of the problem, closing paragraph with conclusions and estimates.

Role-play

14 Imagine a situation where you meet a first-year student of English who is entangled in the thickets of different varieties of English. This basically concerns vocabulary and pronunciation. Now in the light of your home summary and the preceding class discussions you clear the question for him/her. Mention the existing differences, current trends, puristic approach, obvious challenges and relevant dictionaries to suit the specific needs. The student is encouraged to ask the questions, express opinions, objections to support a fruitful conversation. Act this conversation out in pairs.

15 The English language is evolving faster than ever. How can dictionaries hope to keep up? Below you will see an excerpt from The Guardian newspaper article called "New Word Order" by DJ Taylor (July 2, 2001) on the never-ending struggle to pin down meaning. Read the paragraphs that follow before you offer to lend a helping hand to another person.

Lexicography also has its theorists: people who are anxious to take time out from the process of supplying definitions to words to reflect on the thornier problem of why one needs a dictionary in the first place. To provide a snapshot of something that will always exist in transition, or to lay down rules on what can or cannot be spoken and written? Like much else in English lexicography, the trail leads back to Johnson's dictionary, first published in 1755 and regarded as authoritative for almost a century.

In his preface, while praising the English simplicity of form, Johnson makes it plain that he ... rejects the idea, common on the continent, that language should be fixed and maintained by the authority of an Academy. Language, according to the Johnsonian model, will always be self-governing, self-regulating, follow its own laws. Supervision by the language police, however well intentioned, will always fail.

Now you meet someone who lived in Britain or studied English about 20 years ago. That person suddenly finds out that the language has dramatically (?) changed. Below you find the text of what he/she hears and thinks. In a conversation, tell your interlocutor that you are a student of English and what you have been told about language laws, current trends, latest developments in lexicography and how you cope with learning the contemporary language. Act the conversation out as soon as you have skimmed the extract below.

Walk through central London today and within a few blocks you hear Arabic and Italian, French and Spanish, Urdu and German. Australian accents are almost as common as American ones.

The distinct class dialects I remember from my youth - the high vowels of the aristocracy; the rough, broad edges of cockney; the awkward flatness of mid-England - are far less distinct. Even the BBC is a cacophony of regional twang, with Scottish brogue and Welsh lilt more common than the plummy Queen's English of my teens.

Elsewhere, there is a kind of sonorous merging, the rise of a new accent that seems to have absorbed East End vowels with a southern English blandness. It is classless but at the same time fashionably downmarket. Tony Blair's voice captures it: he swings in one sentence from solid English propriety to sudden proletarian slang. The new England wired into the very vocal cords. When I was young, most immigrants still retained a Caribbean tilt or Pakistani staccato. Now they reflect lower Blair or the English region they come from.

Additional Language Exercises

16 English is an idiomatic language; hence it is charged with people's history, culture, routines of daily life and attitudes. It is culturally bound. Read the idioms below and match them with their meanings and etymology.

- | | | |
|---------------------------------|---|---|
| 1. at the double | a) as quickly as possible, immediately | A. From a story by Hans Christian Andersen. |
| 2. like a dose of salts | b) speech, words, etc., that cannot be understood; | B. Referring to the fact that Dutch is a language that sounds very difficult to people who are not native speakers. |
| 3. flutter the dovecotes | c) defend what one believes to be good, true, etc. against changes that threaten to destroy it; | C. Referring to sheep breeding, specifically a sheep returning to its pen or enclosure and to the other sheep in the pen. |
| 4. an ugly duckling | d) to act hurriedly, esp. without thinking carefully before one acts; | D. Referring to the business of dyke building to stem flooding. |

5. for the duration	e) very quickly or very effectively	E. Salts refers to a laxative, a type of medicine.
6. bite the dust	f) a punishment that is as cruel as the crime, esp. punishment by death;	F. Dates back to the period when French was regarded the language of aristocracy.
7. double Dutch	g) without a certain or fixed limit; for as long as may be (often used humorously);	G. Part of a military command ordering a soldier to march at twice the usual speed.
8. dyed-in-the-wool	h) very neat and tidy;	H. From Shakespeare's Coriolanus.
9. hold the dyke against	i) a dull ordinary child, plan, etc., that develops into a very interesting and successful one.	I. Originally referring to the duration of World War II, during which certain business activities, public services, etc. had to be stopped.
10. a white elephant	j) to cause much worry, anxiety, or confusion to certain people, esp. people who hold positions of power and importance.	J. Referring to a practice of the kings of Siam when they wished to get rid of followers who had displeased them. The king would give the follower a white elephant. The animal was so costly to keep that its owner would be ruined.
11. (tie/clear up the) loose ends	k) to struggle against something with little or no chance of success;	K. Referring to men killed in battle who fall to the ground.
12. pardon/forgive my French	l) to have something to do that is more important or profitable;	L. Referring to the dyeing (colouring) of material in textile industry.
13. an eye for an eye	m) complete, thorough, typical (often referring to a characteristic that is regarded unfavourable);	M. From the Bible: "And thine eye shall not pity; but life shall go for life, eye for eye, tooth for tooth, hand for hand, foot for foot." (Deuteronomy 19:21)
14. (all) shipshape (and Bristol-fashion)	n) feelings of bitterness caused by failure to get what one wants (used to describe a person's behaviour, when he cannot get what he wants, pretends that the object is of no use or value);	N. Referring to a story about Alexander the Great. It was said that whoever could untie a knot belonging to a king called Gordius would be the ruler of all of Asia. Alexander avoided untying the difficult knot by simply cutting it with his sword.
15. rush one's fences	o) (humorous) in a difficult situation;	O. Refers to history of warfare.
16. fight a loosing battle	p) a very costly possession that is worthless to its owner and only a cause of trouble;	P. From the Bible: "The spirit indeed is willing, but the flesh is weak." (Matthew 26:41)
17. have other fish to fry	q) things still to be dealt with or explained;	Q. Stems from fish being the intrinsic part of British menu.
18. the spirit is willing but the flesh is weak	r) (of a person) used humorously meaning to die or become ill, or (of a machine) to stop working or being useful.	R. Referring to a horse jumping over fences in a show; if a horse runs up too quickly to the fences, it gets too close to jump over them properly.
19. return to the fold	s) a loyal and hard-working servant or helper;	S. Refers to the mooring rope in seafaring.
20. everything in the garden is lovely	t) in a condition of readiness, order, or effective operation	T. Comes from the fine art of horticulture and gardens that the English pride themselves with.
21. in gear	u) to go or come back to an organisation, one's family, a system of principles, etc. which one has left or formerly refused.	U. Originally referring to a ship on which everything is in good order. At one time Bristol was the largest port in Britain.
22. cut the Gordian knot	v) (often humorous) to forgive a person for using offensive language;	V. Referring to car's mode of operation. When you put the car into gear, it is ready to move off.
23. sour grapes	w) all is well; there is nothing to complain about;	W. From the character Friday in Daniel Defoe's book, The Adventures of Robinson Crusoe (1719).
24. up a gum tree	x) to end a difficulty by using a vigorous or violent method, esp. instead of the usual method;	X. Evidently comes from ex-colonies, referring to a hunted animal that is trying to escape and has climbed a type of tree covered with a sticky substance; the animal is therefore in danger of being trapped.
25. a man/girl Friday	y) Man has many fine intentions that the weakness of his human nature does not allow him to fulfil.	Y. Referring to a story by Aesop in which a fox cannot reach the fruit that it wants to eat and therefore decides that the fruit is not ripe.

17 Comment on the range of historic, economic and social origins of the listed idioms.

18 Fill in the spaces in the sentences below with appropriate idioms from the chart above. Please, make all markings and notes in the notebooks.

1. He went away with all my clothes packed in his bags, so I was left really _____! 2. Get to my office _____!
3. The new teacher certainly _____ by his suggestion that the children should choose which lessons they attended. 4. She admits she loves football and is a _____ Manchester supporter. 5. There are just a few _____ before we go on holiday. 6. He says that my new car is a waste of money, but that's just _____. 7. Doctors seem to _____ in trying to find a cure for some illnesses. 8. If you offer him more money to do the job fast he'll get through that work _____. 9. He threw the empty bottle away, saying "Another bottle of good wine _____". 10. The government is trying to _____ against rising prices. 11. If you keep calm and don't _____ I think they will be impressed by your argument. 12. Everything is _____ for the minister's visit in October.

Translation Exercises

19 Read the text and translate or explain the words in bold into written Ukrainian.

The *blend* is a type of word formation which has become popular in English in the 20th century and which now accounts for a significant proportion of new words. A blend is any word which is formed by fusing together elements from two other words and whose meaning shares or combines the meanings of the source words. The elements are normally the beginning of one and the end of the other.

chortle (*chuckle* + *snort*); **mimsy** (*flimsy* + *miserable*); **anecdote** (*anecdote* combined with *dotage* to suggest a garrulous old age); **squirl** (a blend of *squiggle* and *whirl* to describe a flourish, as in handwriting); **snivelization**, coined from *snivel* and *civilisation* as a term for 'civilisation considered derisively as a cause of anxiety or plaintiveness'.

Prissy (blending *prim* and *sissy*), **brunch** (*breakfast* taken nearly at *lunchtime*), first recorded in 1896; **travelogue** (*travel* + *monologue*), **mingy** (*mean* and *stingy*), **guesstimate** (*guess* + *estimate*), **sexploitation** (the *exploitation* of *sex* in films) and which was the model for **motorcade**, formed as a blend of *motor* and *cavalcade*.

A number of blends describe a language which has been heavily influenced by English: **Franglais** was an early example (French which has become corrupted by the influx of English words such as *le weekend*), **Spanglish** is Latin American Spanish containing English expressions like *el gasfitter*; **Japlish** is Japanese in which English words such as *salaryman* are imported. Other examples are **slanguage**, a blend of *slang* and *language*.

Many blends have been created in recent years as names for new forms of exercise regimes, many of them trade names:

Aquarobics, **Jazzercise** (*jazz* + *exercise*), **aquacise**, **dancercise**, **sexercise**, and **slimnastics**.

Among sports we have terms like **sportsational** or **swimsational** which blend words with the last element of *sensational*.

The media, advertising and show business have been responsible for an especially large crop:

advertorial (an *advertisement* written as though it were an *editorial*); **docutainment** (a *documentary* written as *entertainment*, with variable felicity concerning actual events), an **infomercial** is a television *commercial* in the form of an *information* announcement; **infotainment** is a blend of *information* and *entertainment*; a **magalogue** is a cross between a *magazine* and a *catalogue*; **transportainment** is leisure transport in a theme park; **disinfotainment** is the presentation of misleading information in the guise of entertainment; **eatertainment** relates to the fashionable type of restaurant-with-entertainment. There have been a number of blends based on the long-standing *litterati*: the **glitterati** are glittering show-biz stars; the **soccerati** are soccer stars and their celebrity supporters; the **digerati** are the computing elite leading the information technology revolution.

20 (Optional) Translate the passage about contemporary pronunciations from the role-play exercise into Ukrainian in the written form.

Unit 1. English in the World

Part 2. Globalisation

Lead in

There are quite a few systems to test a person's ability to use English. They vary in purpose, target audience, format and scoring system. The International English Language Testing System (IELTS) is designed to assess whether non-English speaking students are ready to study or train in the medium of English in an English speaking country. The USA universities' measure of your competence in English is typically the TOEFL.

Your test result will consist of a score in each of the four skills (listening, reading, writing and speaking). There is no fixed pass mark in both tests. The institution you want to enter will decide whether your score is appropriate for the demands of the course of study or training you want to undertake.

In the IELTS the score is averaged to give the IELTS band-score, or final mark. Performance is rated on a scale of 9-1.

21 Familiarise yourself with the interpretations and suggest as follows:

- How do you assess your current ability in English using the IELTS's criteria?
- What was your command of English like when you had just entered the university?
- What advances in English (listening, spoken interaction and production, reading and writing skills) do you expect to make this year?

9 Expert

Has fully operational command of the language: appropriate, accurate and fluent with complete understanding.

8 Very good user

Has fully operational command of the language with only occasional unsystematic inaccuracies and inappropriacies. Misunderstandings may occur in unfamiliar situations. Handles complex detailed argumentation well.

7 Good user

Has operational command of the language, though with occasional inaccuracies, inappropriacies and misunderstandings in some situations. Generally handles complex language well and understands detailed reasoning.

6 Competent user

Has generally effective command of the language despite inaccuracies, inappropriacies and misunderstandings. Can use and understand fairly complex language, particularly in familiar situations.

5 Modest user

Has partial command of the language, coping with overall meaning in most situations, though is likely to make many mistakes. Should be able to handle basic communication in own field.

4 Limited user

Basic competence is limited to familiar situations. Has frequent problems in understanding and expression. Is not able to use complex language.

3 Extremely limited user

Conveys and understands only general meaning in very familiar situations. Frequent breakdowns in communication occur.

2 Intermittent user

No real communication is possible except for the most basic information using isolated words or short formulae in familiar situations and to meet immediate needs. Has great difficulty understanding spoken and written English.

1 Non user

Essentially has no ability to use the language beyond possibly a few isolated words.

22 There are statistics for the average English test score levels in individual countries and across continents. What is Ukraine's rating in the English study and ability, do you think?

Think about the following points:

- Age when children are first exposed to an English course.
- Requirements of English ability in business and civil service.
- Intensity and goals of the school English syllabi.
- General tendencies as to the country's further integration into the world community.
- English as a teaching medium of other subjects.
- Participation in and readiness for Globalisation processes.
- University courses.
- Amount of international tourism.
- Popularity of independent language schools.
- English as a medium of social interactions and inter-ethnic communication.

23 Now you will listen to a piece of journalism entitled "English Tests Swiss Identity". It looks into the destiny of English in Switzerland. There are a number of different arguments. As you listen, take notes on the points of view of the following people and groups:

- ✓ Educationalists and politicians;
- ✓ Young people from different language areas;
- ✓ A linguist from the University of Bern;
- ✓ The guardians of the existing national languages;
- ✓ Zurich's authors of the new language curriculum called "Schools Project 21";
- ✓ Ticino canton's community;
- ✓ An observer on the Swiss multi-lingual society.

24 Give reasons for their position. Will you fare well if you go to the country with the only English?

Reading

25 The English-language crisis in Japan and Prime Minister Keizo Obuchi's statement about the way to solve it made headlines world-wide. Read this newspaper extract and answer the following questions:

1. What is wrong about the English language teaching in Japan?
2. What are the present and likely future consequences of the English deficiency in the country?
3. What is the official response to the problem?
4. What goals does the Prime Minister set?
5. How are they thought to be met?



Japanese Pursue English with Passion

San Francisco Chronicle, 2/11/00

While Japan **embraces** English, teaches it to every student, adopts English words for everything from boyfriend to hacker, it still fails at communicating in the language.

After many years of **mulling over** this condition, Japan is suddenly being swept by a sense of crisis, almost panic, as the Internet age looms – and English is the dominant language of cyberspace.

Critics have **gone so far as** to label Japan a failed state for its low English proficiency and say it will **fall further behind** in technology, finance and information unless more Japanese learn to speak it.

Prime Minister Keizo Obuchi recently released a report on Japan's goals for the 21st century that **made national headlines** with its proposal to make English the country's official second language.

"Achieving world-class excellence demands that all Japanese acquire a working knowledge of English," the report said. It calls for reorganising English classes according to the level of achievement rather than by grade, improving teacher training, increasing the number of foreign teachers and contracting with language schools to teach English.

The need for action is clear, according to government officials, bureaucrats and educators, because Japan **scores near the bottom** of all Asian countries on the international test of English as a foreign language. The Asahi Shimbun newspaper noted on its front page recently that Japan had **pulled ahead of** Afghanistan and Cambodia in the most recent test, but had fallen behind North Korea.

26 Read an earlier article setting out an opinion on English learning in Japan. Study the language of the text.

Should English be Made Official Language?

By KEISUKE KINOMOTO,
August 29, 1999

Japan should adopt English as an official language. The reaction to this bold suggestion from Yoichi Funabashi, a senior staff writer of Asahi Shimbun, has been anything but apathetic. He was appealing to a sense of crisis due to the deplorably low level of English-language ability that threatens to sink Japan...

In the most recent national rankings of average scores in the internationally standardised TOEFL (Test of English as a Foreign Language) examinations, which reflect performances in 1997-1998, Japan has finally slipped to last place in Asia. With an average score of 498, we rank on a par with the Democratic People's Republic of Korea (North Korea) at the very bottom of the table. Thailand and Mongolia, which consistently lagged behind Japan until last year, both broke through the 500-point barrier to score an average of 502 this time around.

Funabashi has frequently called for reform in English teaching, but after seeing this dire situation, he went one step further, arguing for "legislation to make English an official language."

Since then, he has received about 40 letters and telephone calls from readers agreeing with him and thanking him for speaking out. It is a subject that never fails to generate discussion when he broaches it in meetings with all kinds of influential people. In fact, he has received numerous requests to give speeches and interviews.

The gist of Funabashi's argument is that Japan's voice and presence in international conferences and other forums is weakening, and while we may have been able to rely on the North Americans and Western Europeans to make allowances for us in the past, those days are over. With the exception of Japan, it is now quite normal for government ministers and senior officials in Asian countries, almost without exception, to speak English with reasonable fluency. If we cannot explain what we are thinking in a way that others can understand, we will be unable to participate in the formation of international opinion. The transformation of English into a global language has accelerated with the dawning of the Internet age.

The media, non-government organisations, and academia risk being left out of the loop if they cannot communicate in English. Japan should recognise English as an essential tool and legislate to make it an official language alongside Japanese. English education should begin at elementary school, and the TOEFL examinations should replace the current examinations in university English courses.

Funabashi admits that it would take 20 to 30 years for English to take root as an official language, but if this could be achieved it would transform Japan.

Not so long ago, any call for greater emphasis on English would have raised jeers of "Anglo-imperialism" or complaints that English was a "tool of Anglo-Saxon world domination." This time, however, there has been virtually no negative reaction.

Funabashi has been amazed at the response: "I feel as though the idea of making it an official language is finally catching on."

What, then, is Funabashi's take on what would change, and how, if English is adopted as an official language?

"Official documents would all be written in both languages, and people would be permitted to speak in either language during debates in the parliament and other representative assemblies. Our dealings with Asia would change, too. English is already the official language at meetings of the Association of Southeast Asian Nations, but it would also be much easier to develop functional relations with China and the Republic of Korea (South Korea) if we had English as an official language. The number of foreign students coming to Japan, currently in decline, would rise sharply, and Japanese popular music and cartoons would probably conquer the world."

Funabashi believes that English will be the global lingua franca 50 years from now. "The Americans and English may think it'll be easy for them but, on the contrary, I think it could be a great threat to them. There would be a big jump in the number of people entering the market directly in English, so they may feel the threat of encroachment," he said.

One person who immediately wrote to Funabashi to express "100 percent agreement" with his article was Yoshio Terasawa, the author of the book "Lack of English Ability is Destroying the Nation".

"Anyone can cope with official gatherings during summit meetings, since everything has been set up in advance by officials, but it's in informal chats after a drink or two at parties that leaders can sound out each others true feelings. Japanese leaders aren't up to it. With an interpreter in tow, there's no hope of sharing a whispered conversation. I think Japan's really missing out," Terasawa complained in his book.

Terasawa predicted that "English-style thinking" would also produce positive results. Japanese is full of vague expressions, so people rarely talk in terms of black and white, he explained, and it is very easy to blur responsibility. It is an everyday occurrence for government ministers to spend 10 minutes answering a question in the Parliament without actually saying anything. But if the MPs could put their questions in English, it might be possible to do away with the non-committal bureaucratic language that is too wishy-washy to translate into English.

"People wouldn't be able to fudge on the issues any more, and not just in politics. Until very recently, we had everyone fawning over us because we had plenty of money, but with our English ability as it is, we'll end up like the lonely orphan of Asia, and of the world, both in economics and in politics," he said.

"It's impossible to overemphasise the importance of English. Raising the issue will have a profound impact," he said.

What, then, are the views of incumbent Parliament members? Keizo Takemi, the parliamentary vice-minister of foreign affairs, is probably the most adept at English. "I raise both hands in full agreement with Mr. Funabashi's call for reform of English teaching, but I'm not so sure about making it an official language. It would be extremely difficult to build a consensus. It's the sort of thing people might look back on 10 years later and say it was a good decision at the time," he said.

Funabashi's pronouncements have stimulated the Industrial Vitalisation Centre to come up with an interesting political proposal: "Set a goal of making English an official language in 10 years time, alongside Japanese, to meet the challenge of globalisation in the 21st century."

The Education Ministry's position is that it will be possible to start English from third grade as part of the general studies program within the new curriculum, which is due to be implemented in 2002, but the pace of change is very slow. "The Finance Ministry is under attack for losing the economic war, but the Education Ministry has failed just as badly in its policies on the teaching of English. We no longer have any use for teaching by rote, or for examinations that resemble a decoding exercise. We must tackle the challenge of adopting English as an official language, as one of the most important issues for the future of the nation. "It's a kind of cultural revolution," Funabashi said with marked conviction.

Exercises

27 Transcribe the following words to avoid possible mispronunciation and miscommunication.

apathetic, broach, lingua franca

28 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
	embrace, mull, proficiency, apathetic, dire, broach, allowance, catch on, lingua franca, encroachment, blur, fudge, incumbent, adept, pronouncement, rote, tackle, deplorable		

29 Translate the sentences below incorporating the vocabulary from the previous exercise.

1. Джеймс обміркував пропозицію і врешті дійшов висновку, що в ній є рація. 2. В ідеї розпочати той місцевий проект не було яскравого гасла і тому всі поставились до неї байдуже. 3. Країна відчувала гостру потребу в фінансовій допомозі. 4. Зараз на тата дуже тиснуть і тому нам треба це брати до уваги. 5. Цей стиль був дуже популярним в Британії, проте в Америці він так і не прищепився. 6. Проект закону сприйняли як замах на права особистості. 7. Обриси корабля ховалися в густій мряці. 8. Діючому президенту було надіслано багато листів. 9. Вправність з ракеткою у Мелісі з'явилась тільки після тижня тренувань. 10. Методи вивчення граматики шляхом зубріння залишилися в минулому. 11. Жалюгідна заробітна плата змусила персонал вдатися до страйку. 12. Кандидатам належить продемонструвати високий рівень майстерності в своїй галузі. 13. Іноді важко ставити на обговорення теми, яких переважно уникають. 14. В багатьох регіонах англійська мова служить мовою міжнаціонального спілкування. 15. Посадовці ухилялися від обговорення питання незаконного продажу зброї. 16. Остання заява спікера про співпрацю з опозицією додала оптимізму. 17. Знадобилося п'ять пожежних машин, щоб впоратися з полум'ям. 18. Переважна більшість неангломовних країн зараз надають англійській мові особливого значення через необхідність крокувати в ногу з технічним прогресом.

30 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

1. mull over	but apathetic	a.	1. call for	lingua franca	a.
2. fall further	reorganising	b.	2. the idea	assemblies	b.
3. made	ahead of	c.	3. representative	Parliament members	c.
4. acquire	the 500-point barrier	d.	4. adept	in tow	d.
5. calls for	a par with	e.	5. global	to translate	e.
6. score	the condition	f.	6. threat	bureaucratic language	f.
7. pulled	allowances	g.	7. with an interpreter	of encroachment	g.
8. anything	behind	h.	8. talk in terms of	by rote	h.
9. rank on	a working knowledge	i.	9. non-committal	the challenge	i.
10. broke through	tool	j.	10. too wishy-washy	is catching on	j.
11. dire	the loop	k.	11. fudge	of change	k.
12. broach	of the Internet age	l.	12. overemphasise	greater emphasis	l.
13. make	root	m.	13. pace	at English	m.
14. dawning	near the bottom	n.	14. teaching	on the issues	n.
15. left out of	a subject	o.	15. tackle	the importance	o.
16. essential	situation	p.	16. incumbent	black and white	p.
17. take	national headlines	q.	17.		q.

31 Answer the questions on the text. Make sure you use the vocabulary just practised.

1. Why are the Japanese alarmed about the low level of English proficiency? 2. What role do the Japanese accord to the English language? 3. How did Mr Funabashi end up calling for English to be adopted as Japan's second state language?

Does this proposal "raise jeers"? **4.** What does he underpin his motion with? **5.** Would the suggested steps and decisions bring about radical and immediate change? **6.** What kind of linguistic environment does Funabashi predict in 50 years? **7.** Why will efficient diplomacy call for a working ability in English? **8.** How would English be expected to improve the Japanese language, as far as Mr Terasawa suggests? **9.** Is there opposition to Funabashi's appeal? **10.** Why are the discussed steps referred to as a "cultural revolution"?

Talking and Writing

32 At this point you are invited to fantasise about the possible scenarios of the Japanese debate around English. Weigh up all pros and cons and share how you view future developments.

33 Below are some excerpts from the article "Could 'Japanglish' be a legitimate language?" taken from The Guardian Unlimited issue of May 1, 2001. Share your perception of the problem and comment on every idea presented below.

	agree, back	disagree, oppose
"We wish all the time to be able to provide you fresh bread and to propose you a joy of eating life with bread," says the sign in my local bakery. "Especially, we want to be a host at dinner of your kitchen. We are waiting for you with various kinds of bread, cakes and sandwiches." Or the sign on a drinks vending machine which says the company responsible has selected "first class ingredients with confidence for offering consumer best products which get you a nice time day after day." The general meaning is clear, but could it ever be considered correct English?	<input type="checkbox"/>	<input type="checkbox"/>
Yes, according to Marshall Childs, an American academic in Japan, who says that "Japanese English" has as much claim to legitimacy as the English spoken in, for example, India, Jamaica and the Philippines.	<input type="checkbox"/>	<input type="checkbox"/>
"Japanese students should ignore the "snobbery" of British and American English and speak the language in a way that suits them, even if that means breaking the accepted rules of grammar, pronunciation and sentence structure."	<input type="checkbox"/>	<input type="checkbox"/>
" Creative syntax is the hallmark of Japanese English. The result is a waker-upper for those who expect standard syntax, but the meaning is usually perfectly comprehensible , perhaps because it follows a natural flow of thoughts."	<input type="checkbox"/>	<input type="checkbox"/>
"If we (native English speakers) feel prejudice against Japanese English, that is our problem, not a Japanese problem."	<input type="checkbox"/>	<input type="checkbox"/>
A resident of Japan for 16 years, Mr Childs criticises English language schools which "shame" their students into signing up for lessons in "correct" English.	<input type="checkbox"/>	<input type="checkbox"/>
"I know one student who, after 15 years of English study, faithfully accepted the word of a new teacher that she had to relearn pronunciation from the ground up , this time learning it 'properly' in British English. "That experience set her back several years and several million yen.	<input type="checkbox"/>	<input type="checkbox"/>
Most students do not need high-prestige accents ; they need to develop smooth habits of hearing and speaking. These habits are much more easily developed if the variety of English is congenial to the learner ."	<input type="checkbox"/>	<input type="checkbox"/>
Mr Childs adds: "The sheer exuberance of popular uses of Japanese English is admirable and should be encouraged, not condemned ."	<input type="checkbox"/>	<input type="checkbox"/>
"In school, students are rightly bored with the 'correct' English that does not touch their lives." Fluency in standard British or American English, he suggests, should be left to specialists in literature, the performing arts, interpreting and international negotiation.	<input type="checkbox"/>	<input type="checkbox"/>
Nonsense, retorts fellow American academic Daniel Webster, who says Mr Childs is doing Japanese students of English a disservice by telling them something is right when it is simply wrong.	<input type="checkbox"/>	<input type="checkbox"/>
"The only place where this Japanese-English variety exists as a real medium for more than the most rudimentary kind of communication is in households where one, or some, of the members is a native-speaker of Japanese and the other, or the others, is not.	<input type="checkbox"/>	<input type="checkbox"/>

34 Write a summary of all the class discussions to present the whole range of existing opinions and explain your own standpoint.

Role-play

35 Let's imagine you have a teaching practicum at a school. Now you have been invited to attend the school parents' committee session, which manages a certain fund and decides on money allocations. Currently, the committee is considering the possibility to invest into an annex to the school building to ease the problem of space.

Now the pupils' English ability in this school leaves much to be desired and the situation is very similar to the Japanese crisis, as it is described in the text "Should English be Made Official Language?". You feel this is the time to move that some funds be directed towards improving this situation. Again, the committee does not seem to realise the practicality of these steps, being mostly preoccupied with building materials, furniture and work schedules.

Working in pairs or small groups, where the two sides will be represented, negotiate this issue and try to convince the opponents in the relevance and urgency of your demands. Draw on the text vocabulary.

36 Let's say you are seeking employment as an EFL teacher in Japan. Imagine that you have been short-listed and invited for a job interview. Now you have the interviewer across the table and the conversation is about to start. However, you feel slightly insecure, as you can't know what kind of English the would-be employer expects from applicants. Again, you have your own opinion. Both interlocutors, don't announce your fundamental approaches straightaway, but try to find common ground. Act out the interview, reducing it essentially to the problem of English purity. Then, report to the class if you have met each other's requirements.

Additional Language Exercises

37 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
	move, motion, hallmark, congenial, exuberance		

38 The names below have become common nouns in English. Label the names with their implicit meanings.

Mr Clean (), a Philistine (), a Jonah (), a Jeremiah (), a Don Juan (), Darby and Joan (), Joe Bloggs (), a nosy Parker (), a Romeo (), a doubting Thomas (), a peeping Tom (), every Tom, Dick and Harry (); a Scrooge (), a Walter Mitty (), Mr Right (), a Judas (), a Don Quixote (), a Jekyll and Hyde (), a Florence Nightingale (), Mr Big (), Lothario ()

- a) a person who has old-fashioned ideas about honour or unpractical plans to perform noble deeds, help other people, etc.;
- b) (often humorous) a typical old married couple, esp. when very happily married;
- c) a man who is well known for his love affairs with many women, esp. when he deceives them;
- d) a person who looks after someone who is ill; a nurse;
- e) a person who shows two opposing or completely different natures or tendencies in his character or actions;
- f) a person who says that future will bring misfortune, destruction and evil;
- g) (humorous, coll.) the ordinary or average person;
- h) a person who brings bad luck to the person he is with;
- i) a person who is disloyal to another person by revealing him or his secrets to an enemy;
- j) the leader of or the most important person in a group, often the person who is in control but remains unknown;
- k) a person who is highly trusted or regarded, esp. in comparison with others who have been shown to be dishonest;

-
- l) the imagined man who will fulfil all a woman's desires and needs as a husband;
 - m) a person who habitually attempts to find out about other people's private life;
 - n) a person whose interests are limited to material or very ordinary matters, and who lacks the ability to enjoy or understand fully music, literature and similar arts;
 - o) a young man who is very attractive to women and is noted for his expressions of love;
 - p) a person who spends as little money as possible and who does not take part in activities that other people enjoy;
 - q) a person who needs to see actual proof of something before he will believe it; a person who does not easily trust anything;
 - r) everyone and anyone, esp. ordinary people without any special advantages or powers;
 - s) a man who gets sexual enjoyment from secretly watching women undressing;
 - t) a person who, in the course of his very ordinary daily life, has dreams of exciting adventures in which he performs courageous deeds.
 - u) a man who behaves selfishly and irresponsibly in his sexual relationships with women.
-

39 Insert appropriate names from the previous exercise into the gaps below.

1. The problem for a writer is getting _____ to buy his books. 2. The police had caught many of the unimportant criminals, but they were still looking for _____. 3. The most unrealistic thing about romantic fiction is that the heroine always marries _____. 4. As soon as the policeman had left our house that old _____ from across the street came round to ask what he wanted. 5. Several of the country's most respected doctors have stated that smoking cigarettes harms one's health, but there are still many _____ who are not yet persuaded. 6. As for qualified guides here, there is no legislation for giving them a license, so that any _____ can work as a guide. 7. At school she lived in a _____ world of adventure.

Translation Exercises

40 Read the text below and translate the collocations in bold into Ukrainian in written form.

From "*On the history of collective nouns*"
<http://www.worldwidewords.org/articles/index.htm>

People often write in about the conventional terms for groups of animals and people, especially birds, such as *parliament of rooks* or *murder of crows*. Many of these, including *tiding of magpies*, *murmuration of starlings*, *unkindness of ravens*, and *exaltation of larks*, are poetic inventions that one can trace back to the fifteenth century.

Some are witty comments on daily life, such as *drunkship of cobblers* and *eloquence of lawyers*. A few are apparently self-mocking, like *superfluity of nuns*. This gently humorous approach has continued down the years, and updated examples frequently emerge from the fruitful imaginations of jokesters even today, such as *intrigue of politicians*, *tedium of golfers*, *addition of mathematicians*, *expense of consultants*, or *clutch of car mechanics*. Type "collective nouns" into any Web search engine: you'll find dozens of sites featuring them, though the level of wit is sadly variable.

We've got to make a distinction, of course, between these fanciful or poetic collective names and the many examples we use every day, like *pride of lions*, *pack of dogs*, *flight of stairs*, *flock of birds*, *string of racehorses*, and *gaggle of geese*. These are common and unremarkable, though in some cases hardly less exotic and mysterious in origin.

41 Translate the collective nouns in their collocations into Ukrainian in written form.

An abandonment of orphans	A cloud of bats	A heap of trash
An agenda of tasks	A clump of freshmen	A heard of blind people
An amble of walkers	A cluster of computers	A herd of elephants
An ambush of widows	A clutter of cats	A hive of bees
An annoyance of mobile phones	A clutter of starlings	A huddle of lawyers
An archive of programmers	A colony of ants	A kindle of kittens
An army of frogs	A colony of gulls	A leap of hares
An array of luminaries	A congregation of worshippers	A leash of foxes
An assemblage of jigsaw puzzlers	A constellation of satellites	A mob of kangaroo
An assembly of toys	A convocation of eagles	A nest of mice
An asylum of managers	A crush of shoppers	A nest of wasps
An atlas of maps	A crowd of onlookers	An orchestra of crickets
A babble of words	A culture of bacteria	An order of waiters
A ballet of swans	A cupful of starlets	A pack of hounds
A band of gorillas	A descent of woodpeckers	A pad of paper
A band of men	A dray of squirrels	A patch of flowers
A battery of tests	A drift of icebergs	A plague of locusts
A bed of snakes	A dropping of pigeons	A pride of lions
A belt of asteroids	A field of racehorses	A raft of ducks
A bevy of beauties	A fistful of dollars	A range of mountains
A billow of smokers	A flap of nuns	A ream of bureaucrats
A blur of bicyclists	A fleet of ships	A ring of keys
A body of pathologists	A flight of swallows	A round of drinks
A boo of surprises	A flock of sheep	A school of fish
A bridge of admirals	A flock of tourists	A sheaf of reports
A brood of hens	A gaggle of geese	A slate of candidates
A bunch of grapes	A gam of whales	A staff of employees
A calendar of saints	A giggle of girls	A strangle of bad laws
A cast of actors	A grist of bees	A swarm of cockroaches
A cavalcade of horsemen	A grove of trees	A tribe of goats
A chain of islands	A hamper of helpers	A troupe of performers
A chorus of angels	A hand of bananas	A wealth of information
A class of students	A hassle of errands	A wedge of swans

a clutch of A-level grades, a throng¹ of paparazzi, a cluster/crowd/ horde²/ gauntlet³ of photographers, a barrage⁴ of flashbulbs, a throng⁵ of humanity, a bevy of annoying British phrases in tow

¹ товкотеча; юрба, скупчення людей; throngs in the streets — юрби на вулицях 2) купа, маса, безліч

² орда, полчище; згряя, банда; ватага, компанія, гучна юрба, натовп людей 3) згряя; рій

³ прогін крізь стрій (покарання;)

⁴ заградительный огонь, огневой вал, шквал

⁵ натовп; шттовханина; 2. V 1) товпитися, юрмитися; 2) заповнювати (про натовп); переповнювати (приміщення)

Unit 1. English in the World

Part 3. Lingua Franca

"A mistake in written English is still a mistake. This is not about lowering standards, nor is it about issues of national identity. I think it would be a shame if the subject gets clouded over in either of these ways. For others, though, the clouds will surely arrive if the country puts through/thru the idea for enroled/enrolled students being permitted/permitted to favour/favor the spellings they deem most colourful/colorful."

Lead in

42 This Part of the Unit is about both: how we can be ethnically recognised through the language we speak and adequate standards. The latter is being increasingly challenged nowadays. In this respect, read the quotation above again and explain it.

43 In a while you are going to listen to a discourse about likely embarrassments that occur in international communication in the medium of English. It seems obvious why communication in English can be a challenge for second-language speakers. Now think of the pitfalls that native, first-language speakers might experience. Consider the assortment of tips below, think whether they are relevant and comment on them.

- | | | | |
|---|--|--|--|
| • different levels of proficiency; | • different regional varieties of the language; | • different accents and pronunciations; | • slang and idioms |
| • assumption that the level of non-native speakers is as high as their own; | • absence of another foreign language for support; | • being fluent does not mean that you are a good communicator; | • silence of the partner does not always give consent; |

44 First read the list, then listen to a recording and arrange the ideas listed below in the order in which they are presented.

- a) As business becomes increasingly international the command of foreign languages becomes topical.
- b) Disregard of different levels of language command bars direct communication.
- c) Without a foreign language you become a minor player.
- d) One must make allowance for lower language ability of non-natives and should not take their comprehension for granted.
- e) British business chiefs underestimate the problems of English-based communication.
- f) Linguistic awareness is best formed through learning foreign languages.
- g) English is a good tool in economic competitiveness and promotion of own culture.
- h) British business people must develop awareness that their partners might be less linguistically proficient.

45 At this point, imagine you meet somebody from business. In that company they use English as a working language. The person makes and receives a lot of international telephone calls. Now he/she shares that once they have to do with counterparts from non-English countries, all goes perfectly well: they comprehend each other from the start and come to terms quickly. Once it's the UK or the USA, they seem to speak different languages. Building on the previous discussions, explain the nature of this misunderstanding and miscommunication.

Reading

46 As the English language spreads inevitably throughout the world, we see the two self-excluding trends: adoption of it as another official language and opposition to its further penetration. The latter is viewed as threat to and erosion of own cultural values. Now we are left with an open question: "What is the lingua franca to be like?"
Read the article below. Learn the language of the text and prepare your own point of view on the problem.

English as an Asian language

Guardian Unlimited, November 23, 2000

By Andy Kirkpatrick, research professor at the School of Languages and Intercultural Education,
Curtin University of Technology, Perth, Australia

1 It is impossible to identify and isolate an "English" culture that is common to all speakers of English. The cultures represented by Nigerian, Singaporean, Indian, Scottish, Filipino or Australian Aboriginal English are all very different. So, while a language must be linked to a culture, a language is not inextricably tied to one specific culture. Specific cultural identities can be represented by new varieties of English.

2 In East and Southeast Asia English plays a major role in the region as a lingua franca of the political elite and the Association of Southeast Asian Nations. It is also used as a lingua franca between professionals and the business community.

3 But what variety of English will serve as the region's lingua franca? I suggest that a variety which reflects local cultural conventions and pragmatic norms is developing to serve this role. I further suggest that it is this regional variety that will be taught in schools, rather than an external "native speaker" variety.

4 The vast majority of people who are learning English are doing so to be able to use this lingua franca. They are not learning English with the express purpose of communicating with native speakers of English. English is being used by non-native speakers with other non-native speakers. The English that they use need not therefore reflect any "Anglo" cultural values. This emerging role of English was identified by Gordon Wu of Hong Kong's Hopewell Holdings, who told the Far Eastern Economic Review: "English is no longer some colonial language. It is the means [by which] we in Asia communicate with the world and one another."

5 So regional users of English who are learning English in order to speak to Thais, Koreans, Vietnamese or Japanese do not need teaching materials that promote or discuss "Anglo" cultures. What they need are materials that provide some knowledge of the culture of the people they are dealing with. They also need to *be aware of their own cultural norms*. The cultural values and daily lives of the people in the region who are using English as a regional lingua franca become more important than the cultural values associated with native speakers.

6 This has important implications for English language teaching in the region's schools. It is a regional variety of English, not an external model, which needs to be promoted, because it is a regional variety of English that people in the region will want to use. People will be able to maintain their identity while speaking their variety of English. As Tommy Koh, a senior minister in the Singapore government, put it recently, "When I speak English I want the world to know I'm a Singaporean."

7 The curriculum of a new variety of English should reflect the lives, cultures and values of the learners. Speakers of this new variety will want to preserve their identity by reflecting that identity in the local variety of English they use.

8 English language teaching materials are needed that promote the local or regional variety and represent the cultures of the speakers of these newly developing varieties. These materials also need to contrast regional cultures, so making the English language curriculum more a curriculum of regional cultures.

9 This will not only liberate generations of Asian children who have had to learn how to ask what time the next train to Liverpool leaves, but will also alter the nature of what represents an authentic text. Japan's current English teaching goals are that learners should become American English speakers. This is unrealistic and damaging to the cause of ELT. Students are fearful of speaking, because they falsely consider themselves to be poor speakers unless they sound like Americans. However, if students were given a regional variety of English to learn, educated speakers of the regional variety could provide the models. Suitably qualified and trained speakers of the regional variety could be the teachers. External models could, of course, be introduced into the classroom, but as examples of external models, not as the model that the learners are expected to acquire.

10 More research into the development of varieties of English is urgently needed. In particular we need to know what cultural and discourse conventions are being reflected in these new varieties. For example, are compliments being given and received, or requests made, following local cultural values, or following "Anglo" values? Are topics in conversation being broached directly or indirectly? The worldwide domination of an "Anglo" variety of English is not inevitable.

11 A regional variety of English can reflect local or regional cultures. Governments need not fear that the learning of English will necessarily imbue the learners with inappropriate cultural values or ways of thinking. The best option for regional governments is to promote local varieties of English. Instead of spending large sums of money on importing native-speaking teachers and externally developed materials, funding should be set aside for the professional development of local teachers and for the development of developing regionally appropriate ELT curricula.

Exercises

47 Below are twelve headings to match the eleven paragraphs of the text. One heading is odd. Label the paragraphs with appropriate letters corresponding to relevant headings from the list.

- | | |
|---|--|
| A. Standards vs. complexes; | G. "Anglo" culture out of the picture; |
| B. New contender for lingua franca; | H. New challenge for EFL teachers; |
| C. Local drive to boost English skills; | I. Variety for inter-ethnic communication; |
| D. Curriculum of English to reflect regional context; | J. Reallocation of funds; |
| E. Task for new curriculum; | K. Language-culture link; |
| F. English in East and Southeast Asia; | L. Social English of new textbooks. |

48 Answer the questions on the text.

1. English contains the cultural component, but is English linked to one sole culture? Why/Why not?
2. Is English currently present in East and Southeast Asia?
3. If English is to function as a lingua franca in the region, what qualities must it possess?
4. What is the difference between a national language and a language serving as a lingua franca?
5. Will a European ESL teacher meet expectations, if they go to the region to teach? Why/Why not/In which case?
6. What do the ESL speakers lose and gain when they study a local variety of the English language?
7. What do they lose and gain when they stick to standard English?
8. If the Southeast Asian nations establish a local standard for English, where will the textbooks differ?
9. What does the author regret about Japan?
10. Why may certain governments favour the spread of English in their midst if they establish local curricula?
11. What prospects does the discussed approach promise for local teachers and scholars?

Talking and Writing

49 Following the Johnsonian model "language will always be self-governing, self-regulating, follow its own laws" and "supervision by the language police, however well intentioned, will always fail". This suggests that English, as well as other numerous languages will change its shape. What trends do you predict? Consider the tips below.

- Britain's minister for education and employment suggested using "English fluency as a platform to ... promote our (British) culture overseas,"
- A senior minister in the Singapore government, put it recently, "When I speak English I want the world to know I'm a Singaporean", advocating the local variety of English.
- These days, when the young Swiss (as well as young Europeans) from different language areas of Switzerland encounter each other they prefer to communicate in English.
- By the end of the year 2000, 750m people would have English as a second language, and second-language speakers would outnumber first-language speakers for the first time in history.

50 Predictably, communities will develop numerous variations of the language; existing variations will also change, but retain their characteristic features. Now it is about standards and deviations.

1. What will be the basis, the inviolable part of the language and what is likely to be more in flux?
2. What "alien" components will be added to local varieties?
3. What might the language lose overseas?
4. Will the British variety remain strong and where?
5. Will everything remain unchanged and will Johnson have been proved wrong?
6. Why do you love English?
7. What are some of the attractive features of standard British English?

51 Write a report containing your personal perception of the prospects of English learning in Ukraine, considering the existing trends and implications. See the tips on report writing below.

A **factual report** is a kind of narrative writing, normally formal; therefore, it is written in impersonal style. A factual report does not include the writer's feelings, but only facts. Don't drift off! The facts presented should be essential and bear directly on the subject. Do not pad your report. Use no truisms or platitudes. Use of the passive voice and reporting verbs such as *suggest, add, complain*, etc. is frequent. Never use "I" or "we". The events are described in complex sentence structures, well-developed paragraphs, high level of vocabulary, non-colloquial English. Avoid ambiguity and misunderstanding. Short forms are not acceptable unless direct speech (quotes from the people involved in the event) is used.

Paragraph Plan for Reports

Factual reports	Introduction. Paragraph 1 Summary of the event (write about time, place, people involved. Do not give detailed, chatty descriptions -give only facts.)	Main Body* . Paragraphs 2, 3, 4 Development of the event(s) (describe the main event(s), people involved. Give detailed facts. If it is two or more events, each paragraph should deal with one topic.)	Conclusion Final Paragraph Comments / Reference to future developments
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**The main body may include one to three paragraphs.*

Useful clichés: "This report concerns itself with the current ..."; "The purpose of this report is to present the findings of ..."; "It is our considered opinion that ..."

Role-play

52 Imagine that linguistic academia have been summoned to a conference to discuss the circumstances and analyse the development trends of the English language. There is a break in the proceedings now and you talk to a colleague. Now you are an ardent advocate of the standard British English, while your counterpart is a convinced exponent of regional ideology, promoting local varieties. Both of you are convinced that collaboration is essential and try to find common ground in the issues as listed below. Act this conversation out in pairs, then report about your agreed point of view.

- If a new model of the language is to be set up to serve as a lingua franca, how much will it affect grammar, vocabulary and pronunciation in the view to maintain English equally understandable world-wide?
- How much can both parties co-operate in the development of the new dictionaries, teaching curricula and materials?
- What teacher-training schemes can be implemented jointly?

53 Now imagine that the aforementioned conference is only to take place in a few months. You have a job at a linguistic research institution and your department has received an invitation to attend the conference. You start a conversation with your department manager to find out who is going, meaning that time is pressing and the department may be late with the necessary papers. However, the boss replies that nobody is going as Ukraine is not likely to be affected by the problems to be discussed. You disagree. Try to make the boss reconsider his/her decision. Below are some of the possible reasons for participation. The boss will be critical, sceptical, but constructive. He/she will ask for explanations of what you say on the spur of the moment.

<ul style="list-style-type: none"> • Update the information on the issues of the conference agenda. 	<ul style="list-style-type: none"> • Participate in the formation of the international opinion. 	<ul style="list-style-type: none"> • Obtain information for subsequent elaboration of Ukraine's ESL doctrine. 	<ul style="list-style-type: none"> • Track the development of events that are similar to those in Europe and CIS countries.
<ul style="list-style-type: none"> • Participate in joint research. 	<ul style="list-style-type: none"> • Clinch possible contracts for teaching services, materials development or textbook publishing. 	<ul style="list-style-type: none"> • Network (find business contacts). 	<ul style="list-style-type: none"> • Have a good time and see the world.

Additional language Exercises

54 Words, like "caret" and "carrot" that are pronounced the same, but are spelled differently and have different meanings are referred to as homonyms. Below is a list of homonyms taken from "Alan Cooper's Homonym List" at http://www.cooper.com/alan/homonym_list.html Match the words with their meanings within the homonymous groups.

affect	result	bight	middle of a rope	elude	to escape from
effect	to change	bite	eight bits	illude	to deceive
aisle	island	byte	a mouthful	epic	a noteworthy period in history
I'll	contraction of "I will"	boos	disparaging sounds from fans	epoch	a narrative poem or story
isle	walkway	booze	whiskey	incite	understanding
aural	of the mouth	brews	a contusion	insight	to provoke
oral	of hearing	bruise	more than one beer	lightening	removing weight or darkness
awed	in a state of wonder	calendar	paper press	lightning	static electricity from the sky
odd	not usual	calender	chart of days	overdo	past time for payment
aweful	really bad	forego	to precede	overdue	carried to excess
awful	filled with awe	forgo	to abstain from	pedal	to sell
offal	butchered entrails	census	numbering	peddle	foot control
band	forbidden	senses	faculties	racket	illegal moneymaking scheme
banned	a group	cent	dispatched	racquet	woven bat for tennis
bard	a poet	scent	one hundredth of a dollar	recede	to plant again
barred	enclosed by poles	sent	an aroma	reseed	to move backward
baron	unable to bear children	cereal	grains	rote	by memory
barren	minor royalty	serial	numbers in sequence	wrote	has written
fort	a fortification	cite	a location	saver	to relish a taste
forte	a person's strong point	sight	vision	savor	one who saves
Barry	small fruit	site	to refer to	stationary	writing paper
berry	a man's name	coarse	path of travel	stationery	not moving
bury	to take under	course	rough	summary	précis
bases	what baseball players like to steal	complement	allotment	summery	like summer
basis	many four-stringed guitars	compliment	encomium	troop	a company of actors
basses	principal constituent of anything	elicit	unlawful	troup	a company of soldiers
berth	anchorage	illicit	to draw out	wail	large oceanic mammal
birth	your method of arrival			whale	a cry

Unit 1. English in the World

Part 4. Face-to-Face with English

Lead in

55 What was your experience of learning languages prior to this course in terms of suitability of the curriculum, form of tuition, teaching and available resources? Share round the class.

56 You are going to listen to a text about EFL study opportunities in the UK. As you listen, note relevant information to answer the questions below.

1. What kinds of places are there to learn English in Britain?
2. Is there a unit that can guide the prospective student to the right school?
3. Is there any quality control of the diverse British language schools?
4. Where can the "English in Britain Guide" and other reference materials be obtained?
5. Why is it necessary to be clear about what you want?
6. How accurate are the reference materials?
7. What parameters does the English in Britain Accreditation Scheme check within a school?
8. Are children's interests taken care of?

57 The institution you are taking a degree at is accredited. It is government-regulated and subject to regular inspections. Standards are expected. How would you describe the learning opportunities it provides from your perspective?

58 Imagine a Ukrainian organisation similar to the English in Britain Accreditation Scheme undertakes a national inventory of establishments providing EFL tuition (see the quote below). The purpose is the organisation of market inspection and subsequent issue of a reference guide. You work for them and now you have an appointment with a senior officer at your education establishment. You will talk about possible inclusion of this establishment into the prospective guide. The officer's reaction can be positive, cautious but interested, or refusing. Act out a mock conversation with them⁶, don't give up easily and try to find common ground.

"It is a quality assurance organisation designed to provide prospective students of English with a choice of schools which are committed to quality and which meet or exceed the agreed standards of the scheme."

Reading

59 Read the following article about English. In some paragraphs the topical (first) sentences have been removed and placed before the text. As you work through the text, match each of the sentences with the appropriate paragraph. Study the language of the article for future reference.

- A. Yet for some, the concept of originating this kind of written discourse can prove problematic, and they may find themselves scoring low marks because of plagiarism, or reproducing someone else's ideas.
- B. Faced with the variety of courses on offer, Andrew Waite, Vice-Chair of the British Association of State English Language Teaching (BASELT) urges caution.
- C. However, as students' confidence in listening skills grows, it is in the area of academic writing where more serious cultural differences become apparent.
- D. Even international students whose first language is English can find themselves struggling to understand an alien academic culture.

⁶ him or her

Culture shock of new campus life

Guardian Unlimited, April 20, 2000

The British government's current marketing campaign is designed to attract 50,000 more international students into higher education by 2005. The minister responsible promised: "Changes have been introduced to improve our welcome and the affordability of British study." But one aspect of that welcome that may need special attention is the provision of support in language and study skills.

1 The problems are very familiar to Maggie Goodbody, of the British Association of Lecturers in English for Academic Purposes. "Students' first problems are often with listening skills," she explains. "They may feel nervous about this and it is certainly a **steep learning curve**. They need structured listening experience, for instance how to pick out the main ideas. They also need help with academic reading – how to approach an article or book, how to skim read and make notes."

2 Much of British education is based on essay writing, but this may be a demanding task to students from other cultures. Suddenly they are faced with the need to express their own ideas, develop their opinions and evaluate different issues, all **in polished English**.

3 In Britain plagiarism is regarded as academic theft, though this is not always the case in other countries. Students are expected to do research in a library before tackling an assignment, and simply **regurgitating lecture notes** is also not acceptable.

Group discussions can be another **ordeal**, and not just because a student's **grasp of English** is still unsure. In some Asian cultures speaking out in a group is not encouraged, nor is asking questions, which can **be construed as** criticism of the tutor.

The best way to overcome these **hurdles** is to be prepared. The first step is to take a test to assess the English language skills needed to cope with the issues of academic culture. The leading tests are IELTS (International English Language Testing System) or TOEFL (Test of English as a Foreign Language).

If an IELTS or TOEFL test indicates that a student's language skills are not sufficient to **embark** on a university degree, the next step is to consider **pre-sessional courses**, generally at the university where the student will **take a degree**. These can last from three weeks to an academic year, so it is wise for students to be realistic about their needs. **It is generally accepted** that approximately 200 hours of study are needed to improve by one IELTS band-score.

Once embarked on a **degree course**, good quality **in-sessional training** is important. We also encourage departments to give formative assignments early in the course to avoid disaster for a student later, when assignments **count**."

4 "One problem is that some institutions clearly need to further improve their support for international students. Students need to do research and find out about language centres. Have they been externally assessed under the English in Britain accreditation system, is one question to ask."

The remedy lies in careful planning. "Increased provision for pre-sessional and in-sessional English language programmes will be needed. In their academic departments greater numbers of international students are likely to need more supporting material for their courses, and more explicit feedback on content and language. This will require more time from academic staff. Institutions need to be **addressing this issue** now and planning its effective resourcing for the future."

Exercises

60 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
			discourse, plagiarism, regurgitating, ordeal, construe, hurdle, formative

61 Translate the sentences below incorporating the vocabulary from the previous exercise.

1. Його звинувачували в плагіаті при написанні докторської дисертації. 2. Для декого стати перед телевізійною камерою – справжня мука. 3. Батьки мають найбільший вплив на формування дітей. 4. Якщо ваші протиріччя настільки категоричні, ця суперечка ні до чого не приведе. 5. Якщо ти все забув, то щонайбільше на що ти можеш розраховувати це – продекламувати все як це викладено в книжці. 6. Запровадження заборони паління на терені університету не може тлумачитися як зазіхання на особисті свободи. 7. Першою перепоною було знайти достатньо грошей.

62 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

1. written	read	a.	1. construed	assignments	a.
2. scoring	English	b.	2. overcome	on a degree	b.
3. a steep	discourse	c.	3. embark	this issue	c.
4. skim	learning curve	d.	4. pre-sessional	as criticism	d.
5. in polished	theft	e.	5. formative	courses	e.
6. academic	low marks	f.	6. address	hurdles	f.

63 Answer the questions as far as the article above is concerned.

1. What appears to be advisable before applying for a place at a British university? 2. What are the typical hurdles that international students have? 3. Where do the students' difficulties with English language skills stem from? 4. What is a possible solution available in the UK? 5. What progress is deemed realistic within the duration of the course? 6. How are the universities responding to meet the challenge of low English language ability?

Talking and Writing

64 Look back to the texts "Japanese Pursue English with Passion" and "Should English be Made Official Language?" in Part 2 of the Unit. Compare the Japanese circumstances to the situation in this country in terms of English proficiency and the countries' readiness to meet the globalisation challenge. As you mull over the issue, make extensive use of the vocabulary from the said texts (see below).

mull over the condition	broaches a subject	threat of encroachment
fall father behind	make allowances	with an interpreter in tow
made national headlines	dawning of the Internet age	talk in terms of black and white
acquire a working knowledge	left out of the loop	non-committal bureaucratic language
calls for reorganising	essential tool	too wishy-washy to translate
scores near the bottom	take root	fudge on the issues
pulled ahead of	call for greater emphasis	overemphasise the importance
anything but apathetic	the idea is catching on	pace of change
rank on a par with	representative assemblies	teaching by rote
broke through the 500-point barrier	adept at English	tackle the challenge
dire situation	global lingua franca	incumbent Parliament members

65 What measures might Ukraine take to turn out school graduates fully prepared to take degrees at universities throughout the world? Consider the tips below, ponder the points and add your own ideas.

- Upgrade facilities;
- Adjust curricula;
- Raise standards and requirements for English ability;
- Introduce English for Science and Social Studies;
- Establish international links at all levels for co-ordination of activities;
- Eliminate cheating
- Do away with plagiarism
- Retrain the present teachers to boost their qualifications;
- Adjust and standardise the English language testing system;
- Set up English as the teaching medium for certain subjects.

66 Based on your experience and possible printed information, write a survey report about the state of English teaching and learning at a specified school or area, using the language of the previous exercises and Parts. See the tips on survey report writing below.

Paragraph Plan for Survey Reports

Survey reports *	Introduction. State the purpose and content of the report or summarise the most important results of the survey.	Development. Summarise your information under suitable sub-headings.	Conclusion. Make recommendations / suggestions or end with a general conclusion.
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* Formal style with sub-headings.

When reporting the results of a survey the figures gathered should be included either in the form of percentages or proportions. Proportions can be expressed by using expressions such as "one in four" or "seven out of ten", or more accurately in the form of percentages (75%, 90%, etc.). Less precise expressions such as "the majority, a minority, a significant number, a large proportion, a small number, by far the largest proportion, etc." can also be used and are less formal than percentages and figures.

Generalisations can be made about the facts and figures contained in a report. First, state the facts and then make a generalisation e.g. 100% of pupils take English as an obligatory subject. This suggests/implies/indicates that with the right organisation of studies, contents and teaching methods... There can be used a reversed approach: you first make a generalisation and then state the facts e.g. With the right organisation of studies, contents and teaching methods... This is illustrated/demonstrated/indicated/shown by the fact that 100% of the pupils take English as an obligatory subject.

Like in other types of reports, events and conversations should be summarised using reported speech and more formal language. The report should include the writer's name, the recipient's name and the subject of the report. E.g.

To: Ms. Mary Rose
 From: Sally Forgetmenot
 Subject: State of English Teaching at Knyazhe Secondary School

Unit 2 Cinema

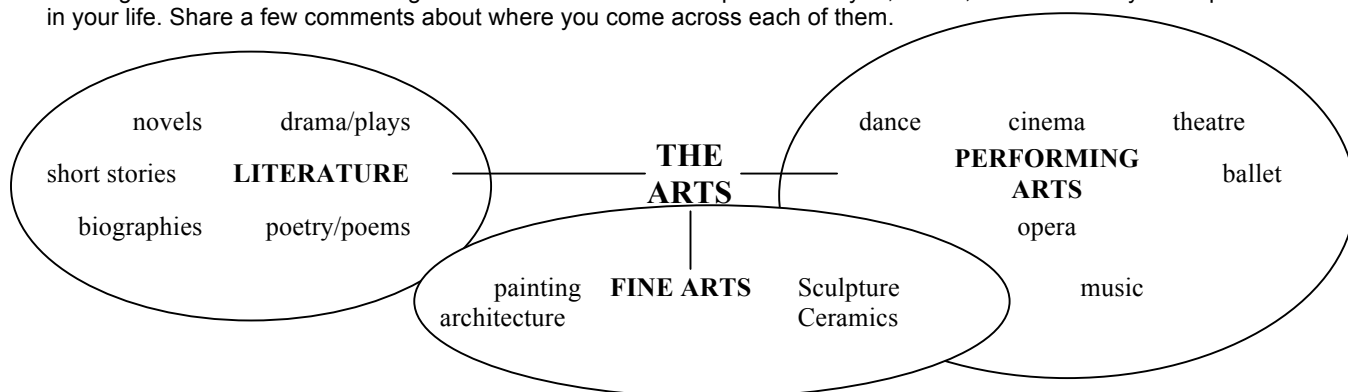
Part 1. General Overview

Lead-in

"Imagine their delightful surprise when I read them the script of *Love and Death* with its plot that went from war to political assassination, ending with the death of its hero caused by a cruel trick of God. Never having witnessed eight film executives go into cardiac arrest simultaneously, I was quite amused."

Woody Allen, *Esquire*, 1975

1 How much art is there in your life? Below you see a diagram with things which generally come under the heading of "the arts". Number the genres in the order of their importance to you, that is, how much they are represented in your life. Share a few comments about where you come across each of them.



2 Coming closer to the topic of films, you are requested to specify your interest in TV. Which of the following programme types appeal to you most and what is wrong about those you don't like?

documentaries	soap operas	drama	sports programmes	game shows
news broadcasts	quizzes	chat shows	weather forecasts	variety shows
current affairs programmes	sitcoms	feature films	music programmes	commercials

3 Finally, talk about the last feature film that you saw. Say how much you enjoyed it, which aspects you liked most and where the movie failed. The vocabulary below may be helpful.

ON THE PLUS SIDE		ON THE MINUS SIDE	
	absorbing		exceptionally tedious
	Fascinating	film	agonisingly slow
	well thought-out	insight (into smth)	boring
	brilliant	plot	chaotic
a	superb	acting	exceedingly poor
an	delicate	photography	amateurish
a lot of	dazzling	direction	awful
plenty of	powerful	moments	heavy-handed
a number of	thoroughly enjoyable	climax	embarrassingly weak
	memorable	costumes	horribly unnatural
	gorgeous	soundtrack	absurd
	grandiose	sets	laughable
	ravishing	score	worthless
	totally satisfying		totally disappointing

4 You are about to listen to a few viewers' comments on the film American Beauty. People's attitudes vary, and so do the criteria the film is assessed upon. As you listen, mark those aspects that the viewers point out. Put a plus (+) if that is viewed as a strong point and a minus (-) if the film underrates upon that particular criterion. To sum up, conclude what turned out to be the film's most appreciated points and what was left basically unnoticed or was absent, based exclusively on what you hear.

Contributors	Real characters, with real world problems	Ingenuity of the Story	Humour	Cast & Performances	Direction	Work on Many Levels	Blend of genres	Work on Emotions	Film's Message	Gives Role Models for Youth & Recipes	Characters	Quality of Script & Dialogue	Memorable Scenes	Symbolism	Other
#1															
#2															
#3															
#4															
#5															
#6															
#7															
#8															
#9															

5 Remember a film of your choice and say if it meets the above criteria. Consider the vocabulary tips from the listening exercise.

the script is too far-fetched
 attempt at psychological profile
 you leave with bittersweet taste
 the deadpan humour
 I can't remember a more satisfying film
 Everything about this movie oozes class
 strikingly original
 has this strange effect on you
 I felt a million different emotions
 combines tragedy with comedy
 moment that might make film history
 opens our eyes

a totally disarming film
 presented as a documentary
 is more cartoon than genuine
 cast does very fine jobs
 passages are thick and rich on symbolism
 has original cinematic spark
 comes up with new angles and answers
 it revolves around
 in the vein of
 characters are as deep as cereal bowls
 characters are one-dimensional
 a film for my Oscar choice

Chosen Film	Real characters, with real world problems	Ingenuity of the Story	Humour	Cast & Performances	Direction	Work on Many Levels	Blend of genres	Work on Emotions	Film's Message	Gives Role Models for Youth & Recipes	Characters	Quality of Script & Dialogue	Memorable Scenes	Symbolism	Other (Special effects, Based on Real Events, Historical Background)

Reading

6 Below is a piece of journalism, which looks into our taste in movies. The author shares her opinions and hardly leaves us wondering about where the truth is. Read through the text and, in the gaps, mark your attitude to the expressed ideas. Use the patterns from the chart (acronyms are invented for convenience).

revolutionary (put: R)	speaks my mind (SM)	novel (N)	frivolous (F)	subjective matter of opinion (SMO)
common knowledge (CKn)	hypercritical (HC)	unreasoned (UR)	true to fact (TF)	
far-fetched (FF)	opinionated (O)	food for thought (FTh)		confusing (C)

Why we Should not be Ashamed of What we Like to Watch

From Trash Art and the Movies by Pauline Kael

We generally become interested in movies because we enjoy them and what we enjoy about them has little to do with what we think of as art. (_____) The movies we **respond to**, even in childhood, don't have the same values as the official culture supported by school and in the middle-class home. At the movies, we get low life and high life, while the moralistic reviewers chastise us for not patronising what they think we should, "realistic" movies that would be good for us.

Movie audiences will take a lot of garbage, but it's pretty hard to make us queue up for pedagogy. (_____) At the movies we want a different kind of truth, something that surprises us and registers with us as funny or accurate or maybe amazing, maybe even amazingly beautiful. (_____) We get little things even in mediocre and terrible movies. And it's the human material we react to most and remember longest. The art of the performers stays fresh for us, their beauty as beautiful as ever. (_____)

Do we need to lie and shift things to false terms - like those who have to say Sophia Loren is a great actress as if her *acting* had made her a star? Wouldn't we rather watch *her* than better actresses because she's so incredibly charming and because she's probably the greatest model the world has ever known? (_____) And there are absurdly right little moments - in Saratoga Trunk when Curt Bois says to Ingrid Bergman, "You're *very* beautiful," and she says, "Yes, isn't it lucky?" And those things have closer relationships to art than what the teachers told us was true and beautiful. (_____) Not that the works we studied in school weren't often great (as we discovered *later*) but that what the teachers told us to admire them for was generally so false and prettified and moralistic that what might have been moments of pleasure in them, and what might have been cleansing in them, and subversive, too, had been coated over. (_____)

Because of the photographic nature of the medium and the cheap admission prices, movies took their impetus not from imitation of European high culture, but from the peep show, the wild west show, the music hall, the comic strip - from what was coarse and common. (_____) The early Chaplin two-reelers still look surprisingly lewd, with bathroom jokes and drunkenness and hatred of work and proprieties. And the western shoot-'em-ups certainly weren't the teachers' notions of art and which over the years have progressed through nice stories to "good taste" and "excellence".

All week we longed for Saturday afternoon and sanctuary - the anonymity and impersonality of sitting in a cinema, just enjoying ourselves, not having to be responsible, not having to be "good". Maybe you just want to look at people on the screen and know they're not looking back at you, that they're not going to turn on you and criticise you. (_____) Far from supervision and official culture, in the darkness at the movies where nothing is asked of us and we are left alone, the liberation from duty and constraint allows us to develop our own aesthetic responses. Unsupervised enjoyment is probably not the only kind there is but it may feel like the only kind. Irresponsibility is part of the pleasure of all art; it is the part the schools cannot recognise. (_____)

... It's the feeling of freedom from respectability we have always enjoyed at the movies that is carried to an extreme by American International Pictures and Clint Eastwood Italian westerns. However, they are stripped of cultural values. (_____) We may want more from movies than this negative virtue but we know the feeling from childhood moviegoing when we loved the gamblers and pimps. The appeal of movies was in the details of crime and high living and wicked cities and in the language of toughs and urchins. What draws us to movies in the first place, the opening into other, forbidden or surprising kinds of experience, and the vitality and corruption and irreverence of that experience are so direct and immediate and have so little connection with what we have been



taught is art that many people feel more secure, feel that their tastes are becoming more cultivated when they begin to *appreciate* foreign films¹. (_____)

One executive told me that he was quite upset that his teenagers had chosen to go to Bonnie and Clyde rather than with him to Closely Observed Trains. He took it as a sign of lack of maturity. I think his kids made an honest choice, and not only because Bonnie and Clyde is a good movie, but because it is closer to us, it has some of the qualities of indirect involvement that made us care about movies. (_____)

Art is still what teachers and ladies and foundations believe in, it's civilised and refined, cultivated and serious, cultural, beautiful, European, Oriental: it's what America isn't, and it's especially what American movies are not. (_____) If we don't go to movies for excitement, if we accept the cultural standards of refined adults, if we have so little drive that we accept "good taste", then we will probably never really begin to care about movies at all. We will be-

come like those people who "may go to American movies sometimes to "relax", but when they want "a little more" from a movie, are delighted by how colourful and artistic Franco Zeffirelli's The Taming of the Shrew is, just as a couple of decades ago they were impressed by The Red Shoes, made by Powell and Pressburger, the Zeffirellis of their day.

Exercises

7 The text contains a few words whose pronunciation could pose difficulty. Transcribe the following words to avoid possible mispronunciation and miscommunication.

mediocre, cleansing, impetus, lewd, sanctuary

8 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
	chastise, constraint, cultivate, impetus, mediocre, medium, patronise, prettify, proprieties, sanctuary, virtue		

9 Fill in the chart with the words' other parts of speech.

Noun	Verb	Adjective
	patronise	
	-----	mediocre
	Prettified	
		subversive
sanctuary		
constraint		
corruption		
irreverence	-----	
		cultivated

¹ Not American

10 Translate the sentences below, drawing on the vocabulary of the two previous exercises.

1. Режисера розносили за бідність сюжету. 2. Більшість критиків та журналістів до провідних акторів ставляться поблагливо. 3. Якщо казати відверто, сценарій його останнього фільму явно посередній. 4. Старі хатки, що в заключній сцені, причепурили, щоб надати їм вигляду дач. 5. Комерційне телебачення – ефективний засіб розповсюдження реклами. 6. Усе, що цей актор потребує, це – новий поштовх. 7. Дотримання правил поведінки є таким же необхідним, як і свіжа білизна. 8. І знову, театр став їй єдиною святиною. 9. Ми не накладаємо жодних обмежень на ваш вибір теми есе. 10. Подивися, чи можна буде притиснути продюсера, щоб той оголосив точну дату виходу фільму на екран. 11. Режисер повернув обмежений бюджет на користь фільму. 12. Вам треба тримати знайомства з людьми, які зможуть вам допомогти у проєкті.

11 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

e. g. "respond to movies". It says in the article that the movies we respond to don't always have the same values for us as those the official culture supports.

1. respond to	their impetus	a.	1. progressed	cultural values	a.
2. moralistic	movies	b.	2. anonymity	tastes	b.
3. queue up	of the medium	c.	3. develop	of lack of maturity	c.
4. registers with	prices	d.	4. stripped of	of sitting in a cinema	d.
5. shift things	jokes	e.	5. cultivate	own aesthetic responses	e.
6. photographic nature	reviewers	f.	6. Sign	the cultural standards	f.
7. admission	for pedagogy	g.	7. qualities	to "good taste"	g.
8. took	to false terms	h.	8. accept	of indirect involvement	h.
9. bathroom	us as funny	i.			

12 Although cinema has not been introduced much into the school curricula in Ukraine, comment on your markings in the spaces throughout the text. Where do YOU stand on the points the author touches upon?

13 Are you on the same wavelength with the author of the article? Extend on how much the article responds to your aesthetic tastes.

Talking and Writing

14 The text above contains a lamentation about the negative experience of teaching through the medium of cinema. Is it at all possible to make movies a handy means of education?

Tips for consideration:

- ✓ Cinema has become cross-cultural and ruins traditional values and patterns of behaviour.
- ✓ Feature films represent virtual reality, which is at odds with real circumstances, and they are misleading.
- ✓ Films are too successful in manipulating the young's conscience and have to be avoided.
- ✓ Films are indivisible into small episodes, which makes it difficult to discuss things analytically.
- ✓ Whole generations have been brought up on films one way or another.
- ✓ Values are not communicated to the viewer explicitly.
- ✓ The "Alf" TV series was hugely successful among youngsters.
- ✓ Most films cater for the general public with its varied tastes.
- ✓ Most films do have a positive message, but you have to put up with additional story-lines.

15 At home, write a summarising argumentative article based on the class discussion. See the format of argumentative story writing below.

- An **argumentative article** is a piece of formal writing. There are quite a few types of argumentative articles such as: outlining advantages and disadvantages of the question under discussion, expressing the writer's personal opinion with supporting arguments, expressing for and against arguments and discursive essays.
- You should use a different paragraph for each point you make. Begin each paragraph with a key sentence which sums up the point you are going to make. Give examples to support your point of view.
- Study the chart with sample plans below and express your opinion in writing.

Type 1 Advantages / Disadvantages	Type 2 Expressing opinions / providing solutions	Type 3 For and against	Type 4 Discursive essays
1. State topic	1. State opinion/problem	1. State topic	1. State topic
2. Advantages	2. Point 1 / Suggestion 1	2. Arguments for	2. One point of view (e.g. scientific)
3. Disadvantages	3. Point 2 / Suggestion 2	3. Arguments against	3. Another point of view (e.g. moral)
4. Balanced consideration/ opinion	4. Restate opinion/best option and reason	4. Balanced consideration	4. A third point of view (e.g. social)
			5. Give own opinion

Role-play

16 In the course of cinema-related discussions you recall your old school and decide that incorporation of movies into the school curricula has become topical. You are convinced that both teachers and schoolchildren are starving for an expressive education medium and feature films would be the best answer. Every school must have a mini-cinema. Through films school would get through to every child and would be benefited in many other ways. There are scores of donors who could finance such a project. However, the first step must be reaching understanding and coming to terms with your ex-school's head teacher (nothing personal – a mere language exercise). From the start the head teacher is constructively opposed. Now it is your job to **CONVINCE THE PRINCIPAL OF THE BENEFITS** of having that project in place and **BREAK HIS/HER MISCONCEPTIONS**.

Your Avant-garde Ideas	School Master's Prejudice
☺ Children will learn best examples of Virtue and Dedication.	☹ Kids will be exposed to low life and will make idols of villains.
☺ Feature films will support teachers' notions of "right and wrong".	☹ Films glorify most notorious characters.
☺ Undubbed films will give a huge boost to foreign language learning.	☹ Children will pick up even more dirty language.
☺ A good film includes indirect references to a lot of subjects at a time.	☹ Feature films are chaotic from school's point of view.
☺ Films make up good common ground for mutual understanding between teachers, schoolchildren and parents.	☹ A child's day is booked up with homework and other commitments. Films will encroach on this precious time.
☺ Films carry vast amount of knowledge and will ease introduction of most ingenious optional subjects on the curriculum (tailoring, design, career guidance, etc.) and familiarise with a number of jobs and industries.	☹ Films represent fake reality; tell far-fetched plots about non-existent characters.
☺ Through the school cinema the school will become a genuine community centre.	☹ This cinema will only add problems. The school will be confronted with having to handle a lot of extra folk.
☺ The project will give the school good publicity and open new opportunities for both the school and pupils.	☹ Beaten road is the safest.
Etc.	Etc.

17 You've heard favourable reviews of a film (choose one specific picture). You would like to go to that film and tempt a friend to pay you company. You decide to convince him/her and point out the film's brightest features (e. g. plot, performances, camerawork, etc.). In his/her turn, the friend might value the same or other aspects in a movie. This seems to be like a jigsaw game. Will the shapes fit and you will find company, or will you be disappointed? In the notebooks each of you privately mark the points you will either mention in convincing, or expect to hear (see below). After this you start the conversation.

<i>Real Characters, with Real World Problems</i>	<i>Ingenuity of the Story-line</i>	<i>Humour</i>	<i>Cast</i>	<i>Direction</i>
<i>Work on Many Levels</i>	<i>Blend of Genres</i>	<i>Work on Emotions</i>	<i>Film's Message</i>	<i>Gives Role Models & Recipes for Youth</i>
<i>Characters</i>	<i>Quality of Script & Dialogue</i>	<i>Memorable Scenes</i>	<i>Symbolism</i>	<i>Score</i>
<i>Camerawork</i>	<i>Costumes</i>	<i>Performances</i>	<i>Hollywood Film</i>	<i>Domestic Film</i>
<i>Special Effects</i>	<i>Action</i>	<i>Romance</i>	<i>Technology</i>	<i>Based on Real Events</i>

Optional: Mould the idea of a "school-cinema as a breakthrough into new opportunities and a means of education" into the project format in writing. See the template in Unit 1 Part 4.

Additional Language Exercises

18 Match the idioms with their meanings.

1. bread and circuses	sb feels very frightened or shocked;	a.
2. in the can	a person or thing whose name is known by everyone;	b.
3. a shaggy dog story	coll. finished, agreed, or decided upon; If a film is in the can, it is made.	c.
4. a household name	to finish your job, career, or your time of performing in public or playing a sport, by doing something very successful that everyone admires.	d.
5. be rolling in the aisles	be laughing a lot and not be able to stop while watching a film, a play, etc.	e.
6. not be (exactly) a barrel of laughs.	mass entertainment produced to amuse the population of a country, esp. to prevent them from causing trouble;	f.
7. go out in a blaze of glory	humorous. someone or something is not very funny or enjoyable.	g.
8. sb's blood runs cold	a very long joke with a pointless end;	h.

19 Fill in the gaps in the sentences with the idioms from the exercise above.

1. I want to make sure I've got my grant _____ before I accept the place at college. 2. A joke is a good way to start a meeting – you don't want them to _____, but it creates a good atmosphere. 3. "What did you think of Huskins' wife?" "Well, she is _____, is she? 4. In a film like this, you just know the young pilot is going to lead a raid on the bridge, crash his plane, and _____. 5. The very first scene of "Saving Private Ryan" makes your _____. 6. Research suggests that men prefer _____, while women prefer witty comments or anecdotes. 7. The wide spread of Hollywood films made a number of American actors and actresses _____ across the world.

Unit 2 Cinema

Part 2 Action & Adventure

Lead-in

20 As we mature our likes and preferences in movies change. When a kid you might have gone in for animation. Then, you might have taken an interest in another genre. This exercise suggests looking back to how your interest in artistic cinema developed and what shape it is now. (The rough list of genres is given below.)

- ✓ What kind of films did you look for at the indicated ages?
- ✓ What prompted changes in your interest?
- ✓ What was new in the films you started to watch?

Aged 5	Aged 10	Aged 15	Around 20

Action & Adventure
Animation
Classics
Comedy

Documentary
Drama
Hong Kong Action
Horror

Military & War
Musicals
Mystery & Suspense
Romantic Comedies

Westerns
Science Fiction & Fantasy
Kids & Family
Cult Movies

21 How would you react if somebody suggested seeing a few films from previous decades? Use some of the expressions below to describe your attitude and explain your reaction.

- | | |
|--|--|
| I'm keen on ... | I'm dying/anxious/ to ... |
| I would force myself to ... | I would turn my back on a ... |
| I could do with ... | I'm longing for ... |
| I wouldn't say no to a ... | I couldn't face going to/seeing ... |
| I wouldn't mind going to/seeing ... | I suppose I am just drawn to ..., attracted to it like a magnet. |
| I am a bit reluctant to ... | For two pins, I'd leave ... and see/go to ... |
| At times I would give my right arm for ... | I'm in the mood for something completely different like ... |
| I dread having to see ... | I'm undecided as to whether to ...or ... |
| I'd be more than happy just to ... | I really have no strong preference any more. |

22 To consolidate what has been said, let's imagine that a friend has spotted a cinema that shows old classics – something that you watched when a kid. He/she is going to a film and is seeking someone to join them. The friend is your desk-mate. They invite you and you are expected to respond to the invitation. While doing this, express your attitude to old classics in fine language with extensive use of the vocabulary above and materials from Part 1 of this Unit.

23 The categories of films listed in Ex.1 break into a lot more varieties. Group all the listed sub-genres below under the two categories to which they belong.

Action & Adventure	Drama
--------------------	-------

Addiction & Alcoholism, Alien Invasion, Artists & Writers, Biography, Blackmail, Brothers & Sisters, Buddies, Capers, Chase Movies, Class Differences, Comic Action, Costume Adventures, Crime, Culture Clash, Disaster Films, Doctors & Patients, Domestic Violence, Dying Young, Escape Films, Espionage, Fighting the System, Futuristic, Gangster Films, Generation Gap, Haunted by the Past, Historical Epic, Holocaust, Horror, Innocence Lost, James Bond, Jungle Action, Kids in Trouble, Living with AIDS, Martial Arts, Melodrama, Miscarriage of Justice, Monster Movies, Murder & Mayhem, On the Road, Parenthood, Parody & Spoof, Police & Detective Films, Political Drama, Political Thriller,

Prison Films, Prostitution, Psychological Thriller, Race Relations, Romantic Adventures, Rural Life, School Days, Science Fiction, Sea Adventures, Slapstick, Small Town Life, Social Injustice, Superheroes, Swashbucklers, Sword & Sorcery, Teen Drama, Thrillers, Treasure Hunts, Underdogs, Urban Life, Women's Friendship.

Reading

24 Next comes some information about the film *Gladiator*, directed by Ridley Scott. Below are five versions of the film's plot outline. Read all five of them and choose the fullest and most detailed one. Find the information overlooked in the "best" one, but contained in the others. Complement the additional details to the main story and read the comprehensive version to the class.

The Gladiator

Cast overview:

Russell Crowe General Maximus Decimus

Meridius;

Joaquin Phoenix Emperor Commodus;

Connie Nielsen Lucilla;

Richard Harris Emperor Marcus Aurelius.

Tagline: What We Do In Life Echoes In Eternity.

(The gladiator who defied an empire. Strength and honour!)

A. Maximus is a powerful Roman general, loved by the people and the aging Emperor, Marcus Aurelius. Before his death, the Emperor chooses Maximus to be his heir over his own son, Commodus, and a power struggle leaves Maximus and his family condemned to death. The powerful general is unable to save his family, and his loss of will allows him to get captured and put into the Gladiator games until he dies.

The only desire that fuels him now is the chance to rise to the top so that he will be able to look into the eyes of the man who will feel his revenge.

B. In *Gladiator*, victorious general Maximus Decimus Meridius has been named keeper of Rome and its empire by dying emperor Marcus Aurelius, so that rule might pass from the Caesars back to the people and Senate. Marcus' neglected and power-hungry son, Commodus, has other ideas, however. Escaping an ordered execution, Maximus hurries back to his home in Spain, too late to save his wife and son from the same order. Taken into slavery and trained as a gladiator, Maximus lives only that he might someday take his revenge and fulfill the dying wish of his emperor. The time soon comes when the gladiator troupe is called to Rome to participate in a marathon of gladiator games held at the behest of the new emperor, Commodus. Once in Rome, Maximus wastes no time in making his presence known, and is soon involved in a plot to overthrow the emperor with his former-love Lucilla, Commodus' sister, after whom he lusts, and also the widowed mother of Lucius, heir to the empire after his uncle, and democratic-minded senator, Gracchus.

C. Upon the sudden death of Roman emperor Marcus Aurelius, his trusted and successful general Maximus Meridius is unlawfully imprisoned and condemned to the gladiator games by Marcus' twisted son Commodus. As the new emperor, Commodus fears Maximus could use his heroic stature to depose him and become leader himself. But Maximus gains fame as a gladiator and uses his celebrity to cause further damage to Commodus' tenuous hold on the susceptible Roman people, hoping to inspire them to rediscover their lost values and overcome the corruption that is eating away at them. These actions prompt Commodus to square off a duel with Maximus in the Colosseum with the fate of Rome at stake.

D. Roman General Maximus (Russell Crowe) is chosen to be the new emperor of Rome after Marcus Aurelius (Richard Harris) instead of his son Commodus (Joaquin Phoenix). The corrupt prince kills his father and claims himself to be the new emperor of Rome. As soon as Commodus has his hands on the power he orders the army to kill General Maximus and his family. It happens that Maximus survives, but not does the family that is burned and crucified alive. Maximus is found unconscious on the ground by a group of nomads who turn him into a gladiator called Spaniard specially known for his combat skills. Through his bravery he wins over the masses, much to the chagrin of Commodus. This moves the emperor to know who that gladiator Spaniard is. It is at this moment that appears one of the movie's best lines: 'My name is Maximus Decimus Meridius, commander of the

armies of the north, general of the Felix legions, loyal to the true emperor, Marcus Aurelius, father to a murdered son, husband to a murdered wife, and now I will have my vengeance, in this life or in the next'. Commodus is now frightened to see that his control of the empire is dropping and the people's love for him is each time dropping as well. He arranges a plan to make the new hero of Rome be forgotten in less than nothing.

E. A dying Marcus Aurelius plans to name his loyal and brave General Maximus as his successor in order to restore the power of the Roman Senate. However, his power-hungry, jealous son Commodus learns of the plan, murders Marcus Aurelius, and plans to execute Maximus in order to secure his claim to the throne. Maximus escapes execution, but is sold into slavery and is forced to become a gladiator. Eventually, Maximus and his fellow gladiators are sent to Rome to perform for Commodus. Can Maximus use his newfound popularity to avenge Marcus Aurelius' death, or will Commodus be able to keep the throne?

25 Let's pretend that the film has not been released yet and the mere idea of the film is still in the pipe. Act out a conversation between the scriptwriter and would-be director. The scriptwriter outlines his idea of a film, while the director views them, determine what mix of genres the film has come out to be. (See ex. 4)

26 Read the review of the *Gladiator*. In your notebooks write down a list of the film's strong points as the author views them, determine what mix of genres the film has come out to be. (See ex. 4)

Review: Scott's *Gladiator* is a rousing, grisly, action-packed big-budget epic that takes moviemaking



back to the Roman Empire via computer-generated visual effects. While not as fluid as the computer work done for, say, *Titanic*, it's an impressive achievement that will leave you marveling at the glory that was Rome. Starring as the heroic general Maximus, Crowe firmly cements his star status both in terms of screen presence and acting, carrying the film on his decidedly non-computer-generated shoulders as he goes from brave general to wounded fugitive to stoic slave to gladiator hero. *Gladiator's* plot is a whirlwind of Shakespearean machinations of death, betrayal, power plays, and secret identities (with lots of faux-Shakespearean dialogue ladled on to keep the proceedings appropriately "classical"), but it's all briskly shot, edited, and paced with a contemporary sensibility. Even the action scenes, somewhat muted but graphic in terms of implied violence and liberal bloodletting, are shot with a veracity that brings to mind – believe it or not – *Saving Private Ryan*. Director Scott's visual flair is abundantly in evidence, with breathtaking shots and beautiful (albeit digital) landscapes, but it's Crowe's star power that will keep you in thrall -- he's a true gladiator, worthy of his legendary status.

Exercises

27 Transcribe the following words from the passages above to avoid possible mispronunciation and miscommunication.

defied, heir, behest, stature, tenuous, susceptible, chagrin, emperor, fugitive, faux, veracity, albeit

28 Work out three lists of words contained in the review under the categories as follows:

Adjectives characterizing the film, scenes or characters	Elements of the film canvas	Verbs explaining processes
e. g. Rousing	e. g. machinations	e. g. takes moviemaking back to

29 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
	spoof, slapstick, caper, mayhem, tagline, defu, fuel (v.), lust (v.), twisted, stature, susceptible, eat away at, chagrin, move (as used in the text), rousing, grisly, fluid (adj.), stoic, whirlwind, machination, brisk, graphic, veracity, flair, thrall		

30 Translate the sentences using the words from the previous exercise.

1. Я йшов у кіно з надією побачити справжню драматургію образів і аж ніяк отой фарс. 2. Море руйнувало цю скелю протягом мільйонів років. 3. Мене змусила відкрити скриньку допитливість. 4. Команду захоплено зустріли вболівальники. 5. Вона все розповідала нам про її акторську гру в найяскравіших подробицях. 6. Попри всю свою популярність він не вражає акторською майстерністю. 7. Цей фільм задумувався як пародія фільму жахів у відповідь на численні стрічки жахів, які заповнили великий екран. 8. Герої фільмів про крадіжки та пограбування часто несуть спотворену мораль. 9. Страшно й подумати, що я міг би її запросити в кіно на фільм про вбивства з насиллям. 10. А ідея та ж сама: "Тіло вмирає, а слава розквітає". 11. Дані повідомлення дали привід для чуток про королівське одруження. 12. На конференції вона познайомилася з вченим міжнародної величини. 13. До певних захворювань діти більш вразливі, а ніж дорослі. 14. На мій превеликий жаль, витівка не вдалася. 15. Це була безлюдна вулиця з темними та зловісними будинками. 16. Вони мужньо тримали оборону протягом шести днів. 17. Після виборів стали відомі нові політичні махінації. 18. У мене немає сумнівів у правдивості твоєї розповіді. 19. Вона перебувала у полоні фільму з його першої сцени до появи титрів. 20. Я вам нічого не можу відповісти, бо ситуація все ще й досі непевна. 21. Я мотався півднем країни, в коловороті справ. 22. Це був веселий, жвавий юнак, зовсім нещодавно з Оксфорду. 23. Герой нехтує погрозами і докладає зусиль, щоб врятувати людей. 24. Дикі простори західних теренів освоювались людьми, що марили золотом і прагнули розбагатіти. 25. Тільки хтось із збоченим розумом міг спланувати такий злочин.

31 Read the comments on the same film, this time made by laymen (nonpros). Study the language of the passages. Copy the chart that follows after the text into your notebooks, define the criteria that you would establish for the assessment of an action film. Note the film's strengths and weaknesses and prepare for discussions.

Viewer Comments: ■ Great Story! Great Writing! Great Acting! Great Directing! Great Score!
 This movie has it all. I especially enjoyed the mood of the film. Even though it has a lot of action, there is a subtle elegance throughout the picture that gives it great style. The movie flows effortlessly from scene to scene while at the same time creating wonderful intensity and nail-biting excitement.

The acting in the movie more than lives up to expectations. Russell Crowe is brilliant in his role as Maximus. Crowe's intense style is perfect for the relentless determination and confidence of Maximus. Joaquin Phoenix is equally wonderful in his role as Commodus, the corrupt emperor. He plays a great villain because he is able to give Commodus depth by showing certain vulnerable or fragile sides, while at the same time instantly transforming to let the ruthless nature of his volatile character shine. It also helps that Joaquin has the classic Caesar looks that work perfectly with his role.

Gladiator is filled with many memorable moments that one would need to see more than once to fully appreciate. The excitement felt for me when Rome is first shown in all its wonder and marvel is my favorite scene. Hans Zimmer provides the absolute perfect score to capture the different moods in the movie. I would recommend it to anyone who can stomach intensity and enjoy an epic story for the ages. Next to Braveheart, this movie is the greatest of all-time!

■ Completely untrue as far as history is concerned: Marcus Aurelius died from the plague, and he did give his power to his son Commodus (who did not strangle him, why would he?). The plot is linear and predictable. We have a similar pattern in a number of films. Of course, the battle scenes are impressive, thanks to technology, but

it does not make up for the paucity of the dialogue and the simplism of the screenplay. The "poetic" slow motion ending has been filmed so many times that one wonders why Scott could bother with such a rehash.

■ I thought they were making a movie about Marcus Aurelius and Commodus, two of the best emperors the Roman Empire ever had. But they made a movie about a non-existent General Maximus who is a mixture of Superman and Goofy. Most characters are flat including Maximus. The only redeeming qualities are a great Commodus by Joaquin Phoenix and the battle with the Germans. Commodus was called "the first among the Gladiators" and his twelve years of relatively peaceful reign helped the empire recover from his father's wars. Why does Hollywood have to ridicule history? This movie is a disgrace considering its plot and its message.

■ ... Is it violent? Definitely. Is there decent drama to go along with the action? Most assuredly. Everyone in this movie gave a wonderful performance. I don't know if Russell Crowe should have won Best Actor, but he definitely should have been nominated. Joaquin Phoenix deserved the award for Best Supporting Actor for his role as a usurper of the throne of Rome who only becomes more evil as the film progresses, performing the most atrocious acts of tyranny.

■ While Gladiator has a brilliant photography, the poor psychology, the mediocre scenery and the bad editing turns the whole thing into an average flick with lots of visual effects to compensate the lack of substance. Sure, some scenes are very good. By that time almost forgotten by the cinephiles, Ridley has a lot of savoir-faire then and is able to make some very good shots just because he's fundamentally talented.

■ Sure, Russell Crowe was very good, the casting and costumes were great. The music was out of the world but the rest just fades in oblivion. The biggest disappointment for me was the poor character sketching. Where are the complex characters? Throughout the movie every character is just a good guy or a bad guy. Black or white. Where are the shades of grey, those mysterious characters that elevate drama to the next stage? The film scores mostly for the music and technical wizardry. Instead of Russell Crowe, watch his fellow Mel Gibson in the classic "Brave heart" for a truly complex and heart-rending epic.

■ Regarding to the movie's evident quality it does not need anymore words, as this year's Oscar nominations speak for themselves. Running to the Oscar ceremony as the clear favourite, Gladiator's final number of Oscars ended up being somewhat like a big disappointment (there were only five).

Action Film	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20

Exercises

32 Translate the sentences using the vocabulary from the list below.

corrupt, rehash, savoir-faire, relentless, heart-rending, vacuity, stomach, paucity, redeeming, atrocious

1. Її невтомне прагнення до досконалості дало нам дворазову олімпійську чемпіонку. 2. Місцеве населення розмовляло каліченою французькою мовою. 3. Він не переносив займатися латиною. 4. У нас бідні докази для винесення вироку. 5. Його есе було лише конспектом моєї лекції, викладеним іншими словами. 6. Єдине, що приваблює на цій роботі – це гарна зарплата. 7. Цей приємний юнак розмовляє французькою з жахливим акцентом. 8. Нинішньому керівництву доведеться докласти багато винахідливості, щоб знайти вихід з даного становища. 9. Фільм нагадував мильну оперу, заповнену беззмістовними діалогами з відсутністю драми. 10. Я не пригадую історії, щоб краяла серце сильніше.

33 This exercise is to consolidate the knowledge of the vocabulary of the Comments. Provide synonyms or synonymous expressions from the list below to substitute the vocabulary in brackets. This is not a coherent text and each sentence must be viewed as independent.

vacuity, redeeming, pattern, rehash, heart-rending, got around to, scenery, atrocious, cinephiles, overrated, flick, substance, mundane, mediocrity, running to, sketching, oblivion, ridiculing, masterful, villain

- a. Gary Oldman is in great, over-the-top form as the ⁽¹⁾ _____ (bad character).
- b. Why did she end up with the worst character in the film, one without any ⁽²⁾ _____ (positive) features?
- c. The film Patriot follows a similar ⁽³⁾ _____ (outline).
- d. The director resorted to some trite ⁽⁴⁾ _____ (old trick).
- e. Many people lawfully resent Hollywood ⁽⁵⁾ for _____ (mocking) history.
- f. After a long delay he ⁽⁶⁾ _____ (went about) writing the new version of the much-filmed story.
- g. The film boasts ⁽⁷⁾ _____ (expert) cinematography and a refined story.
- h. There is a number of unsuited and annoying ⁽⁸⁾ _____ (appalling) scenes.
- i. The sequel was much awaited and cheered by the ⁽⁹⁾ _____ (cinema addicts).
- j. The poor psychology, the mediocre ⁽¹⁰⁾ _____ (setting) and the bad editing turns the whole thing into an average ⁽¹¹⁾ _____ (film) with lots of visual effects to compensate the lack of ⁽¹²⁾ _____ (essence). Many people point to the ⁽¹³⁾ _____ (emptiness) of the script and the ⁽¹⁴⁾ _____ (weakness) of its production! Many critics attribute its success to its favourable contrast to even more ⁽¹⁵⁾ _____ (boring) movies.
- k. The poor character ⁽¹⁶⁾ _____ (design) and inexcusable holes in the plot drown the film in ⁽¹⁷⁾ _____ (nothingness). Generally, owing to the glaring flaws, it seems to be ⁽¹⁸⁾ _____ (overvalued). Sure it has many classic dramatic scenes that are almost ⁽¹⁹⁾ _____ (heartbreaking). ⁽²⁰⁾ _____ (applying for) the Oscar nominations as the clear favourite, Gladiator's final number of Oscars ended up being somewhat like a big disappointment (there were only five).

34 (Optional) Pair off and let a partner read the sentences of the previous exercise one by one as they are, with the interlocutor repeating them in the paraphrased form, as the exercise requires.

35 Read a comment on the film "Terminator 2: Judgment Day" and fill in the gapped places with expressions preceding the comment.

- | | | |
|--|--|--|
| a) simplism of the screenplay | b) captures the mood | c) stomach intensity |
| d) a movie that looks good and grasps our heart | e) effortlessly from scene to scene | f) intensity and nail-biting excitement |
| g) first and foremost | h) In all his wonder and marvel | i) Considering its plot and its message |
| j) This elevates action to the next stage | k) lives up to expectations | l) that work perfectly with his role |
| m) paucity of the dialogue | | n) eye-candy |

"Terminator 2: Judgment Day", the excellent sequel to the original sci-fi thriller, is ultimately the best movie of its kind, and that's for sure. The outstanding story, the astounding visual effects and everything as a whole is just perfect. The action scenes still entertain me beyond belief and I can't get enough of anything in this movie even after watching the movie a hundred times.

Every single important character is extremely well developed. There is no usual ⁽¹⁾ _____ and the ⁽²⁾ _____. The movie flows ⁽³⁾ _____ while at the same time creating ultimate ⁽⁴⁾ _____. James Cameron knows a thing or two about action. The direction, photography, story, and effects are at the top of their game. The absolutely perfect score ⁽⁵⁾ _____ of the movie. James Cameron must be commended for this.

Although the film's story isn't quite as tight or inventive as the original Terminator (there might be a few plot holes), director James Cameron has crafted an intense, exciting roller coaster ride, filled with jaw-dropping special effects,

breakneck action and a surprisingly effective emotional undercurrent, ⁽⁶⁾ _____. Most notable for being one of the first films to seamlessly combine a large amount of computer graphics with live action. ⁽⁷⁾ _____, I see this movie as ⁽⁸⁾ _____, a human story. The whole premise of this story is the fight for humankind. Humans vs. Machines.

T2 capitalizes on Arnold Schwarzenegger's increased stardom by changing the character from creature of destruction to lovable protector. ⁽⁹⁾ _____ Arnold has the looks ⁽¹⁰⁾ _____. Arnold Schwarzenegger may have never won an Oscar, but he was definitely born for the role of the Terminator. He knows how to act like a machine, and he also knows how to add a small human touch to the character of the machine. ⁽¹¹⁾ _____. The acting in the movie more than ⁽¹²⁾ _____. The nice Terminator, the creepy and evil T-1000 – a relentless, ruthless killing machine, Sarah Connor, John Connor and others are so memorable and so great.

I was blown out of my seat with the EXTREME, continuously dazzling, ⁽¹³⁾ _____ special effects, and chase scenes. This movie certainly provides a lot more than a two-hour adrenaline rush. I would recommend it to anyone who can ⁽¹⁴⁾ _____ and enjoy a sci-fi story.

36 How does the "Terminator 2: Judgment Day" conform to the assessment criteria? Look at it from the perspective of the criteria you have developed.

Talking and Writing

37 Share your experiences of seeing a good action film. Give an idea of the plot outline and comment on the film's aspects. Consider if the film of your choice is comparable with Gladiator or Terminator-2, grounding the opinions on your experience, the reviews and comments above.

38 Write a review on this or another action & adventure film involving the vocabulary we have been through and following the established format, given below.

Introduction	Background of the film: where and when the story is set, who directed the film, who stars in the film, casting overview, what blend of genres it is.
Paragraph 2	Plot outline: where the tale begins, what events the film's plot revolves around, twists of the plot, parallel story-lines, climax, end. When describing the plot use the present tense.
Paragraph 3	General comments: assessment of the script, message, characters, casting, direction, camerawork, performances, pacing, memorable moments, score, special effects, your reaction to the film.
Conclusion	Whether you recommend the film, if it is worth seeing on a big screen or waiting until it comes out on video, if it is acceptable for children and your overall evaluation.

Role-play

39 Imagine that the local film studios have announced a contest for the best action film script. There will be allowance for youth and lack of experience, probably undeveloped talent for this specific activity, but the initiative is encouraged. Now you think that a lot of bed-time stories, which you heard back in your childhood, sounded pretty sinister and they might well be developed into a respectable script for one of the various kinds of action films. The list of ideas is innumerable: "Doughnut (Kolobok)", "Red Riding Hood (Chervona Shapochka)", "Wolf and the Seven Kids", etc. You decide to participate, think of a suitable plot, possibly, introduce additional characters, but you feel you need somebody to work jointly with, to generate ideas and, perhaps, give you confidence. Try to sell your desk-mate on this idea. Tell him/her about the contest, the terms and share your initial ideas. The friend will either be critical and try to stay clear of it or will contribute their own ideas. The objective is to find a way to concoct a winning script that will correspond to and comply with the requirements of the genre.

40 Share your draft ideas with the class. Listen to the praise or criticism and respond to either of them appropriately.

Additional Language Exercises

Tip: “ENTERTAINMENT” is an inseparable part of performing arts. This word can be used in reference to a film, play, TV programme, etc., often coupled with the words “PURE” and “SHEER”, to emphasise the work of art’s enjoyment aspects rather than intellectual and thought-provoking message. When viewed negatively, “entertainment” goes attributed by the “MERE”.

41 Read the clippings from assorted articles, fill in the gaps with the proper attributes listed below and translate the passages into fine Ukrainian:

sheer (2 times)	mere	light	mass	popular
-----------------	------	-------	------	---------

- A There is considerable truth in the theory, once put to me by the American director and writer, Paul Schrader, that Hollywood is world cinema, since so many talents from all over the world have made films there. It is certainly by far the greatest source of _____ entertainment in the film business.
- B For perhaps the fullest fantasy escape from our very present grim reality, a dose of Baz Luhrmann's *Moulin Rouge* is in order. A wondrous cinematographic musical coup, a send-up, yet a tearjerker. It is a film in which the cinema-goer becomes caught up in a communal moment of _____ entertainment.
- C The sense of London during the Blitz is strong and the story, with its mix of real history and believable invention, is fast-paced, twisting and tense. These elements combine to produce a novel that is _____ entertainment.
- D In the circumstances, how can such a film be considered great? There are three good reasons. Firstly, the film wasn't just ground-breaking in its technique; it was the way in which that technique was applied to dramatise the story that was impressive. To take one example, the length of each shot was designed to influence our emotional response, with dramatic scenes cut faster. Astonishingly, Griffith did all this, using one camera and two lenses, in a mere nine weeks. Secondly, this film marked - in America at least - the effective birth of a cinema that wasn't just _____ entertainment but a fully fledged art form that could be appreciated by the masses.
- E That event, so widely seen as _____ entertainment by the rest of the world, was always treated more seriously by Americans.
- F Where Scott really scores is in his big Rome set-pieces, especially Crowe's combat with men and tigers in a computer-enhanced Coliseum much bigger and more monumental than the original. For all its implausible silliness and towering high camp, Scott's film tells an engaging story, and the central arena fight sequence in which Maximus and his gladiators playing the doomed Carthaginians end up defeating the Romans and reversing history is wittily and adroitly done: a sly demonstration of the confluence of politics and _____ entertainment. You will find your thumb tilting upwards.

Tip: Works of art are sometimes referred to as LOW-BROW or MIDDLE-BROW, in contrast to things with more intellectual or thought-provoking ambitions, which are HIGH-BROW. All these terms often have negative connotation and are used to show disapproval.

42 Categorize the following films *OR* your own list of films as being low-, middle- or high-brow. Give reasons.

1989 **Batman**. Hollywood crossed a line with Batman: the first time that a movie earned more through merchandising and licensing than through box-office receipts.

1993 **Jurassic Park**. Spielberg's warning on the dangers of reality-manipulation.

1996 **Scream**. A Tarantinoesque reclamation of cinema's scuzziest genre - teen slasher movie.

1999 **Star Wars: The Phantom Menace** The current champion of low-culture cinema, destroying all comers.

Tip: The cast of an acclaimed film will most likely consist of:

megastar(s)	– those earning enormous amounts of money;
starlets	– young, ambitious, as yet relatively unknown actresses who are expected to become stars (there is no equivalent word for ambitious male actors);
leads	– leading parts, leading actors and actresses;
supporting roles	– supporting actors and actresses;
bit-parts	– very small roles;
extras	– people in large crowds;
cameo role	– a well-known actor or actress, usually older, who plays a small part in a movie.

43 Choose a film that you have seen, break down the cast into the categories, describe their parts in the film as to the list above and explain your division.

Tip: Films, once they are released, can enjoy success. They **gross** at the box office. The money made is referred to as the **receipts** (the **take** or **gross receipts**). At the top of the pyramid is the hugely successful movie, commonly referred to as a **blockbuster**. When the film is just successful, it is a **box office success, smash** or **hit**.

On the wrong side of success are **box office failures** or **box office disasters**, known as **turkeys**. They don't **make at the box office**, but **flop** or, in other words, **bomb**.

When a film does not make the press and is relatively unknown when released, but does unexpectedly well later, is known as a **sleeper**.

44 Research and make an overview of the recent film releases. Make it in the form of a small communication. Use the vocabulary above.

Translation Exercise

45 Make a written translation of the text into Ukrainian.

From Nigella Lawson's "Private Lives, Cutting Edges",
Observer, September 17, 2000

Is there anyone who truly believes that seeing a violent film is going to make them violent? No - but we all fear the effect it has on others. Of course, our fears are - as they should be - concerned mostly with the vulnerable young, and that certainly seems to be the drive behind the latest rethink of film-categorisation and censorship policy.

Yet however well intentioned any discussion of censorship rules or guidance, there is an inherent problem. Our society is violent. Not as violent as it has been (though there wasn't the mass entertainment business around to exploit it), but we do seem to enjoy violence and no amount of censorship can have any impact on that.

While I can understand the primitive bloodlust that lies behind the desire to see as much detailed, hideously realistic violence in the name of entertainment as possible, I am more disturbed by the impulse itself than its screen manifestation. And this is not because I feel there is a danger of our being actively corrupted: it's that our appetite for it is a sign of our prior corruption. Perhaps our untroubled engagement with the violent and the horrific is the natural reaction of a coddled generation: we haven't witnessed war or had to go off to fight. Our lives are protected and sanitised, and the result is that while we insist on trying to make the world less randomly dangerous than it ever can be, we are intent on immersing ourselves in lurid acts of violence that the age we live in has otherwise spared us.

If this seems inconsistent - in that I have declared my distaste for screen violence to have no basis in the belief that it might incite further public violence - it is because the two areas of concern are disparate.

... But the sort of violence people pay to go and see is cartoon-violence. It's for amusement. It's not really that much different from the enjoyment taken in a television series such as *Casualty*, which is not shocking or repellent, but does in the same way make one wonder about what kind of people we are that we take so much pleasure in viewing people even play-acting distress, pain, suffering, the rest. In part, I envy those whose lives are so untouched by personal catastrophe that they feel impelled to make up the shortfall cinematically or on television. ...

Unit 2 Cinema

Part 3. Moguls and Others

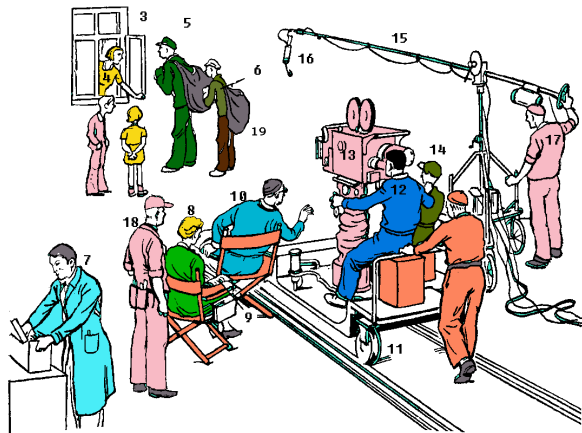
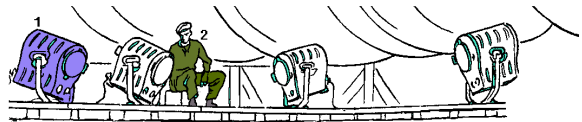
Lead-in

46 Below are some terms referring to people who take part in decision making in film industry. Match the terms to the definitions.

mogul	editor	producer	director	auteur	scriptwriter
a) Director with "artistic" ambitions.	b) Powerful decision-maker in Hollywood, especially a studio boss.	c) The individual who decides what scenes are to be used, how, where, in what sequence, and at what length they will appear.	d) Person who writes the screenplay.	e) Person who is in charge of organising and making arrangements for a film, controlling the film budget, exercising general supervision over the production and personnel.	f) The individual who interprets the script in terms of cinematic technique, supervises all phases of the work involved in achieving a unified film presentation and assumes responsibility for what appears on the screen.

47 Match the names of jobs and objects with the images in the picture beside.

- | | |
|---------------------------|------------------------|
| the props | the extra |
| the movie actress | the lighter |
| the set | the make-up man |
| the camera man | the script |
| the motion picture camera | the assistant operator |
| the microphone | the microphone gallows |
| the spot-light | the director |
| the assistant director | the camera truck |
| the technician | the actor |
| the sound operator | |



48 Imagine you have just seen a film where you have enjoyed everything to the smallest detail. Whose names of the film production staff would you like to memorise most? Choose some five jobs, write them down on a list in the order of importance (as you see it) and explain your choice.

- Music Director, Casting Director, Costume Designer, Make-up Director, Visual Effects Supervisor, Production Designer, Director of Photography, Scriptwriter, Set Director, Director, Producer, Sound Engineer, Film Editor, Technical Director**

Reading

49 Read the following article about one of the best-known Hollywood actors Michael Douglas. Make sure you study the language of the text to be competent in further exercises and discussions.



Breaking the Mold Actor and Producer Michael Douglas

By Alysse Minkoff

It wasn't until the mid-80s, though, that Michael Douglas scored as a film actor -- first as the philandering husband in *Fatal Attraction*, then as the veritable epitome of Reaganomics greed in *Wall Street*. As slick, ultra-wealthy financier Gordon Gekko, Michael won an Oscar for Best Actor, an accolade, which has eluded his father. He continues to heat up the screen in such films as *Basic Instinct* and *Disclosure*. Now he is starring in *An American President*. Michael Douglas creates real men. Flawed. Good. Human. Conflicted. Passionate. Smart, decent men who occasionally have moral lapses. And immoral men who are dazzlingly desirable. As an actor his choices reflect a fearlessness in the face of a public who constantly wants to identify and define its icons by the characters that they portray on film. He's a leading man who doesn't always want to do what the traditional leading man is supposed to do. And he is one of the few men, in any age category, who consistently weaves raw and blatant sexuality into the

threads of incredibly charismatic characters.

Avoiding Typecasting

Douglas eschews the typecasting trap partly because of his own journey as an artist, and partly because the public is willing to continue to go see his movies, regardless of the genre. "I create challenges by the roles I take," he says. "I'm sort of proud of the fact that I'm not really typecast. People are always trying to get a handle on what you do. With me either it's my sex trilogy--*Fatal Attraction*, *Basic Instinct* and *Disclosure*--or my businessman trilogy--*Wall Street*, *The Game* and this picture I'm doing now called *A Perfect Murder*. I've been fortunate that, within those categories, [I've been able] to choose different types of roles, and I am proud that the audience has been able to accept me in whatever type of role I play. They are not the typical 'movie star' roles. They're more ambivalent characters. Sometimes they are morally depraved. They are not the outright positive type of images that you attribute to selecting a 'star' type role.

"And the pictures themselves are more oddball," Douglas adds. "I've been very fortunate in that area, too. I've taken chances and so far the audiences have basically condoned those choices. They have allowed me to do those different types of roles. I do pictures for myself, because I figure if I like them, some other crazy people out there might like them, too. You know, once you've gained your confidence and done some bizarre, strange films with some roles that have been successful, it gives you the confidence to go out there and take more chances."

Feels Like Home

Two hammocks, four palm trees and twilight on the magical island of Bermuda. The cigars are lit, the Black Seal Bermuda rum poured--a feat not easily accomplished on this windy evening. But we are, after all, in paradise. Michael Douglas' paradise: the Ariel Sands Beach Club, to be precise. Amid the coral-painted cottage colony that he has recently invested in (owned by members of his mother's family), on the idyllic beaches where he happily played as a boy, and near the golf courses that he cannot get nearly enough of as a man, Douglas is literally and figuratively at home.

Appearance

Dressed in neatly pressed khakis and a cozy cashmere sweater, he looks much younger than his 53 years. Of course, there's his father Kirk's cleft chin to consider, as well as the sparkling aquamarine eyes of his mother, actress Diana Dill. Settling back into a hammock with an El Rey del Mundo, Douglas is your basic brilliant, successful, hard-working, recently divorced guy who just happens to be an Academy Award-winning actor and producer. He's a celebrity who dearly wishes he had more time to escape to the golf course and play hooky with his buddies. And, not unlike many men who have encountered a mid-life transition, he wonders what he is going to do to imbue the second half of his life with meaning, now that his marriage has ended and his child is in college.

His career as an actor has been driven by a series of passionate, if seemingly quirky, choices. In a way, Michael Douglas has helped reshape our definition of what a leading man is supposed to be. Very few movie stars will allow themselves the creative latitude to craft morally ambiguous or flawed characters on a regular basis. The Hero is supposed to save the day. The country. The planet. Our celluloid heroes need to be better than good. If a movie star can't use his mind or his body or his spirit to defeat all foes in 120 minutes or less while still looking great, that movie just isn't a star vehicle.

Characters

Douglas's body of work shows that he has built a successful career around a collection of risky characters, some of whom were downright unappealing. Even when he was portraying the romantic hero Jack Colton in the 1984 hit *Romancing the Stone* and its sequel, *Jewel of the Nile*, he did so with a self-deprecating, recalcitrant smirk. It was almost as if he had to constantly argue with himself to make the correct heroic moves.

His Academy Award-winning performance in Oliver Stone's 1987 hit *Wall Street* showed a seductive, arrogant Gordon Gecko, a devil in a custom-made suit whose amorality spoke to that part within each of us that secretly resonates with his ice-cold, bottom-line heart. That same year he played the husband who succumbs to a steamy, adulterous affair with Glenn Close in *Fatal Attraction*. Six years later, he was the victim of sexual harassment at the hands of Demi Moore in *Disclosure*.

We were saddened when we realized that there was most definitely an ice pick somewhere in detective Nick Curran's future in *Basic Instinct*. The film *Falling Down* cast Douglas as a disenfranchised, downsized defense department worker avenging the wrongs of the world during a day-long gun-toting rampage across Los Angeles. He played *The Game* as successful investment banker Nicholas Van Orton, who had to lose everything he thought he had before he could find his way back to his own heart and avoid committing suicide like his father. Even in Rob Reiner's romantic comedy, *The American President*, Douglas created a man who could run our country, romance a woman and conduct a sexual relationship in the White House. Of course, President Andrew Shepherd was a widower.

Choosing a Role

As the light of the day slowly begins to fade, Douglas muses metaphorically about how he decides which film he wants to work on. "Choosing which movie to do is a lot like falling in love with a woman," he says, the twinkle in his eyes attempting to disguise just how seriously he takes this process. "I don't know how well you analyse what qualities of a woman you are looking for, as opposed to what hits you in the face. You are attracted to her, you are attracted to a project. You then, because you are a little older now, don't impulsively go out and get married, i.e., commit to a project, but you find out about it. How many times do you find yourself thinking about it? Do you have to have a paper and pen by your bed at night? Do you wake up thinking about her, about the project? And if she stays with you, that project, and you can't get enough of her, you're hooked and you know you gotta do it. You gotta go and make that movie. If the initial infatuation wavers and wanders, you know that you don't want to make that commitment."

Producer

His producer's résumé is equally impressive, balancing box-office success and critical acclaim with social relevance. "Sure, I like producing. I like the development process and control and being involved in it. I'll do it once in a while. But I'm very different than a lot of guys. A lot of the guys love the control factor. They want the whole thing. I think that's presumptuous. I welcome and I try to encourage everybody else to do their best work and I try to keep my ego in line. I try not to bury everybody that's around me, and I try not to throw my weight around. I want to make everybody else as good as they can be." "There are some actor-so-called-slash-stars who are in a position to control the production. And they make a mistake of confusing their stardom with good film making," Douglas says. "And they think that because they are a star, they can get directors whose vision they can control and therefore feel that the movie will make a better vehicle for them as an actor. Because of my career as a producer, all I want to create is the best movie possible. I want to work with the best director possible, and usually that person couldn't disregard my ego or what I want to a certain degree. They have a very strong vision of their own, and that vision is what I'm betting on."

Love for Acting

With acting his true love, the lesson that Douglas would like to learn at this phase of his career has to do with allowing himself to be "creatively selfish," to think a little bit more like an actor and a little bit less like a producer.

"I tend to think in terms of the movie as a whole, first. I want to make good movies, which, as an actor, I'll be a part of. But sometimes I cut myself short as far as an actor is concerned. I don't get a chance to be as selfish as I want to be because I'm always trying to make it work for everybody else. While a writer is alone with their word processor, or a painter is alone in a studio, or a musician is working on a song, movie making is a big kind of collaborative family. Certainly it starts with the written word, but then it becomes a collaborative art and that process never ceases to amaze me. It's almost mystical. It's something that is really alive and fresh.

"I think for me, my success was in two very distinct phases. One was obviously producing Cuckoo's Nest, and the other – winning an Oscar at 31. Unlike an average profession, acting usually comes in concentrated doses. When you're an actor, it's anywhere from two and a half to five months of intense work and then it's done. That's the hardest part of filmmaking. There is no audience response, so you really don't get any immediate satisfaction," says Douglas.

Drawbacks of Fame

One of the pitfalls of celebrity is an insatiable and intrusive tabloid press. Recently, Douglas's private life has been its target. "I try to protect myself a little bit from a certain amount of public scrutiny. And when you protect yourself, you pay a price, particularly from the tabloids. We have a phenomenon today that did not exist in my father's generation. They had polite gossip columnists, nothing like what goes on now. There was a civilized quality rather than this 'take no prisoners' attitude, and I'm disturbed by it. They want to follow me around, stalk me with 600-millimeter lenses. They even have people who will go through my trash."

Another drawback of fame is that it insulates a celebrity from making new friends. Most of Michael Douglas's friends have been close to him for more than 30 years, which speaks well of him; but he grapples with wanting to create some new alliances.

Epilogue

As the first stars of the evening begin shimmering on the horizon, Douglas takes the last puff of his cigar. "The hardest thing for me is to find the next picture that I want to do. I never know what my next picture is going to be. And I'm pretty fortunate in that way, because it allows me to follow my instincts. I love to act. And my job is to give the audience something that they want. And I don't know what's going to come next and sometimes it makes me a little nervous and antsy, but that's really just part of the fun."

Exercises

50 The text contains a few words with challenging pronunciation. Transcribe the following words to avoid possible mispronunciation and miscommunication in future.

philandering, accolade, eluded, blatant, eschews, genre, depraved, condoned, idyllic, khakis, aquamarine, celluloid, recalcitrant, disenfranchised, presumptuous, insatiable

51 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
	epitome, accolade, elude, typecast, ambivalent, imbue, latitude, ambiguous, cast (v.), infatuation		

52 Translate the sentences making use of the vocabulary from the previous exercise?

1. Отримати роль в епізоді було надзвичайним розчаруванням. 2. Захоплення драматургією врешті привело її на кінознімальний майданчик. 3. Пошук нових експресивних засобів у музиці приніс групі схвальні відгуки критики. 4. Він почав новий проект з цілковитою впевненістю, що на цей раз успіх його не обійде стороною. 5. До цієї пропозиції у пана Брука склалося двояке ставлення: з одного боку, це було підвищення, а з іншого він ніяк не уявляв себе на цій роботі. 6. Щоразу зустріч з образотворчим мистецтвом сповнювала її почуттям краси і витонченості. 7. Він міг би пройти співбесіду якби не остання не цілком зрозуміла відповідь щодо його попереднього роботодавця. 8. Вона росла в оточенні, де тато був уособленням батьківської любові і розуміння. 9. Після низки ролей у романтичних комедіях вона почала ламати свій стереотип комедійної акторки. 10. Широта знань та досвід роботи тепер відкривали перед ним цілий ряд службових можливостей.

53 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

e. g. "veritable epitome". Gordon Gekko in the film Wall Street was seen as a veritable epitome of American economy of that period.

1. veritable	positive type	j.	1. creative	to a project	a.
2. moral	choices	k.	2. craft	of celebrity	b.
3. charismatic	life	l.	3. star	weight around	c.
4. eschew	characters	m.	4. body	my ego in line	d.
5. ambivalent	colony	n.	5. bottom-line	heart	e.
6. outright	lapses	o.	6. commit	characters	f.
7. condone	definition	p.	7. keep	new alliances	g.
8. cottage	hooky	q.	8. throw	of work	h.
9. play	epitome	r.	9. cut	family	i.
10. imbue	typecasting	s.	10. collaborative	latitude	j.
11. quirky	choices	t.	11. pitfalls	vehicle	k.
12. reshape	characters	u.	12. create	myself short	l.

54 Answer the questions on the text above?

- Which role brought the actor the supreme accolade and ultimate recognition?
- What kind of characters does he typically play?
- What is the secret of his charismatic personality?
- What is his attitude to typecasting like?
- Does the audience condone Douglas' ambivalent filmic choices?

6. What is his favourite retreat and idyllic home?
7. What kind of person are you likely to see if you have a glimpse of him at leisure/acting?
8. What is the creative latitude and collection of his characters?
9. How does he choose which film to appear in?
10. What can we expect from Douglas as a producer?
11. What attracts the actor towards movie making?
12. What is the price of fame for a celebrity and for Michael Douglas?
13. What are his plans for the future?

Talking and Writing

55 The text above suggests a rather comprehensive portrayal of the actor Michael Douglas. We also read about his credo and way of choosing new roles. Based on this information and referring the conversation to pure theorising, let's consider the chances of his picking up the roles listed below at the time when the films were only to be cast. Ground your decisions on the materials of the article and your own perception.

- Tough New York cop John McClane in the Die Hard, actually starring Bruce Willis (1988);
- The veteran Ranger Captain John Miller (Tom Hanks) commanding a platoon of men, leader who must act strong in front of his men, but must also hide his emotions from them in the Saving Private Ryan (1998);
- Alejandro Murrieta, successor of Zorro, the champion of the people against the tyranny of Spanish rule, now cocky and comical, swordsman and dancer (Antonio Banderas) in the Mask of Zorro (1998);
- The romantic hero Jack Colton in the 1984 hit Romancing the Stone and its sequel, Jewel of the Nile;
- The young artist Jack in the Titanic, subsequently played by Leonardo DiCaprio (1997);
- Indiana Jones in Spielberg's Indiana Jones and the Last Crusade with Harrison Ford.

56 Summarising the reading and classroom discussions, write your own article about an actor or actress of your choice. Prior to writing read the stylistic tips below.

- ✓ An article is a piece of formal writing we come across in newspapers and magazines. Depending on the target audience of readers, the article can be more formal or less so.
- ✓ It will most often have a headline that summarises the main point of the article and attracts the reader's interest. Here it is normal practice to leave out auxiliaries, articles and some prepositions. You should also eschew the vocabulary of the article to avoid repetition.
- ✓ The first paragraph may state a strong, firm opinion about what you are writing about, make reference to a strange scene or situation, be addressed to the reader directly (e.g. Have you ever...?), start with a quotation or problem which needs a solution.
- ✓ The last paragraph may state a personal opinion, give the reader something to consider, summarise the article or, again, end with a quotation.

Role-play

57 Imagine you are a screenwriter and you've got an idea of a film or a remake. There are a lot of old films, now in obscurity, which could be given a new life, with the new awareness, sophistication, technology and possibility to attract megastars. You talk to a director/producer about a film that is a household name, but nobody would care to watch it again now (Choose a film!). You presume that M. Douglas could be given the leading role and he would take this remake to worldwide acclaim and you would become famous. The director/producer, however, sees pitfalls. Consider the circumstances in a conversation in pairs, don't accept each other's arguments too quickly and give reasons. Finally, come to some arrangement.

Arguments FOR (Incentives)	Arguments AGAINST (Pitfalls)
<ul style="list-style-type: none">• People would rather go to see the actor and less the film itself.• His talent would redeem the film's possible flaws.• His co-operative attitudes on the set would add to the creative atmosphere of the film shooting.• Douglas would introduce the know-how of experienced filmmaking.• This would be only the beginning of long-standing collaboration.	<ul style="list-style-type: none">• Miracles take place only in films and romantic fiction.• He might well refuse the role.• He only works with the very best directors (Sorry!).• We wouldn't carry the costs.• It's still an open question whether he fits the role.

Additional Vocabulary Exercises

58 Below is a list of cinematographic terms used in the industry. Match the terminology with appropriate definitions.

- | | |
|------------------|--|
| 1. Acoustics | a. Tryout of live voice, recording or other elements prior to final selection for the film. |
| 2. Action | b. (a) Music or other sound that is kept below the level of a speaker's voice; (b) scenery or setting for a scene; (c) the characters or objects appearing farthest from the camera. |
| 3. Audition | c. The movement of the subject within the camera field of view. Also, such movement as represented on film. |
| 4. Background | d. A fairly tight shot of the performer or the subject matter. In small-studio parlance, this would refer to the head of a performer. An extreme close-up might mean a selected portion of the face, such as the eyes. |
| 5. Close-up | e. Titles of acknowledgement for story, sets, direction, etc. |
| 6. Contingencies | f. The study of sound reverberation ² and absorption. |
| 7. Credits | g. Unforeseen situations, events, or circumstances that might delay the production schedule of the picture. |

² физ. отражение

8. Dubbing	h. One individual picture on a piece of motion picture film.
9. Editing	i. The actual time it takes for the presentation of a given film or show.
10. Frame	j. Theatrical abbreviation for "property", meaning any portable article used by performers in visual presentation.
11. Monochrome	k. The general term used to describe the processes involved in making all the original material that is the basis for the finished motion picture.
12. Narration	l. The addition of sound (either music or dialogue) to a visual presentation via a recording process, which prepares a complete sound track that can be transferred to, and synchronised with, the visual presentation.
13. Production	m. The commentary for a film, spoken by an off-screen voice.
14. Prop	n. The process of assembling, arranging, and trimming the desired shots and sound tracks to best advantage for the purpose at hand.
15. Running time	o. Having shades of only one colour. refers to black-and-white pictures.
16. Scenery	p. The portion of a length of film reserved for the sound record.
17. Script	q. A term used to indicate the number of times a given shot has been made. Takes are usually numbered sequentially.
18. Set	r. Written plan, action, narration and dialogue for an audio-visual presentation.
19. Shot	s. A sound recording system with two or more sound tracks or channels, each of which is fed to an individual speaker.
20. Sound effect	t. The specific identifiable group or groups of persons toward which a film is aimed.
21. Sound track	u. Motion picture film material obtained from film libraries rather than shot specifically for a film production.
22. Stereophonic sound	v. Scenery or other artificial background for motion picture production.
23. Stock footage	w. (a) A single run of the camera; (b) the piece of film resulting from such a run.
24. Take	x. A non-musical, non-vocal sound – frequently artificial – that is included in or added to an audio presentation for dramatic purposes.
25. Target audience	y. Curtains, drapes, painted canvasses or other artificial background materials for visual studio recording.

59 Fill in the gaps in the sentences below with the terms from the previous exercise.

1. We had to do six _____ for this particular scene. 2. The poster featured a few _____ from the film's most graphic scenes. 3. He failed the _____ for the part of the prince. 4. Then we took photos of the _____, from which we created a 3-D computer-generated model. 5. The camera focuses on the heroine in _____. 6. Saving Private Ryan was a co-_____ with Paramount. 7. The Dolby Surround has opened a new dimension for _____. 8. We need more _____, and less talk. 9. The film incorporates a good deal of _____ _____ to give it more historic veracity. 10. The plan envisaged all possible _____ that could disrupt the schedule. 11. Galton and Simpson wrote some excellent comedy _____. 12. In the _____ there were waiters hovering over the tables. 13. The film ends with a Celine Dion song over the end _____. 14. The hall has excellent _____.

Unit 2 Cinema

Part 4 Ukrainian Scene

Lead-in

60 For the most part, we rarely find the opportunities to see movies on the big screen. Normally, it's the video or television. Think of the last few films that you have recently seen. Give thumbnail reviews following the format below:

Background: where and when set, director, the leads, cast, genre.	sequel/prequel, megastar, starlets, leads, supporting roles, bit-parts, extras, cameo role	It is the unusual chronicle of ... The director describes how a ... The film gives a comprehensive picture of ...
Plot outline: the beginning, twists of the plot, parallel story-lines, climax, end.	It depicts the ... story of young ... The production examines the ... The director portrays the desperate efforts of ...	The plot is a whirlwind of ... The director ... recounts/recalls the dramatic fate of ... The production focuses on a historical-political event ...
Comments on: the script, message, characters, casting, direction, camerawork, performances, pacing, memorable moments, score, special effects, your reaction to the film.	It's shot, edited, and paced with ... The ... knows a thing or two about ... technical wizardry heart-rending ... emotional undercurrent ... capitalizes on ... The star's power keeps you in ... (thrill) ... leaves you marveling at ... at the top of their game eye-candy intensity and nail-biting excitement	... flows effortlessly from scene to scene The ... (acting) lives up to expectations ... capture the different moods ... have a similar pattern in paucity of the dialogue ... simplism of the screenplay ... redeeming qualities ... a disgrace considering ... There is drama to go along with compensate(s) the lack of substance ... just fade in oblivion
Recommendation and overall evaluation.	evident quality must be commended for ... sheer/mass/light/mere entertainment low-brow/middle-brow/high-brow production	a fully fledged art form Oscar nomination speaks for itself blockbuster / box office success / smash / hit. box office failures / box office disaster / turkey If you can stomach the intensity of ...

61 Below are two lists: of cities hosting world-famous film fora and the specific awards given. Match the places in the box with the relevant awards?

- | | |
|-----------------|--------------|
| 1. Bafta | A. Cannes |
| 2. Oscar | B. Berlin |
| 3. Golden Bear | C. Hollywood |
| 4. Golden Lion | D. Moscow |
| 5. Palme d'Or | E. London |
| 6. Golden Eagle | F. Venice |

62 As of the time of writing this task Ukrainian cinefiles were looking forward to seeing Ukraine's most landmark production of the years 2001-2002 "*Molytva Za Get'mana Mazepu*". The production focuses on some historical-political events and, therefore, like the film "*Patriot*" with Mel Gibson, the Polish production "*Vohnem I Mechem*" with Bohdan Stupka, has already generated a lot of lance breaking. Read the available information related to the film for further discussions.



**18 WORLD PREMIERES
AND 3 DIRECTING DEBUTS
IN THE BERLINALE
COMPETITION 2002**

The program for the *Competition* section of the 52nd Berlin International Film Festival 2002 is now complete: a total of 23 films will be running in competition and 9 entries out of competition. In addition to the 14 titles previously announced, the program will include another 18 feature films, 10 of which are world premieres. 10 short films will round off the program.

* * *

The Ukrainian film "*Molytva Za Get'mana Mazepu*" (*A Prayer for Hetman Mazepa*), will be running out of competition and goes back further in history. In opulent images, director Yuriy Illienko tells of the pact between the Ukrainian Hetman Mazepa and the Swedish king against the Czar during the Russian-Swedish War of 1708-1709.

Molytva za Get'mana Mazepu / A Prayer For Hetman Mazepa

Ukraine 2001

DIRECTOR: Yuriy Illienko

Screenplay: Yuriy Illienko

Music: Virko Baley

Producer: Igor Didkovs'kyi

Cast: Bohdan Stupka, Ljudmyla Yefymenko, Nikita Dvorygda, V'yacheslav Dovhenko, Viktor Demertaš, Katya Lisovenko

Biography

Yuriy Illienko was born in Dnipropetrovs'k in Ukraine 1936. He is a director, cinematographer, screenwriter and actor. Illienko graduated in cinematography from Moscow film school VGIK in 1961, first working as a cinematographer at the Yalta Film Studios, subsequently joining the Dovzenko Studio in Kyiv in 1963. Famous for his collaboration with Serhiy Paradzhanov (*FIRE HORSES*, 1963). His own work as a director began in 1965. Like Paradzhanov, he is also a proponent of poetic fantasy.

Plot Outline

During the war between Russia and Sweden (1708-1709), Ivan Mazepa, Hetman of the Ukraine (which at that time belonged to the Russian Empire), signed a pact with the Swedish King Carl XII against the Russian Czar Peter I – also known as “Peter the Great”. Mazepa’s goal is to gain independence for the Ukraine. However, Carl is defeated at the battle of Poltava and loses the war. During the battle, Mazepa and the Czar have a hefty argument, after which the Czar celebrates his defeat of the Swedish army at a victory banquet, which all the captured marshals and generals of the Swedish army are obliged to attend. However, Mazepa and the King of Sweden manage to avoid the Czar’s banquet invitation by escaping. The hunt for Carl XII and the ageing

Mazepa begins. Sensing that he is close to death, Mazepa begins to look back upon the various stages of his stormy life full of bold aggression, love affairs, political mystification and intrigue.

These events begin to get mixed up in Mazepa's feverish fantasies and so, at one moment he is thinking of his love for a young peasant girl named Motrya and, at another, he remembers the burning of a straw effigy in his likeness. He also thinks of the atrocities committed by Ataman Sirko, who arrested Mazepa as a young man while Mazepa was in the process of delivering women to the Khan of Crimea's harem. He remembers his election to the post of Hetman following the Crimean campaign, but also the bloody destruction of the Hetman city of Baturin and the crucified corpses of the town's inhabitants floating down the river . . .

After Mazepa's death, the Czar breaks into the monastery where he is buried and desecrates Mazepa's grave. Mazepa's corpse – or is it just a straw effigy once more? – is bound to a horse and chased away into the steppe ...

Editorial Review

The director calls his baroque opus a "filmic poem" dedicated to Cossack leader Mazepa. This form was the "only possible alternative to the curse on the great leader Mazepa". For a short period of independence of the Ukraine from Russia in the 17th century, he had fought side by side with Carl XII from Sweden against Peter the Great. After that, Mazepa vanished from the "official" history books. Illienko shows Mazepa as a Ukrainian hero of the people and doesn't shy away from absurd surreal or drastic image compositions. In the centre stands a sumptuously loaded table, a metaphor for the feast of life and death, because in the director's own words "the film is a phantasmagoric dream about the bloody feast of three huge phantoms of European culture: Czar Peter the Great, Swedish King Carl XII and Hetman Mazepa." Recently at the Berlinale, the work inspired discussions about the nationalistic tendencies.

Press Conference in Kyiv

Yuriy Illienko presided at the press conference, keeping it in an aggressively assertive vein. He attributed the picture's failure to a belated preview by the festival's selection committee. As for his picture, Mr. Illienko said one of the biggest problems was Mazepa's enigmatically elusive character, which is known to have been interpreted in at least three different ways in world literature – as a traitor, rebel, and heroic lover.

The movie's premiere date in Ukraine is expected in September, seven months after the film festival. The run in Ukraine requires special arrangements, as very few movie theatres have Dolby equipment. Finally, a promotional campaign will be launched on a few TV channels.

Turning to the numerically small part of the audience asking and taping questions during the press conference, Yuriy Illienko, telling about the massacre scene in Baturyn, noted casually, "I needed 15,000 dead bodies, but where would I get that many? We don't have that many journalists." And the relations between the film crew and critics promise to be anything but simple.

The Washington Post, October 2, 2002; Page C01, abridged

"A Prayer for Hetman Mazepa," Ukraine's biggest-budget feature film since the nation declared its independence in 1991, boasts little of the subtlety of highbrow post-Soviet cinema from Russia and none of the escapism mass-produced by Hollywood. It will not stir young girls like "Titanic" or young boys like another "Star Wars" instalment.

For Ukraine, "Prayer" has become part of the ongoing search for national identity in a place still rediscovering a history wiped out by generations of foreign rule.

Illienko put together "A Prayer for Hetman Mazepa" only by enlisting help of the government, which contributed a share of the \$2.3 million production costs, a fortune by Ukrainian standards. The movie debuted at the Berlin Film Festival earlier this year and premiered in the United States at a showing at Harvard University in August. After months of hype and debate, it hits the screens in Ukraine for the first time this month.

"Prayer" may confuse foreign audiences. It is not a linear narrative intended to represent reality, but rather a 152-minute "phantasmagoric dream of history," as Illienko put it, a circus hall of mirrors in which characters and

scenes are twisted, warped, distorted. The special effects are comically crude, almost as if in a stage play -- a tide of red paint to represent blood, porcelain statues mixed in with real actors to represent a battlefield of corpses.

Reviews have been mixed. "Variety", the bible of the American film industry, panned it. While finding "moments of strange beauty in the midst of all the cacophony," it complained that Illienko had shown "an almost amateurish disregard for audience sensibilities" and declared that "his indigestible style here dooms what could have been an impressive saga."

A scholar who teaches Ukrainian at a Harvard summer institute, described it as "a kind of Freudian foray into the human psyche," though he too lamented that it was not a more reality-based portrayal akin to Mel Gibson's "Braveheart." Yet he wrote that the desire for entertainment "does not override the desire to understand exactly why Ukrainians seem so doomed to relive the same national failure over and over again."

Exercises

63 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
	debut, entry, opulent, atrocities, opus, elusive, run, numerically, sumptuous, vein, escapism, instalment, hype, enlist, pan, sensibilities, akin		

64 Translate the sentences below incorporating the vocabulary of the previous exercise.

1. Це не буде серйозний фільм – чистий ескапізм і відхід від реальності. 2. Його перша п'єса йшла в Вест Енді протягом трьох місяців. 3. До початку другої половини сторіччя населення обох міст кількісно вирівнялось. 4. Всі жінки були ошатно зодягнуті в чорні вечірні сукні. 5. Незважаючи на весь рекламний галас, фільм не дав касових зборів. 6. Цього року ми зібрали рекордну кількість учасників. 7. Попри всі хвороби та злидні письменника світ побачив найкращий твір. 8. Репортери образили її почуття, розголосивши деталі приватного життя. 9. Оглядова екскурсія передбачає час, щоб помилуватися розкішною величчю палацу султана. 10. Політик виголосив промову, з якої було важко зрозуміти, що він хотів сказати. 11. Другий роман автора написаний вельми в такому ж дусі як і перший. 12. У листопадовому випуску публікуватиметься наступна частина роману. Критики розгромили організацію фестивалю. 13. В документальній стрічці показані найжахливіші страхіння війни.

65 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

e. g. "running in competition". It says in the article that some films will participate in the contest, that is, run in competition for being the best in different nominations.

1. round off	life	a.	1. in an assertive	campaign	a.
2. opulent	images	b.	2. selection	but simple	b.
3. hefty	opus	c.	3. promotional	history	c.
4. stormy	atrocities	d.	4. numerically	vein	d.
5. political	compositions	e.	5. anything	young girls	e.
6. committed	the program	f.	6. stir	help	f.
7. baroque	mystification	g.	7. rediscover	committee	g.
8. image	argument	h.	8. enlist	of cacophony	h.
9. sumptuously	loaded table	i.	9. in the midst	small part	i.

66 Answer the questions on the above materials.

1. What is the film's story at the 52nd Berlin International Film Festival 2002?
2. Who directed the film and what is the director's credo?
3. What genre is the film?
4. Where is the film set and what is the plot outline?
5. Who stars in the picture?
6. Why is the media wary or hostile towards the film?
7. Why is Mazepa's portrayal referred to as elusive?
8. Why do you think the film needs a massive promotional campaign before a run in Ukraine?

67 In your opinion, where is the picture likely to score? What are the opinions of those who have already seen this cinematographic work? In both cases, use the chart below to tick the categories representing the film's strengths and put a cross for weaknesses.

Landmark in national cinema	Real characters, with real problems	Ingenuity of the Story	Humour	Cast & Performances	Direction	Camera work	Score & Soundtrack	Work on Many Levels	Blend of genres	Work on Emotions	Film's Message	Gives Role Models for Youth & Recipes	Characters	Quality of Script & Dialogue	Memorable Scenes	Symbolism	Special Effects and Technical Excellence
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

68 How will you categorise the picture as to its being sheer, mass, light or mere entertainment; low-brow, middle-brow or high-brow production? How will/does/did it gross at the box office? Give your opinion and/or evidence.

69 How much did the film production staff below contribute to the film's acclaim?

Director, Scriptwriter, Producer, Music Director, Casting Director, Set Director, Costume Designer, Make-up Director, Visual Effects Supervisor, Production Designer, Director of Photography, Sound Engineer, Film Editor, Technical Director

Reading

70 Read the article below, note all cinematic terminology and write a summary of the text in about 200 words.

Bohdan Stupka

The Day, October 28, 2001, abridged

Many tell Bohdan Stupka he should quit the theatre and cinema, and concentrate on his current status as Minister of Culture. Indeed, Mr. Stupka's current political status may be the actor's most difficult and ungrateful role **to date**. Much **to the delight of** his devotees, Bohdan Stupka remains **true to his real calling**. At present, he is at the peak of epic roles (e.g., Bohdan Khmelnytsky in Jerzy Hoffman's *With Fire and Sword*, Hetman Ivan Briukhovetsky in Mykola Zaseyev-Rudenko's *Chorna Rada* based on Panteleimon Kulish's novel **of that name** and emerging as an invigorating touch to the rather monotonous hetman saga. Another epic, *Mazepa*, **is underway**). In this Yuri Ilyenko's production, Bohdan Stupka again emerges as the **key figure**. Minister of Culture or not, he remains a brilliant actor.

The following are his monologues dealing with the actor's profession.

I Study my Characters in the Streets

I work hard on every role. I may have grasped it and **identified with it** in the first reading or rehearsal only a couple of times in my whole career. In fact, complete dramatic identification comes only when you find that *plastique* which is absolutely different from your own and which you consider the only right one for your dramatic character. A very long time ago, working on Ivan Franko's *Stolen Happiness*, I noted Valery Lobanovsky, the Kyiv Dynamo coach, sitting on the bench, watching the game and leaning **back and forth**. I **borrowed** that habit for my stage character, Mykola Zadorozhnyi, in his final scene with Mykhailo Hurman. As I walk the streets, I try to take a close look at people and then transform some of this onstage. Sometimes it is difficult to explain theoretically what gesture or facial expression **makes the whole performance click**.

Meeting painters and sculptors always leaves me really impressed. My professional memory keeps their voices and gestures, and helps me with my roles. I have never **kept count** of my theatrical or movie roles. The number doesn't matter, the road paved to a new portrayal is what does.

Every Scene is to Seem Like the Last

Once film director Yuriy Ilyenko (I made my debut in his *White Bird with a Black Spot*) asked me who I thought a movie actor is after all. I told him one had to feel toward the camera the way a man does toward his own true love. Yuriy thought this over and added that every scene had to be acted out as though it were the actor's last and most dramatic one of his life. Of course, **this is easier said than done**. An actor often has to play a love scene, confessing his love to a woman then absent on the set. Personally, I like face-to-face contact, so one can react and help their partner in front of the camera. On the other hand, the cast often gets together actors and actresses representing different schools. This is mutually enriching and gratifying. The cinema offers vast opportunities for creative improvisation. In *Mykola Vavilov*, I **gave vent to** my emotions so much the director, Oleksandr Proshkin, asked to please take it easy for my own sake.

I regard every film director as a co-author. Each has their own style and approach. With Sergei Bondarchuk and his *Red Bells*, I had to play Aleksandr Kerensky. We were shooting on location at the Winter Palace in St. Petersburg, where the Duma held sessions before the Russian Revolution. There was a huge mob scene, 200-250 extras. I was at the podium, delivering my speech. Then we had a smoke break, and Bondarchuk and I stepped outside. He wanted me to concentrate not on all that which was logical and traditional, but on the subconscious. Back on the lot, with all the extras summoned with shooting begun, all was quiet except the humming cameras. I started on my temperamental monologue (a long one) and then I felt a drop of perspiration roll down my nose. Damn, another retake, I thought, but at the very last moment I took that drop off my nose with my finger, while going on with the lines, "Those petty groups, those political parties..." and so on. Then I heard Bondarchuk's CUT! And I saw him wink and give me an approving signal. In fact, he said we would not have to work on the scene at the audio studio. It had been recorded live and well. Now that was what he must have meant by the subconscious.

The Bird of Inspiration

I have worked with Serhiy Danchenko, Artistic Director of the Ivan Franko Ukrainian Drama Theater for over thirty years. I am used to his tactful ways, slowly but surely guiding me **along the right path**, waiting for me to be ignited by that single spark of true inspiration. We each follow our separate way to success.

Take *King Lear*. I have acted it twice. First, at the Zankovets'ka Theatre in Lviv, 1969, acting as Edmund. I saw my character as an antipode to King Lear, whose **sole purpose** was power. I could not foresee that I would once appear **on stage** as King Lear myself. I am grateful to Serhiy Danchenko for taking an interest in this play and inviting me to play the **title role**. As rehearsals began, slowly, we **gained momentum**: script, music, costumes; everything could now be harmonised. Perhaps the first part of the play turned out somewhat drawn-out, but it ended with the tempest. Then ringing down the curtain, letting the audience leave and order refreshments in the lobby seemed very improper. And so the action lasted almost uninterrupted. I wanted to **convey that pain** in the

man's heart without actually touching the place with my hand. It was a long search and then it dawned on me: the left hand in a fist, with gnarled fingers pressed white-tight. This was my portrayal of the King's throbbing heart.

Family Dynasty: a Sequel?

My wife Larysa (graduate of the Baku School of Choreography and a former soloist with Lviv and Kyiv ballet companies) has dedicated practically all her life to our son, shunning her career, although Yuri Grigorovich wanted her in his group. At home, I am no dictator and do what my wife says. We met when I was in the army. Then I got into the hospital and was pleasantly surprised to discover that she still remembered me. We got married March 25, 1967, and we have been together ever since. Our greatest joint assets are our son Ostap and grandchildren, Dmytro and Uliana. Ostap is also an actor with the Ivan Franko Theater, and with what I dare say is an established reputation. I am his tough critic. Dmytro is still in his teens, but also shows a great deal of performing enthusiasm; he has actually appeared onstage a couple of times. He is doing fine, but I would not make any predictions. It's too early. Acting is a very difficult profession; here you can never be sure you have grabbed the bull by the horns. You must always remain a student, always prepared for changes.

Died 22 July, 2012 after prolonged illness at the Kyiv Pheopania Hospital, was to be 71 in one month.

Role-play

71 In the light of the materials presenting the film, the Day article, clipping from the Washington Post and personal experience, act out a live mock interview with the actor Bohdan Sel'vestrovych Stupka, or somebody from the Mazepa cast to find out about their attitudes, opinions, plans for future, prospects of Ukrainian cinema, etc. When completed, share the key points with the class. Make use of the questions of exercise **54** and **66**.

72 Imagine you have been asked/appointed/hired to help in casting actors and actresses for one of the films listed below. At a time you suddenly find out that your group mate would perfectly fit on the cast. Try to convince your mate to give up their current commitments and try a role.

The friend, however, is a hard nut to crack and it takes a lot of effort to convince them to break their scepticism. You point out the importance of the production, real characters with real problems, ingenuity of the story, quality of script & dialogue, humour, the high level of expected direction, camera work, score, work on many levels, blend of genres, work on emotions, film's message, special effects and technical excellence.

Finally, report to the director himself (teacher) about the excellent actor/actress you have found, or, reversely, about your failure.

Plan of film production for 2001- 2002 at the National Alexander Dovzhenko Film Studio

1. *Zinoviy-Bohdan Khmel'nitsky* - script authors I.Drach, N.Maschenko, director - N.Maschenko
2. *Taiemnytsi Kyivo-Pecherskoi Lavry/Secrets of the Kyiv-Pechersk Lavra* - script author and director M.Illinsky (second, third, and fourth parts)
3. *Blyz'ke abo Daleke/Close or Far* - authors Anna and Lubomir Zaionts
4. *Taiemnytsya shcho ii zabrav z soboyu Chyngiskhan/Secret, that Chingiskhan took with him* - script authors V.Saveliev, I.Drach, director V.Saveliev
5. *Mamay* - script author and director O.Sanin
6. *Toktamis (Zbyrach Doshchiv/Rain Collector)* - script authors I.Drach, V.Saveliev M.Smegulov, director V.Saveliev
7. *Alla Horska* - script author and director A.Levchenko
8. *Black Council/Chorna Rada* - script authors H.Shton, N.Zaseev-Rudenko, director N.Zaseev-Rudenko
9. *Shum Vitru/Noise of Wind* - script author and director S.Masloboishchikov
10. *Ukraine-Russia. Chernobyl-2001* - script author and director R.Sergienko

Unit 3 Education

Part 1 School

Lead-in

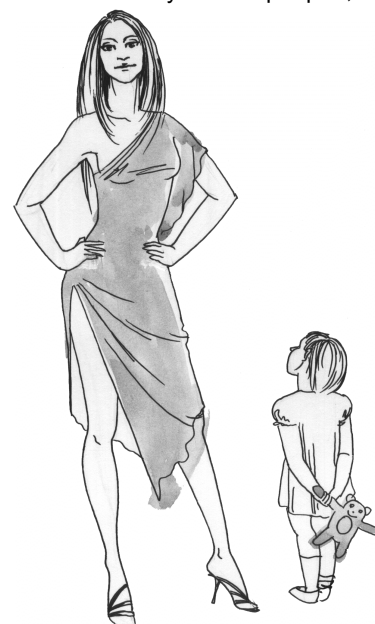
1 Speaking of education we might first look back into our childhood and reckon whether it was then that we started learning the wisdom of life.

- ☺ Which were the prevailing conditions in your home: (1) total confusion with over-indulgent parents and everyone doing whatever they liked, (2) confusion stopped by bursts of parental discipline at regular times, (3) orderly and disciplined house or (4) harmonious relationships favouring learning and self-fulfilment?
- ☺ In your family did you (1) have shared leisure activities; (2) did everybody pursue individual leisure activities or (3) have no leisure at all?
- ☺ With your parents, did you (1) talk about any subject under the sun; (2) talk about most things, except one or two taboo subjects; (3) not communicate freely on most subjects?

2 Below is a chart from *Mad*, a satirical American publication. Draw a similar chart and fill it in with your “life-people”, i. e. those who most affected your life at certain periods. As you complete the activity, swap the life-charts with somebody else and interview each other about the priorities and what they learnt from each of those people.

The spaces in this sample chart are filled in to give an example.

YOUR AGE	PEOPLE WHO AFFECT YOUR LIFE (IN ORDER OF IMPORTANCE)
0 to 4 years old	Mother, Paediatrician, Father, etc.
5 to 6 years old	Mother, Sitter, Puppy, Father, etc.
7 to 9 years old	Friend Next Door, Teacher, Grandparents, Parents, Neighbourhood Bully, etc.
10 to 14 years old	Favourite Film Star, Worst Rival, Best Friend, 2 nd Best Friend, Boys/Girls, Relatives, etc.
15 to 18 years old	Coach, Best Friend, Father, Favourite Pop Singer, Male/Female Teacher etc.
19 to 21 years old	Steady Boy/Girl Friend, Freud, University Boys/Girls, Professors, Next-Door Neighbour, etc.
22 to 25 years old	Baby, Boss, Husband/Wife, Office Rival, Political Leader, etc.



3 Listen to a recording about giving and doing homework and children's overload. Then answer the questions below.

1. What was the purpose for the homework guidelines passed by the education authorities?
2. What is Chris Perry's opinion on the homework issue?
3. What is John Glass' suggested compromise?
4. Why were the findings of the Californian project disputed?
5. How do homework clubs mitigate the problem?
6. What complicates the issue, as Mick Butler sees it?
7. What are the health concerns voiced by Helen Thomas?

4 Listen to the tape again to match the collocations that follow. When completed, give the context where they are used.

1. draw out	the issue	a.	1. go	on students' time	a.
2. dreary	method	b.	2. supplement	domestic labours	b.
3. scaffolding	thing	c.	3. unpaid	obese	c.
4. cloud	work	d.	4. demands	family incomes	d.
5. onerous	learning	e.	5. becoming	by choice	e.

5 Share your own school-homework experiences and contribute your opinions to the solution of the problem.

Reading

6 Below is some information that a class of fourth-graders from Arkansas, USA, have placed on their Internet page. Read the materials and compare them to your ex-primary school's circumstances and outline what could be picked up in our context.

About Our School - Chestnut Academy, Fourth Grade

Chestnut Academy Mission

Chestnut Academy is an independent, co-educational, college preparatory school committed to educational excellence for students from pre-school through the twelfth grade. The school seeks to develop the total child, with an emphasis on high character standards and moral values, which enable its students to become mature and responsible young adults who are equipped to shape the future.

Chestnut Academy Values

"Honour Above All"

Our Core Values are Responsibility, Integrity, Respect, Excellence

Responsibility

Accountability, Commitment, Perseverance

Respect

Authority, Community, Others, Self

Integrity

Courage to stand for Right, Fairness, Honesty, Trustworthiness

Excellence

Academics, Arts, Athletics, Personal Conduct

Who Are We?

We are 89 young ladies and gentlemen who are in the fourth grade at Chestnut Academy, Arkansas. We have four teachers (Mrs. Adkins, Mrs. Baumgardner, Mrs. Hall, and Mrs. Smith.) We also have two guinea pigs named Baby Oreo and Pumba, lots of parrots named Jack, Rose, Ben, Boxer, Lightning, Nibbles, Coke, Everest, Bailey, Moo, Pepsi, and we are always having babies!

When you first come into our fourth grade building, you are entering our "Cozy Corner!" We have soft music playing, lamps, rugs, pillows, books, flowers, waterfall, sweet smelling things - all to make a calm and inviting atmosphere! We love to sit out there in read! It can really get you in the mood!

And you should see our classrooms during reading time! We have Christmas lights hanging from the ceiling and lamps around the room, soft music playing, and we get to lie on the floor or wherever we are the most comfortable to read!

I know it sounds like it is always really calm and relaxing in fourth grade, but it's not!!! Our teachers are really crazy! They put red bows in their hair and danced on the stage because we all made our Accelerated Reader goals the second nine-weeks!!! We have lots of parties and have lots of fun! Sometimes, our teachers put on the

Temptations or Aretha Franklin and we dance around the room to "My Girl" or "Respect." Our teachers really love us a lot, and we love fourth grade!

Everyone in fourth grade has a job with our Website and we are adding stories every day! Be sure and check around to find them!

<http://myschoolonline.com/calendar/1,1873,9034-119551-8-1699,00.html>

Fourth Grade Curriculum

The fourth grade year is the bridge connecting the lower school to the middle school. Students enjoy a rigorous and demanding curriculum with an emphasis on organisational and study skills. Teachers are departmentalised with the children experiencing the excitement of "changing" classes and teachers for the first time for core subjects. There is a strong commitment to character and moral development with an emphasis on our core values of respect, responsibility, integrity, and excellence.

Reading

The Accelerated Reader program used with our fourth grade students emphasises reading comprehension. Using computers in each classroom and our library, the fourth graders are guided through an individualised program. Skill development includes vocabulary, literacy appreciation, dictionary usage, and word-building skills. Each nine weeks a novel is used across the curriculum to enhance skill development. Spelling lessons are taught weekly to reinforce phonic development. Novels studied include:

Charlie and the Chocolate Factory, The Indian in the Cupboard, The Night of the Twisters, The Wizard of Oz.

English

Students learn grammar and writing techniques through the Shurley method. They learn the eight parts of speech and overall sentence structure. Students discover how all sentence parts fit together to make sense and express an idea. Formal and creative writing opportunities are used to allow students to expand, improve, and edit their own writing skills.

Mathematics

Our fourth grade mathematics program provides students with the time and opportunity necessary to build a solid foundation in beginning mathematics. This program uses a cognitive structure that builds on students' prior learning. Students review and refine their computational skills in addition, subtraction, multiplication, and division. Students also expand concept development in the areas of place value, geometry, measurement, and fractions. They continue to develop and revise problem solving strategies. Manipulatives, games, activities, and calculators are used to enhance the math curriculum. Our program emphasises consistent, honest effort, which is necessary to produce genuine learning with a high level of retention.

Science and Social Studies

The fourth grade curriculum correlates our units of Science and Social Studies. We study our earth and its features while relating this information to the United States. Through individual and cooperate group research, students learn the states, their capitals, locations, and natural resources. Using an interactive and hands-on curriculum emphasising thinking skills and strategies to explore the world is the cornerstone of fourth grade science. Students use the science process skills and the scientific method as they study the world in which they live and the plants and animals with which they share the earth. Experiments, demonstrations, reports, projects, presentations, guest speakers, co-operative learning groups, and the Internet are integrated throughout each unit to strengthen the student's knowledge base and application of that knowledge.

Library

The library program for fourth grade features individual "free-flow" circulation and Accelerated Reader testing. The library skills/literary appreciation unit includes a review of skills taught in third grade: arrangement and location of all sections, call numbers, and card catalogue skills. Fourth graders are also taught to do automated catalogue searching and to use electronic encyclopaedias. Fourth graders are expected to do more independent

reading, with an emphasis on Accelerated Reader books, which include Charlie May Simon selections.

Activities

Art, music, physical education, and computer lab are taught for a complete nine-week period by specialised instructors. Students receive forty minutes of instruction and experimentation daily. In addition, Spanish instruction is offered once each week for all fourth grade students.

September 1-15 Lunch Menus

Friday, September 1 Pizza, Tossed Salad, Fruit, Popsicle	Monday, September 4 Labour Day - No School	Tuesday, September 5 Hamburger, Fries, Fruit, Pudding
Wednesday, September 6 Corn Dogs, Tater Tots, Fruit, Ice Cream	Thursday, September 7 Chicken Rings, Green Beans, Mac and Cheese, Fruit, Brownie	Friday, September 8 Chicken Rings, Mashed Potatoes, Fruit, Cake
Monday, September 11 Chicken Sandwich, Cob Corn, Fruit, Popsicle	Tuesday, September 12 Cheeseburger, Fries, Fruit, Jello	Wednesday, September 13 Cheese Sticks with Marinara Sauce, Carrots and Dip, Fruit, Pudding
Thursday, September 14 Chicken Fried Steak, Cole Slaw, Chips, Fruit, Brownie	Friday, September 15 Spaghetti with Meat balls, Buttered Corn, Fruit, Brownie	

Latest News from Fourth Grade!

August 27. Everything is ready for a great start in fourth grade! The teachers have been rotating from class to class, and the students are doing just great adjusting to four new faces. We will soon begin to let the students move from class to class - they seem to be very anxious to try this new routine!

Please continue to check your child’s assignment notebook nightly, even on Fridays. We sometimes put notes on Fridays, even though they don’t normally have an assignment over the weekend.

We have been notified that there are a few fourth grade parents using the upper school lot for morning drop-off and afternoon pick-up. Even though this is closer to our rooms, the fourth grade students are to use the lower school lot, unless they have an older brother or sister with whom they are riding. Please help us out on this matter. Many hours were spent trying to arrange these carpool guidelines to help alleviate the traffic problem on Hinson Road, and when even a few parents use the wrong area, it makes a difference in the overall traffic situation.

Hopefully, the weather will cool down soon!!! Our policy is that when the heat index is at 100¹ degrees or above, we do not take the children outside. Our students tend to play hard and get overheated on the blacktop very quickly. If you are on recess duty in the next couple of weeks, you may wish to call the Lower School office and ask to check whether we are going outside or not.

Please follow your child’s Accelerated Reading progress closely. We have noticed on the reading logs that some children are not reading at home. We strongly advise all our children to spend some time reading nightly. Even if it is just 15 or 20 minutes, this will emphasise the importance of reading to our children. This time may be spent reading with or to your child. Students who become readers at an early age do much better in all academic areas. Thank you so much for all the encouragement you provide for us and your child!

Hopefully, all of us are establishing our new routines. We have seen some students fall asleep during study hall and Reading while the rooms are quiet and darkened. With the hot weather, everyone seems to run out of energy more quickly. We all are hoping for a break in the heat soon. It will certainly be welcomed by all of us here at Chestnut Academy!

Have a funny and safe Labour Day weekend!

¹ 37°C

Sincerely,
Fourth Grade Teachers

Fourth Grade Supply List

Students need to bring the following items with them to school:

- Large backpack;
- School box - plastic cigar box size - NO large plastic cases - they don't fit in the desks!
- #2 pencils - please purchase a large package but allow students to bring only a few at a time to school - NO mechanical pencils!
- Two packages of red ballpoint pens - keep 2 in zippered pouch at all time, keep the rest at home!
- Two packages of notebook paper - wide rule only - these will be taken up and kept at school
- Two spiral notebooks with 3 holes to fit inside binder - wide rule only - one subject type with approx. 70 sheets;
- Six packages of white lined index cards - 3 x 5 size - these will be taken up and kept at school;
- One package of thin line markers;
- One package of wide line markers;
- One package of Crayola coloured pencils;
- Scissors with pointed ends;
- One large box of Kleenex - this will be taken up and kept at school;
- One roll paper towel - this will be taken up and kept at school;
- Two yellow highlighters.

Students will be required to purchase the following supplies. These will be in your child's classroom when they arrive:

- Compass;
- Zippered Pencil Case;
- Plastic Dividers for Binder;
- Coloured Folders with Pockets;
- Individual Pencil Sharpener;
- Assignment Notebook;
- Zippered 3-ring Binder.

Please label as many of the items as possible with your child's name in permanent marker, including pens and pencils! This makes it much easier to locate the owner of lost items at the end of the day!

Assignments for Friday, September 1

We have added lots of new links to places you can go to get games to help with Math, English, Geography, Science etc. Check them out!

Math: Problem Set 10. TEST Tuesday! (Lessons 1-5)	Science: Venn diagram	Social Studies:	Spanish: Handwriting pg. 13. Spelling test!
English: Workbook pg. 5	Internet Activity:	Arts:	Other:

House Rules: Discipline That Works!

Haphazard, "let's try this" approaches to discipline are often doomed to failure. Rather than flailing about in the heat of the moment, parents should actually plan what they'll do when their kids are less than angelic.

When It Works: House rules are an effective, proactive strategy when children know what the rules are, and what will happen if they are broken. Example: It's a house rule that homework has to be done before the TV goes on. If the homework's not done, you lose TV privileges for a set amount of time.

Why It Works: It eliminates the need for parents to think on their feet. It also gives kids a chance to voice their opinions about what the rules should be and how they should be applied. Many families post house rules in a prominent place in the household.

When It Doesn't Work: House rules fail to improve behaviour when adults make them up arbitrarily, with little or no input from children, or when they fail to follow through. If parents ignore a broken curfew, for instance, house rules will cease to have any meaning and kids will ignore them.

Dress Code Information - Lower School Chestnut Academy's new dress code for four-year olds through 4th grade will go into effect with the opening of the school year. The uniforms were displayed at the Wednesday, May 3rd Parents' Association meeting. Beginning Monday, May 8, between the hours of 9:00am & 2:00pm, uniforms may be viewed in the lower school hall. Uniforms may be purchased from two vendors: ...

Exercises

7 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
<p>integrity, accountability, perseverance, rigorous, departmentalise, cognitive, manipulative (n), correlate, interactive, hands-on, circulation, call number, card catalogue, selections, instruction, tossed salad, popsicle, cob corn, cole slaw, brownie, jello, meat ball, dip, lot, carpool, alleviate, blacktop, log, binder, index card, flail, post, arbitrarily, follow through, curfew</p>			

8 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

1. core	Accelerated Reader goals	a.	1. strengthen	notebook	a.
2. sit out there	reading comprehension	b.	2. rotating	notes	b.
3. made	teachers	c.	3. assignment	drop-off	c.
4. rigorous	an individualised program	d.	4. put	rule	d.
5. departmentalise	in read	e.	5. morning	overheated	e.
6. emphasises	prior learning	f.	6. alleviate	the owner of lost items	f.
7. guided through	skills	g.	7. get	notebook paper	g.
8. across	phonic development	h.	8. be	on recess duty	h.
9. reinforce	of retention	i.	9. wide	the knowledge base	i.
10. through	curriculum	j.	10. take up	the traffic problem	j.
11. builds on	values	k.	11. locate	on their feet	k.
12. computational	the curriculum	l.	12. think	place	l.
13. level	the Shurley method	m.	13. in a prominent	teachers	m.

9 Answer the questions as far as the materials above are concerned.

1. What goals does the school set for itself?
2. What is the school's motto?
3. How do the school's core values correlate with its mission?
4. How does the school appear in a child's eye?
5. Why do the kids change classes?
6. What does Reading involve?
7. What is English reduced to?
8. What is the level of Math instruction?
9. What are the key features of the science and social studies curriculum?
10. Why are library skills deemed so important?
11. Do the children consume healthy food?
12. Why is the school concerned about proper use of parking lots?
13. Why does the school follow the weather forecasts?
14. Do you see the purpose and relevance of all that stationary and supplies?
15. Why will the pupils label their belongings?
16. What is the school's approach to the homework issue?
17. Does the said school follow any policy related to parents' involvement?
18. Is there an obligatory uniform?

Talking and Writing

10 Think back to your early school years. Compare and contrast your school with Chestnut Academy. Track where your school scored points, went abreast with the Academy and where it lagged behind.

11 The issue of homework is especially topical for this country. The goal of pupils' academic excellence has become, in quite a few cases, an obsession, the sole and only criterion of school's rating. In the outcome, there are places where nobody will bother you with any homework and there are those where the kid will have no time to look up until they go to bed well after midnight. Where is the happy medium?

12 Below is a list of people who make education possible. When you were at school you had real people standing behind these job titles. Which of them gave you the best and worst memories?

School Staff

Management/Administrators	Faculty	Office and Support Staff	Special Services Staff
Principal/Head Teacher	Kindergarten Teachers	Science Lab Aide	School Nurse
Vice Principal/Deputy Head	1 st /2 nd /3 rd Grade Teacher	School Secretary	Speech/Language Specialist
Teacher in Academics/ Extracurricular Activities/ Logistics, etc.	Special Day Class Teacher (long-term substitute) Subject Teachers	Library Technician	Counsellor/Psychologist
		Crossing Guard	
		Custodian/Watch Keeper	
		Night Custodian	
		Cleaning Staff	
		Food Service Workers	

13 To conclude, write a status report about a school that you know of. Survey the major issues. Use the language of the aforecited materials.

Role-play

14 Imagine you are a parent desperate to find your child a good school. You spot a promising school, read the publicity materials, but would like to ask the school management some questions in person. You go to the prospective school for an appointment.

Now let's say your desk-mate is the school's head teacher. He/she will have to handle the "difficult" questions. On the other hand, the head teacher will be interested in your person and how much you are prepared to participate in the school's life and help to solve arising day-to-day problems. The head teacher will describe the school and might either dust your eyes, embellishing things; tell the truth; or admit to shortcomings. In the aftermath, both are to decide whether you meet each other's expectations.

Legal Grounds for Denial of Admission (Legislation of Colorado, USA):

1. Graduation from the twelfth grade of any school or receipt of any document evidencing completion of the equivalent of a secondary curriculum.
2. Failure to meet the requirements of age, by a child who has reached the age of 6 at a time after the beginning of the school year.
3. Having been expelled from any school during the preceding 12 months.
4. Not being a resident of the school attendance/catchment area.
5. Failure to comply with the immunization requirements of law.

15 Now let's imagine that you are a school head teacher/principal. You have come across some materials, which tipped you that some things in the school have to be changed or upgraded to keep pace with the current global changes. You summon your deputies for a meeting and bring forward the question. You ask for opinions on the issues listed below. At the same time, you must be realistic and have feet on firm ground. Now co-operate in groups of three, prioritize the tasks and work out a draft project to boost your school to a higher level. Then report your plans of action to the class.

Agenda (Issues for Consideration)

-
- | | |
|---|---|
| <ul style="list-style-type: none"> ○ Rethink the School's Mission; ○ Establish and phrase the Core Values; ○ Review and enhance the Curriculum; ○ Upgrade the teaching materials; ○ Correlate the Curriculum to world standards; ○ Strengthen the knowledge base; ○ Reinforce literacy and library skills; ○ Give the students access to computerised data bases; ○ Expand the Curriculum in Computer Literacy and Information Technology (CLAIT); | <ul style="list-style-type: none"> ○ Correlate extracurricular activities and school's amended Mission and Values; ○ Create cosy learning environment; ○ Improve food service and recreation facilities; ○ Arrange for convenient road access to the school for children's morning drop-off and afternoon pick-up; ○ Provide for added road safety for pupils; ○ Promote children's sanitary arrangements at home; ○ Develop, approve and enforce the School Code. |
|---|---|
-

Additional Language Exercises

16 Match the proverbs with their meaning.

- | | | |
|---|-----|---|
| I. Discontent is the first step in progress. (Критика – двигун прогресу) | (a) | Whatever your age, you can still increase your knowledge. |
| II. Tell tales out of school. (Що дома вариться, то там і їється) | (b) | All brilliant ideas are useless without an aptitude for hard work. |
| III. Experience is the mother of wisdom. (Не питай розумного, а питай бувалого) | (c) | People with little knowledge are often unaware of their ignorance and are easily misled. |
| IV. He that would eat the kernel must crack the nut. (Без труда нема плода) | (d) | If a person is dissatisfied with something, he will take pains to change it. |
| V. A Jack of all trades and master of none. (За все береться, та не все вдається) | (e) | People learn by their own mistakes. |
| VI. Learn to walk before you run. | (f) | A person cannot expect to get anything without working for it. |
| VII. Ninety percent of inspiration is perspiration. (кожний талант – це 90 праці) | (g) | Make public something that should be kept private. |
| VIII. One is never too old to learn. (Вчитися ніколи не пізно) | (h) | To get on in the world, a person should concentrate on one thing and learn to do it well. |
| IX. A little learning is a dangerous thing. (Недоучений) | (i) | Knowledge cannot be acquired all at once. It must be gained step by step. |

17 Match the idioms that follow with their interpretations.

- | | |
|---|--|
| 1. (all) in a fog | a) spoil one's record; behave in such a way as to make people change their good opinion of one; |
| 2. ancient history | b) <i>coll.</i> a command to stop doing something, esp. to stop behaving in an annoying way or stop talking foolishly ² ; |
| 3. blackboard jungle | c) to become familiar with or learn the details of a subject before talking to someone or writing about it; |
| 4. blot one's copybook | d) a story that is so foolish or stupid that it is unlikely to be believed; |
| 5. cannot hold the candle to smb. | e) a very clear example, e.g. of how to do something, which others should learn from or take as a warning; |
| 6. cock-and-bull story | f) a school where the pupils are regarded as violent or uncontrollable; |
| 7. cover a lot of ground | g) <i>coll.</i> about to be scolded, esp. by one's employer or someone of higher rank; |
| 8. cut it out | h) to be not nearly so good as (someone); |
| 9. do one's homework | i) something well known; |
| 10. go over old ground | j) <i>coll.</i> not to have much time to do something; |
| 11. on the carpet | k) to show great eagerness (to do something or to be free from rules or limits); be impatient; |
| 12. keep/hold in check | l) <i>coll.</i> to do as well as is expected; succeed; |
| 13. make the grade | m) feeling confused or unsure of what one is doing; |
| 14. not have all day | n) <i>coll.</i> without pausing in one's speech; |
| 15. object lesson | o) <i>coll.</i> used to suggest that a person is an extreme example of the kind described, holding very strong opinions or having very fixed habits; |
| 16. parrot fashion | p) to control or hold back a person, one's feelings, etc., esp. not allow (someone or oneself) to become too excited or active; |
| 17. pull oneself up by one's own bootstraps | q) to become successful through one's own efforts, without help from other people and in spite of the disadvantages; |
| 18. straight off the reel | r) repeating certain words or ideas without really understanding their meaning; |
| 19. strain at the leash | s) to deal with material that is already familiar to the listeners or readers; |
| 20. the child is father of the man | t) (esp. of a teacher or lesson, a writer or report) to deal with many different subjects or to deal with one subject very thoroughly; |
| 21. with a capital T/S/P | u) the character of a fully grown person is the product of childhood influences; |

18 Fill in the spaces with relevant idiomatic expressions from the exercise above.

1. When the teacher came into the room, he said, "_____! Stop the talking and get on with your work!" 2. Nobody _____ her as far as languages are concerned. 3. This Grammar book _____; any student can use it as a good reference. 4. The TV presenter should have _____ before asking the studio guest questions. 5. The way he handled this situation provided an _____ in how to deal with angered visitors. 6. The teacher told the children to get ready quickly. "We _____, you know", she said. 7. Many of the singers can't speak Italian and have to learn the words _____. 8. He is a teacher _____ T. 9. He is such a bad teacher that the children are completely _____ about their schoolwork. 10. We have all heard about your accident – it's _____. 11. He was the teacher's favourite pupil until he _____ by failing all his examinations. 12. The noisy children had to be _____ by their teachers as they went past the library. 13. He gave me the information I asked for _____. 14. The teacher warned the boy that if she heard any more of his _____ he would be severely punished. 15. My teacher told me not to worry about missing his first three lessons since he would only be _____. 16. His boss had him _____ for arriving late at work. 17. Any girl can apply to join a six-week course – and those who _____ will be issued diplomas. 18. Look at the recently elected leader – a lady who has _____. 19. The teacher realised that the boy disliked school and was _____ to join his older brothers and earn his own money.

² This phrase may be considered impolite and should not be used in formal situations.

Translation Exercises

19 Translate the following piece of legal writing into Ukrainian. Enter the new topical vocabulary into your vocabulary books.

Student

and attends school.

In accordance with Colorado state law, it is the obligation of every parent to ensure that every child under his/her care and supervision who has attained the school age and is a registered student receives adequate education and training

The Board of Education believes that attendance is a key factor in student achievement, however, when absences do occur they will be treated as either excused or unexcused.

Excused absences are as follows:

- a. absences approved by the principal or his/her designee.
- b. absences due to temporary illness or injury
- c. absences for an extended period of time due to physical, mental, or emotional disabilities.
- d. absences due to being in the custody of the court or law enforcement authorities.

If an absence does not fall into one of the above categories, it will be considered unexcused.

Each school shall establish a system of monitoring individual unexcused absences. If a student is absent without a signed parental excuse or if the student leaves school or class without permission of the teacher or administrator in charge, the student shall be considered truant. A "habitual truant" shall be defined as a student who has attained the age of seven years, is a registered student, and has four unexcused absences from class or school in any one month or ten unexcused absences from class or school during any school year.

When a student becomes habitually truant, the school shall require a meeting between the student's parent and appropriate school personnel to review and evaluate the reasons for the student being habitually truant. Such meeting shall be arranged by appropriate administrative personnel and held no later than 10 school days after the student's fourth unexcused absence in a month or 10th unexcused absence in a year.

In order to reduce the incidents of truancy, each school shall notify parent(s) in writing at the beginning of each school year, and upon any enrollment during the school year, of their obligation to ensure that all children of compulsory attendance age attend school. Parent(s) shall be required to acknowledge in writing awareness of his/her obligations and to furnish the school with telephone numbers or other means of contacting them during the school day.

Unit 3 Education

Part 2 University

Lead-in

20 A report resulting from a survey of British universities runs that the current trends in the education sector suggest that in the near future "Students will be more like customers...". Based on this projection, let's ponder whether this is a positive development. Which sounds better: being a student or a customer? Share opinions around the class and underpin your reasoning.

21 Now we are on the threshold of a global economy and information society. Do you feel involved in the processes as a student? Do you have the possibility to explore and exploit the global market of higher education? What are the obstacles?

22 Listen to a recording and, as you listen, give titles to the 11 paragraphs you hear. Share your notes when the tape stops.

23 The information in the listening text dates back to March, 1999, and will now be outdated. Nevertheless, listen to the last paragraph again, now being read at a slower pace, and jot down the essence of the four future alternatives for universities. When you are finished, give reasoning as to which of the four strategies would look most attractive to you as a student.

- THINK
- those which receive grants and those that don't;
- ABOUT:
- the increasing gaps between the former and the latter;
 - the possibility to benefit from more than one school;
 - the opportunity to use pooled resources;
 - a facility to design a unique university course, now unavailable due to the dissociation of universities;
 - money economy;
 - uniformity or gradation of universally accepted standards;
 - stagnation and inflexibility of the education sector.



Reading

24 Below is a polemical article about the decrease of importance and prestige of higher education. The author tracks the transition of meaning of two words, which evolved directly from learning. This, he believes, signals an alarming message. Read the article, study its language and be ready to answer the author's questions as far as the article is concerned, as well as contributing your own opinions.

The triviality of higher education

Christopher Ball
Guardian, January 23, 2001

The dictionary defines trivial as "of little importance" and gives academic the meaning "of no practical importance or consequence". Academic is derived from the name of Plato's school of philosophy and the garden outside Athens where he taught. Trivial is derived from trivium, the lower division of the seven liberal arts, the curriculum of medieval university studies, comprising grammar, rhetoric and logic. Is it inevitable that the terminology

of higher education should suffer this semantic deterioration over time? And, if so, why?

The reason why trivial took its extraordinary semantic dive is partly because the trivium was the undergraduate (elementary) curriculum studied before the more advanced quadrivium (arithmetic, geometry, astronomy and music); partly because the English language - and its speakers - regularly apply pejorative connotations to words denoting intellectual ability (sly, knowing, clever, cunning, crafty, ingenious, brainy, intellectual, etc.); and partly because Scholasticism, the system of medieval thought pursued in the universities, ultimately collapsed in the face of the new learning of the Renaissance, its own internal contradictions and its inability to connect to the reality of felt experience.

Does the modern deterioration of the meaning of "academic" signal that something rather similar is happening again? Is the curriculum of higher education "of academic interest only"?

This is certainly not true of science, technology or medicine, none of which can be accused of the weaknesses of scholasticism. But what about the rest of the curriculum - the social sciences (including education), the arts (including literature), history and so forth? Do they fully satisfy the twin criteria of relevance and rigour, by which universities must always measure themselves if they are to survive the ruthlessness of "the real world"?

We have learned that the "global university" needs five faculties: business, IT, health, education - and the rest. Who should determine the curriculum of higher education, the teacher or the learner? (I wholly reject alternatives like the government or the employers.) I suppose the best answer will be a form of curriculum negotiated between the tutor and student. I suggest that at present the teachers have too much say, the learners too little.

(Don't confuse curriculum with qualifications, incidentally: the latter must be under the control of the professional academics, if they are to be valid and reliable.)

So here's my challenge to the global university of the 21st century - give people what they want and need. Reassert rigour and relevance. Beware of what may be merely academic, or even trivial. Reconnect with the real world before it is too late.

Exercises

25 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
	trivial, academic, liberal arts, pejorative, sly, cunning, crafty, Scholasticism, relevance, rigour, qualification(s)		

26 Answer the questions as far as the materials above are concerned.

1. What are the modern meanings of "trivial" and "academic"?
2. Why did the terminology of higher education suffer a semantic deterioration over time?
3. Does the modern deterioration of the meaning of academic (in the English language) signal that something rather similar is happening again?
4. Is the curriculum of higher education "of academic interest only"?
5. What about the rest of the curriculum - the social sciences (including education), the arts (including literature), history and so forth?
6. Do the subjects in question 5 fully satisfy the twin criteria of relevance and rigour, by which universities must always measure themselves if they are to survive the ruthlessness of "the real world"?
7. Who should determine the curriculum of higher education, the teacher or the learner?

Talking and Writing

27 What is your concept of the global university of the 21st century? Think in terms of its

- relationship with related institutions and networks;
- faculties;
- relevance and rigour of its curriculum;
- accessibility and flexibility.

28 The listening text of Exercise 3 is about those British academics who are concerned about the state of UK higher learning and describes four possible ways of implementing reform. The subsequent text brings forward the issue of relevance and rigour in university education.

The university you are taking a degree at does not stand outside the global trends and developments. How are the problems raised in both texts relevant to your institution? How do we measure ourselves "if we are to survive the ruthlessness of "the real world"?"

29 Do the required additional research into the area and write out a survey report (see tips on formatting in Unit 1-4) on this university's place in the grand scheme of modern trends.

Role-play

30 Read the following text with a pen and your notebook at hand. At the end, the article will leave you with an open question: whether or not university is really worth the time. As you read, jot down all arguments for and against further education. Get ready for the subsequent polemic, where you will be asked for your reasoned standpoint on this issue.

**FLUNKED YOUR EXAMS?
OR JUST DROPPED OUT?
CONGRATULATIONS, YOU
ARE IN GOOD COMPANY.
AND IT COULD BE THE
START OF A GLITTERING
CAREER**

by Nikki Sheehan

Failure can strike anyone. Maybe you were on the wrong course, maybe you could have worked harder, or maybe you just **misread the questions**. But it need not be the end of your **career prospects**.

Claire Rigby, 29, from Brighton thought her chances of going to university were ruined when she opened her A Level results. But today she is a first-class graduate in literature from Sussex University. "I got two D's and a U when I took my A Levels first time around, and although I had applied to university as it seemed the thing to do, of course I didn't get in." Claire admits that she

didn't **make the grades** because she didn't work hard enough. "I don't think I was really that upset and I wasn't surprised. Boys, alcohol and music were so much more interesting than English, French and History. "Claire **turned failure to her advantage**, using the time to travel, learn new languages and **broaden her horizons**. "I don't regret failing my exams - I **took a year off** and went to Asia. One year off became seven; I spent two years in South America and lived in the USA for a year and a half, worked as a waitress, moved to Brighton, enjoyed life and **generally grew up**." Claire didn't **give up on the idea** of further education. She just postponed it.

"When I was 25 I decided to go to university and took two A Levels in one year to get in, although an **Access course** would have been easier. I was a much more interested and critical student than I would have been at 18 and enjoyed the stimulation of education."

Not everyone wants to **squander their youth** in study. But when access to university is possible, the pressure from family and schools to **conform to the educational ideal** increases. And, of course, university is a good way to **expand your mind, social life** and survival skills. But it is also stressful, very expensive, and can be (depending on the subject) pretty useless in the real world.

The columnist and author Julie Burchill, started her career at 17 as a journalist. "I did OK at my O levels and then stayed on to do A levels simply because I didn't **fancy working** in a factory or an office, which was **the**

dazzling choice that awaited me. Then I got the job at the newspaper **three weeks into the new school year**, which was **a relief** as it was really boring. I've never regretted not going to university." Julie also implored her friend, the writer Emma Forrest, not to go to university, **sparking a row** in Emma's family. "She already had her own column in the Sunday Times at the age of 15. She's never **looked back** either. I think that university is obviously good if you want to be a doctor or historian but for a writer in particular it's a total **waste of time**.

Despite getting an A, C and D at A Level, Emma Cleverly, 19, has decided not to go to university. "I always knew I didn't want to go to university. I only went to college **for social reasons**. All I wanted to do was art, but it's **too competitive for me**. I can still do it when I've got some free time, but I knew I couldn't **make a career out of it**." Finance was also **a factor in Emma's decision**. "I wanted to move out of home and become independent. I wanted to make a new start and earn money. I knew that if I went to university I wouldn't have any money."

Emma found a job **straight after** her exams doing bar work at Gatwick Airport. "I like meeting people and having fun. But eventually I would like to **work my way up** into management. Really with jobs it's just **a case of being in the right place at the right time and being lucky**." Emma is the youngest of four children, none of whom went to university. "My mum was disappointed. She hoped one of her children would go. But she knew I wanted to be independent." Emma advises people considering their options not to **rush into anything**. "You've got plenty of time. You're still young. Get to know as many people as you can - I got all my jobs **through contacts**. Careers counsellors offer **sensible advice**, but they don't have crystal balls. Although there are certain jobs where high levels of training are a **prerequisite** (no one wants to be operated on by a determined, but unqualified surgeon), examples abound of people reaching the top with very little **formal education**.

And if you still believe the **top swots** get the best jobs, **take comfort from** a speech US President Bush made recently to Yale graduates: "To those of you who received honours, awards and distinctions, I say, **well done**. And to the C students, I say, you too can be president of the United States."

31 The reading has hardly dissuaded you from your university, but, let's face it, there is more than one way towards a successful career and a happy life. Now let's imagine that you are your own self and your group-mate is your brother/sister, now a senior pupil at school, doing well at school, but determined to quit education after their GCSE and enter the real world.

You are a proponent of a university degree, a professional job and things that go along with them. Besides, it's a family tradition. Now mother told you that your sibling broods over other ideas. You've got to talk to them and you start very tentatively.

Your relative doesn't have anything to hold back and is ready to talk.

As you try each other's points of view and reason on the subject, make extensive use of the **LINKING DEVICES** cited below. Use this chart as reference in subsequent polemics.

To make contrasting points	although, yet, however, nevertheless, in spite of, but, while, despite, even if, even though, at the same time
To list points	firstly, in the first place, first of all, to start with, secondly, thirdly, finally
To add more points on a topic	what is more, furthermore, also, apart from this/that, in addition to, moreover, besides, too, not to mention the fact that
To list advantages / disadvantages	one/another/one other/a further/the main /the first/the greatest advantage/disadvantage of...
To express personal opinion	in my opinion/view, to my mind/way of thinking, personally I believe, it strikes me that, I feel very strongly that, I am inclined to believe that, it seems to me that, as far as I am concerned
To refer to other sources	according to, with reference to
To conclude	finally, lastly, above all, all in all, taking everything into account, on the whole, all things considered, in conclusion, as I have said, as was previously

	stated, to sum up
To express cause	because of, owing to, due to, for this reason
To express effect	therefore, thus, as a result, consequently, so, as a consequence
To emphasise what you say	clearly, obviously, of course, needless to say, in particular
To express reality	in fact, actually, as a matter of fact, in practice, the fact of the matter is that
To express difference between appearance and reality	on the face of it, at first sight, apparently
To state an argument against your opinion	it is popularly believed that, people often claim that, contrary to popular belief, it is a fact that, it is often alleged that, people argue that
To state other people's opinions	many people are in favour of/against, some people argue that, a lot of people think/believe
To introduce the other side of the argument	opponents of this view say, however there are people/those who oppose... claim that
To express balance	while, on the one hand, on the other hand, whereas
To give examples	for example, for instance
To refer to what actually happens	in practice, in effect
To make general statements	as a rule, generally, in general, as a general rule, on the whole
To make partly correct statements	up to a point, to a certain extent, to some extent, in a way, in a sense
To express limit of knowledge	to the best of my knowledge, for all I know, as far as I know
To rephrase	that is to say, in other words
To bring up other points or aspects	as far as ... is concerned, regarding, with regard to, as for
To imply that nothing else needs to be said	anyway, at any rate, in any case
Accepting the situation	as it is, under the circumstances, things being as they are

32 A student study group are running for the "Student of the Year" award. They are under the scrutiny of a meticulous and faultfinding panel that chucks up all their achievements and failures. Imagine you are one of the judges and you have been given this recent record. What ratings from 1 to 10 would you assign to each of the contenders? Give reasons.

1. Judy is a straight A student and **works her fingers to the bone**. She is perseverant and if she decides to do something she will **see it through to completion**. She might **get it wrong** a few times, but she **keeps at it until she gets it right**.
2. Timothy is a **natural born athlete** and has been training for an interuniversity swimming competition. He needs to **build up** for it. However, he hardly **puts up** with the fact that the workouts steal most of his leisure time. So he is likely to **give up** swimming.
3. Miranda was looking for a part-time job to have some discretionary income. She **is a whiz at** teaching and she found some teaching at a secondary school. The children loved her and the school management was happy to have her as a teacher. Halfway through the semester Miranda realised she would need more time to revise for the upcoming exams and the job might stand in between. So, she decided to **call it quits**, leaving everybody **high and dry**, of course.
4. Steve signed up for a course in Arts. However, he has overslept most mornings and missed half of the lectures. He reckoned that he would only **run himself ragged** and is thinking about **dropping the course**.
5. Belinda decided to enrol herself on an optional course. Now she has to do it the hard way. She **burns the midnight oil**, but she can't possibly spare enough time to prepare the homework. After some thought, she decides to **keep her nose to the grindstone** and **tough it out**.
6. Jessica **has a good head on her shoulders**. Her utmost ambition was to take up some research and develop it into a PhD project. She has sat a couple of weeks in the library, but ultimately decided she had **bitten off more than she could chew**. She is about to **throw in the towel**.
7. Margaret attends the drama club where they are now staging a play, which she finds unappealing. The premiere is in a month and she makes up her mind to **sweat it out**.

8. Deborah is in the student charity. She has been an active member despite the heavy commitments on her time at university. Her friends worry that if she continues, she will **spread herself thin**. Recently Deborah announced that she would **hang in there**, although their numbers have grown and there are people who could **take over** her share of work.
9. John and a couple of his friends set up a students' café and **worked their fingers to the bone**. In the beginning the business took off, but then there was a sudden fall and John **bailed out at the first sign of trouble**.
10. Brad is friendly with a chap who is behind with a couple of disciplines. Brad thinks the chap needs a helping hand now before he catches up with the others. This calls for a lot of Brad's time. He **feels like he is being pulled in a thousand different directions**, but the friend is making headway. So, Brad is resolute to **stick with it to the bitter end**.

33 Who would you elect as the best candidates for the "Athlete of the Year", "Student Scholar of the Year", "Performer of the Year" nominations from among your fellow-students? Use the idioms and phrasal verbs from the exercise above to justify your choices.

Sleeping Beauty of the Year, Chip and Dale of the Year, Partier of the Year, Nosy Parker of the Year, the Florence Nightingdale of the Year, the Walter Mitty of etc.

Additional Language Exercises

34 Study the synonyms and fill in the gaps in the sentences below.

a) to teach someone a skill or how to do something

teach, train, coach, instruct

1. You should be _____ in how to use computer technology.
2. Sheila has a natural sporting talent. I don't really need to _____ her.
3. The school runs courses for bank staff aimed at _____ them how to interview clients.
4. Children as young as eight are _____ to use tools.

b) to teach people that they should think or behave in a particular way.

educate, bring sb up to do sth, brainwash, indoctrinate.

1. The authorities worried that foreign teachers might _____ their students.
2. What we are trying to do is to _____ young people to be responsible citizens.
3. For years we've been _____ by advertising into buying more and more needless things.
4. Children are often _____ to tell the truth in all circumstances.

c) describing children and young people who are intelligent.

bright, prodigy, precocious, whizzkid

1. They've got some _____ who's already won National Geography Prize.
2. When I first met him he was a _____ young lawyer fresh out of law school.
3. A _____ child may appear to be cheeky, when having an intelligent conversation with an adult.
4. A 13-year-old child _____ has been awarded a mathematics degree at Polytechnic University.

d) to pass a test or examination.

scrape through, sail through, qualify, get through

1. The entrance exam is very difficult and only a small proportion of candidates _____.
2. It'll be a miracle if he _____ his examinations.
3. He hopes to _____ as a lawyer and then return to his home country.
4. She _____ her driving test with flying colours.

e) to help someone in something they are trying to achieve, by giving advice, support and confidence.

encourage, be supportive, spur sb on, give sth a boost

1. Smaller class-sizes are sure to _____ to literacy.

2. I would never have won the competition if my family and teachers hadn't all _____ me on.
3. Our teacher was always _____ of everything we came forward with.
4. It was Dr. Sanders more than anyone who _____ the young scientist in his work.

Unit 3 Education

Part 3 Lifelong Learning

Lead-in

35 Learning is innate³ in human nature. The idea of education is ingrained in people's minds although the reasons why people will want knowledge vary. Consider the motivations listed below. Which of them would you rate as two most important and two least important for yourself? Explain your priorities.

- | | |
|---|--|
| <input type="checkbox"/> become more useful to your community and country; | <input type="checkbox"/> understand the surrounding world; |
| <input type="checkbox"/> fulfil yourself as a person; | <input type="checkbox"/> add to life enjoyment and diversions; |
| <input type="checkbox"/> enter the beau-monde; | <input type="checkbox"/> enable to cope with the pace of change; |
| <input type="checkbox"/> equip yourself to fight for a place under the sun; | <input type="checkbox"/> boost self-confidence and self-esteem; |
| <input type="checkbox"/> gain freedom and independence; | <input type="checkbox"/> find new social life; |
| <input type="checkbox"/> match and excel in qualifications; | <input type="checkbox"/> escape real-life problems; |
| <input type="checkbox"/> help to find identity; | <input type="checkbox"/> satisfy curiosity. |

36 Listen to four stories of people who, at a certain age, started to be discontented with their knowledge and decided to study again. As a matter of fact, all of them had problems to overcome, but the efforts paid off. In the course of listening label the items in "The Challenges" and "The Rewards" with digits 1 through 4 according to who found themselves in which situation.

The Challenges	The Rewards
disliked to leave the children alone at home;	increased confidence;
rugby competitions and running own sports café;	became no longer daunted by numbers;
had nothing in the CV to impress the employers with;	studied in their own time and pace;
had been made redundant;	could balance study with rugby commitments;
terrified of trying anything new;	improved social skills;
worked part-time around family responsibilities;	found sites related to the favourite programme;
was likely to stagnate in the daily routine;	found a new job;
had lost all motivation and self-confidence;	found enjoyable social time;
juggled studies with looking after children;	started e-mail correspondence with siblings;
	gained awareness of a lot of new things;
	became better at writing and researching information;
	acquired mastery of every qualification in word processing.

37 Have you considered any further education after you successfully complete the 4-year university course, like doing the postgraduate course, doctorate, signing up for miscellaneous evening or correspondence courses or taking a degree in another specialist area? If so, share your reasons and expectations.

Make your answers more coherent with the **LINKING DEVICES** from the chart in Part 2 of this Unit.

Add varied sentence patterns through the use of **CLAUSES OF PURPOSE** below:

e.g.	to be competitive in the job.
I will	so that I (should) apply for better positions.
certainly	with a view to/the aim of being competitive.
continue	for getting a better view of the industry where I work.
studying	in case I'm offered a better job.
	so as not/in order not to be fired one day.
	for fear I might/should stagnate.
	for fear of losing the job.
	to prevent myself from stagnation.
	to avoid becoming backward.

³ природжений, природный; властивий, притаманний

Reading

38 Read the following clippings featuring different aspects of distance learning – that is a facility to get instruction and training through your computer in the comfort of your living room. Study the subject and language for future discussions.

Distant Learning

Web-based courses are an extremely flexible facility, allowing anytime, anywhere learning. This is invaluable for busy professionals who do not **have the luxury of a set time** for **face-to-face instruction**. It also offers a supplement to **classroom instruction** for those learners who can attend regular classes. The computer is a patient tutor, providing the many hours of **repetitive** skills practice.

Another benefit of Internet-based learning resources is the potential for personalisation. Until now **one-to-one learning** has been largely restricted to expensive, private institutions. Through the Internet, however, teachers are able to create **modularised programmes** to **suit** individual learner's needs. The best learning sites support all levels of learners, and support **self-paced learning** in ways that are not always possible in classrooms.

From the perspective of the learner the greatest frustrations come with slow connection times **in real-time** chat and classroom sessions. In some countries, the cost of connecting is also considerable. Despite the disadvantages, however, the Web **holds tremendous promise** as a **medium of instruction**.

Going the Distance



After years of lost weekends and **long-range commuting**, distance-learning students can now undertake a whole programme in the comfort of their living rooms, thanks to CD ROMs, video and the Internet.

Business schools such as Harvard are **at the forefront** of the electronic revolution with highly sophisticated interactive applications for their **full time programmes**. E-mail, advanced video-conferencing and the Internet ensure a more effective contact between full-time students and tutors. Other schools are taking advantage of this same technology and philosophy to provide innovative teaching methods for distance learning.

The programme materials are available on the Internet and via interactive databases.

In addition to text, the advanced system allows students to receive and download images, video and sound. A key factor of this integrated learning environment is that distance learning students can obtain regular access to **fellow participants**, enabling them to exchange ideas and advice, and to **pass on information**. Unlike previous experience, **distance learners** can now be part of an international student class, just like their full-time student counterparts – but the classroom is now **of global dimensions**.

In the UK, business schools such as Open University and Durham Business School are also offering 'first class' conferencing, enabling MBA students, regardless of location in the world, access to **networking** and information conferences through this large-scale facility. Students can join from home or work, and the online resource is continuously updated.

E-learning the Way to an MBA

Weekends and holidays spent on campus will soon be **a thing of the past** as technology gives students the freedom to study wherever they choose.

The MBA⁴ is now the major business qualification around the world. Its full-time classroom programme involves up to two years **out of the workplace**, so such studies can require a **daunting level of commitment** from students.

For those unable to take a long **career break** and for employers unwilling to lose **key staff**, distance-learning programmes have proved popular. **Originally** distance learning meant years of **late-night work** and weekends and holidays spent on campus, but technology changes everything.

Among the most successful operators is the Open University. Based in the UK, Open University programme reaches students in more than 40 countries across Europe, the Americas and Asia. The University delivers more lectures and **classes off-campus** via satellite and **two-way video** at a **fraction of a cost**. Distance learning is coming on fast and this type of study could soon be the norm.

How can distance-learning programmes provide the element that many graduates **rate** as one of the most important features of the business school experience – the ideas and experience generated by contact with other students? People learn as much, if not more, from their **peers** during discussions as they do from lectures or textbook in a distance course. Whatever the benefits of being able to **study remotely** and **to the timetable** that suits the individual, **mixing** with ambitious people from around the world in the **hothouse environment** of the programme can also provide graduates with a valuable **network of contacts** for the future. Alumni from leading schools often **admit** that the address book they come away with is in itself worth the investment of time, effort and money.

A number of leading schools **duplicate** many aspects of their **full-time programme** in the **distance learning option**. They aim to maximise student/teacher contact through e-mail, fax and telephone. Workshops also form an important forum for **direct feedback**. Some schools combine online learning with **classroom sessions** to sustain the “peer group” element of the programmes, which feature a “virtual campus” that allows participants to work together on projects via the web. These online teams are brought together for classroom sessions held in different cities throughout the year.

Whatever the location of the **physical part of the course**, the creation of the virtual community of students may turn out to be the key to success. The communication facilities of the Internet may yet allow participants to learn what they need from their fellow students – even if they never meet in real life.

Cyber Reality

E-student profiles often differ from those of students who choose traditional classrooms. More than half of online learners are over 30 years old, hold down a full-time job and already have a degree. Distance education provides adults with knowledge - the food of the modern workplace.

Paper-based distance learning enabled the individuals to study in their own time at home using material that was as good as any in **conventional universities**. What it couldn't do, however, was to help students in ways that only a teacher in a conventional classroom can do. Teaching isn't just **disseminating information**. It involves assessing how much the student gets it, questioning. Dialogue is **indispensable**. The new tools of e-learning have the potential to engage the students in the same way as an inspiring teacher, albeit in a virtual classroom, providing the mechanism to address any questions that spontaneously **spring to viewer's mind**. Internet delivery shifts focus from teaching to learning. The **traditionally passive lecture hall** with a **one-size-fits-all approach** has been transformed by making learners active participants with customized content. This is education **tailored to the needs** of the students.

It would be naive to assume that everybody will be excited by e-learning. That is not just a generation issue – people have different preferences. Neither age nor family responsibility should **preclude anyone from** seeking a traditional degree. **Conventional, campus-based courses** are becoming more and more flexible. The division between them and distance education is breaking down. Technological change and university reforms are narrowing the difference between **distance- and campus-based higher education**. The move towards flexible learning has been driven by the growth of the Internet. Allowing the students to fulfil their course requirements in different ways has obvious benefits. A student in any country can study on the same course as a campus-based student or the one who commutes and only **attends lectures intermittently**. Universities try to provide learning

⁴ Master of Business Administration

environment using the latest technology for the students to **take advantage of the benefits of** any time, learning anywhere to be better prepared for the future.

Exercises

39 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
	forefront, application, counterpart, dimension, online, update, alumnus, duplicate (v), disseminate, feedback, download, facility, hold down, paper-based, conventional, customize, tailor (v)		

40 Translate the sentences below incorporating vocabulary from the previous exercise.

1. Навчання з допомогою комп'ютера надає учню можливість звертатися до підключеного словника, бібліотечних ресурсів та різноманітних сторінок в Інтернеті. 2. Вчені не змогли повторно отримати очікуваний результат в умовах лабораторії. 3. Студенти дистантного навчання отримують доступ до баз даних з можливістю завантажувати інформацію на свій комп'ютер. 4. Спочатку треба буде приладити обладнання лінгафонного кабінету до наших конкретних вимог. 5. Інститут Пастера стоїть на передньому краї досліджень вірусу СНІД. 6. Протягом декількох місяців значна частина інформації застаріває і потребує оновлення. 7. Серед отриманої тим часом інформації від користувачів більшість відгуків схвальні. 8. Він ще ні разу не протримався на одній роботі довше, а ніж декілька тижнів. 9. Коли пішов останній студент, вчитель лишився з кипюю письмових робіт для перевірки. 10. Джон зі своїми традиційними кулінарними вподобаннями був готовий замовляти їжу як тільки-но нам запропонували столик. 11. Зустрітися зі своїми в минулому університетськими товаришами після закінчення можна під час щорічно влаштовуваного дня зустрічі випускників. 12. Діюча програма була розроблена в співпраці з колегами з закордону.

41 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

1. face-to-face	programme	a.	1. direct	content	a.
2. real-time	break	b.	2. peer	information	b.
3. classroom	of contacts	c.	3. physical part	facilities	c.
4. medium	learning environment	d.	4. communication	courses	d.
5. long-range	to the timetable	e.	5. hold down	feedback	e.
6. integrated	of commitment	f.	6. paper	to mind	f.
7. large scale	sessions	g.	7. conventional	to the needs	g.
8. daunting level	instruction	h.	8. disseminating	a full-time job	h.
9. career	of instruction	i.	9. spring	intermittently	i.
10. at a fraction	chat	j.	10. customised	of the course	j.
11. study	facility	k.	11. tailored	group	k.
12. network	of a cost	l.	12. campus-based	-based	l.
13. full-time	commuting	m.	13. attends lectures	universities	m.

42 Correct or explain the following statements about distant learning as far as the texts above are concerned.

- Web-based courses are too costly for professionals who do not earn fortunes in their jobs.
- Distant-learning courses require every learner to keep pace with the rest of the virtual class.
- The learner's telephone bill goes considerably up.
- But they spare a lot on transportation and earn themselves family weekends.
- The education sector does not keep pace with technological change.
- Distant education is essentially reduced to e-mail correspondence and exchange of text materials.
- Considerable frustration comes from the technical impossibility to create peer group communication within cyber groups.
- The MBA course does not lend itself to distant learning.
- After the initial boom the number of distant learners gradually reduced.
- Despite the obvious benefits of distant learning through the computer, part of the learning time is spent in classroom sessions in a hothouse.

11. Distant-learning graduates are issued an expensive address book for future contacts.
12. Distance courses are often signed up for to obtain additional knowledge and training rather than the first degree.
13. E-learning is doomed to become the major medium of instruction and supersede the traditional forms in the near future.
14. Conventional universities are making their full-time programmes more rigid to distance themselves from the lay experiments.

Talking and Writing

43 Consider again the two quotations from the text above:

- a) A number of leading schools duplicate many aspects of their full-time programme in the distance learning option. They aim to maximise student/teacher contact through email, fax and telephone.
- b) Conventional, campus-based courses are becoming more and more flexible. The division between them and distance education is breaking down. Technological change and university reforms are narrowing the difference between distance- and campus-based higher education.

1. Can either of these ideas (or both) be implemented at this university?
2. If so, what would be the prerequisites for this innovation?
3. Which departments of the faculty and which courses could be involved?
4. What would be the costs and benefits?
5. What would be the feedback from the students?
6. Are you personally excited by the idea?

44 Imagine that the idea of distant education has been picked up by mass media and you are approached by a newspaperman with a request to write an article about how the prospect of Web-based courses viewed by student linguists. Now review the topical vocabulary, linking devices, use the tips on the format in Part 1 of Unit 2 Cinema, choose the type you want and write an article for the newspaper.

Additional tips:

Articles are usually formal in style, however they can be less formal depending on whether they are published in a popular magazine or a newspaper. In a less formal article you might address the reader directly whereas in a formal article this would not be acceptable. In formal articles the style is impersonal (e.g. It may not be widely known ...).

The first paragraph may:

- state a strong, firm opinion e.g. Technology is definitely here to stay;
- make reference to a strange scene or situation e.g. Will language learners always shun modern technological advances?
- address to the reader directly in less formal articles e.g. What do you think ...? Have you ever ...? If you want to ...
- start with a quotation or a rhetorical question (a rhetorical question is a question which needs no reply) e.g. Do the students know how fortunate they are? (no answer is expected);
- start with a problem which needs a solution e.g. Can you explain the problem of ...

The last paragraph may:

- state a personal opinion e.g. I believe ..., In my opinion ..., It seems that ... etc.
- give the reader something to consider e.g. After all, is it fair to ...
- summarise the article e.g. In conclusion ..., To sum up ..., On the whole ... etc.
- end with a quotation.

Role-play

45 Imagine you go to a small country town on business or holiday and you realise that information technology is gradually coming to these communities off the beaten track. You have some friends there and it seems that the guys are all in a fog about how they can fulfil themselves. There's an electrical engineer, EFL teacher, small entrepreneur. You suggest that if they aren't located in a geographical centre with a lot of business and career opportunities, they should start to conquer cyber space through developing distant education services. The chaps are sceptical and have their arguments against. Reasonably, it will take a while to change their minds in favour of your ideas. Pair off (or split into groups of three at most) and act out such conversations. When you finish share the results and highlights.

46 Let's say you were settled for your first degree (BA) and determined to start in the real world after your Bachelor's degree when you suddenly come across this article below about the growing competition in the job market and the newly emerged courses called to improve your market value. Read these clippings before you announce your parents about your decision to continue education.

... Postgrad courses have expanded rapidly as students strive to **distinguish themselves more** in the job market and institutions are responding by increasing the range of courses they offer.

In particular, they are offering shorter courses, such as postgraduate diplomas and masters. These usually provide a vocational training for a specific area such as social work, law, teacher training or arts administration, but may also be specifically academic.

Research courses such as the MPhil or PhD are also **incorporating** a much greater element of training. Doing postgraduate research now is a far more comprehensive experience than it was in the past. You are unlikely to be able to concentrate exclusively on your project for two or three years, as **generic training** in presentation techniques and analytical and writing skills are included in your course. There can also be a requirement of successful progress.

Training is also set to become much more focused on the individual with the development of student progress files. Part of this initiative is the personal development plan, which offers students an opportunity to identify their learning and training goals.

For an academic career, training for teaching is particularly important. For far too long universities have **prioritised research over** teaching despite the fact that teaching is **a core function** of higher education. Most postgraduates will do some teaching while they are studying.

Companies **sift through** graduate applicants in order to get good quality people in **the ongoing "war for talent"**. There are areas, of course, that traditionally require postgrad students. In the world of science and scientific research, postgraduate qualifications are **a must**, as they are for teaching and for law.

It is in general employment where companies say that they do not actively recruit postgraduates, even though statistics show that second degree people **make it through the door** in large numbers. Postgraduates, as a result, have only a 2% unemployment rate in comparison with the graduate rate of 5%.

If the postgrad degree is **relevant to the post** to which the graduate is appointed, they might start **at a higher level on the salary scale**. This is obviously decided by individual departments, but **a rough guide** is £2,500 per annum more. Higher starting salaries are **an added bonus** for the postgraduate recruit. PhDs can expect an extra £2,000, MScs £1,000 and MAs a little less.

If you are going to **undertake** postgraduate study, think about your motivations, your training needs and your career intentions. Don't expect your course to provide all your training needs. Your postgrad experience is far more than the course you are on and training is not just for specific skills but also for your development as an individual. Find out where you want to go and **get on track with** your training.

Continued. In general terms, the parents aren't likely to fight your decision. However, it's them who are to fund this endeavour. There come some facts that fuel parents' doubts. Read them before you act out this conversation and come to terms.

If you are **dithering on the brink** of employment and think it might be a good idea to extend your student life instead, there is a \$64,000 question hanging over your head: Who is going to give you a job if you finally emerge from university with a shiny new Masters or a PhD clutched in your hot little hand? In employment terms, is a postgraduate qualification going to be worth all that extra time, not to mention that extra investment?

Unlike graduate recruitment which is a **well-established process**, there is not, as yet, a formal postgraduate recruitment procedure - it's still a bit of **an ad hoc affair**. This makes it difficult for students to discover whether the postgrad bit is worth bothering with at all.

There is a growing trend for employers of all kinds actively to seek out people with postgraduate qualifications. A recent survey showed that 47% of employers actively targeted postgraduates and another 8% planned to target them.

But none of this means that undergraduates should **hurl themselves into** postgraduate courses in the belief that a second degree will assure them the job of their dreams. Recruiters will look at you and take into account qualifications and experience and qualifications are not as important as experience and won't **make up for** the lack of it.

Part-time postgraduate courses are the fastest growing sector of higher education, but you might not guess that from the very limited attention they receive. And it is clear **from first-hand accounts** that some students feel they are being taken for granted and treated by universities as second-class citizens in both teaching and facilities. "I attended many lectures **outside business hours** and was sometimes required to use half-closed buildings without canteen and library facilities. Not being taught in an adequate learning environment can easily lead to the feeling that you are a second-rate student receiving a second-rate product."

"This was a stressful time and I didn't have much time or energy for anything else, and it **adversely affected** my relationship and family life. My partner said I was difficult to live with during this time because I was **on a short fuse**."

"I don't have much money and can't **afford a mortgage**. This can feel like I am **putting my life on hold**, especially when I compare my situation with peers who are climbing the career ladder." **Add a baby** and the situation becomes worse. She paid a lot of attention to her son but her adult relationships suffered. Eventually, she decided to **suspend** her studies. So why on earth do they do it?

47 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
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lay, prerequisite, comprehensive, generic, sift, endeavour, dither, brink, ad hoc, hurl

Additional Language Exercises

48 Translate and match the words on the left with their descriptions on the right.

1.	after-dinner, after-hours, after-lunch, after-school, after-work	Nouns referring to one thing that happens as a result of another.	a.
2.	after-care, after-effects, aftertaste, after-smell	Adjectives expressing the idea that the thing referred to by the original noun is the most important part or feature of something.	b.
3.	all-female, all-wood	Adjectives describing something that happens after a particular activity or event, which is specified in the adjective.	c.
4.	all-age, all-weather, all-purpose	Adjectives describing something that is suitable for or includes every type of a particular thing.	d.
5.	all-consuming, all-embracing, all-seeing	Words describing actions or activities that oppose another action or activity.	e.
6.	arch-liar, arch-rogue, arch-rebel	Nouns referring to people who are extreme representatives of whatever the original refers to.	f.

7.	class-based, computer-based, protein-based	Adjectives describing something that consists entirely of the thing referred to by the noun.	g.
8.	home-based, campus-based, school-based	Adjectives describing something as having a large amount of the quality or characteristic described by the original adjective.	h.
9.	housebound, tradition-bound, wheelchair-bound, desk-bound	Adjectives describing something as being outside, beyond, or different from what was described by the original adjective.	i.
10.	paper-bound, cardboard-bound	Adjectives describing something that includes or affects everyone or everything.	j.
11.	age-conscious, cost-conscious, diet-conscious, image-conscious, safety-conscious	Adjectives describing something as being positioned or existing mainly in a particular place, or as being organised from that place.	k.
12.	counterplan, counter-offer, counter-offensive, counter-measures	Adjectives describing someone or something that has performed a particular action, or that has a particular quality, to the greatest extent possible.	l.
13.	cross-border, cross-country	Adjectives describing something or someone as moving or behaving without the restrictions or controls that you might normally expect.	m.
14.	ever-changing, ever-present, ever-available, everlasting	Adjectives describing something which does not have the thing mentioned.	n.
15.	extra-bright, extra-special, extra-small	Adjectives describing someone who considers a particular aspect of their life or situation to be important, often when other people do not seem to notice it or to be interested in it.	o.
16.	extra-curricular, extra-terrestrial	Adjectives indicating the sort of covering for books.	p.
17.	free-thinking, free-moving, free-flowing	Adjectives describing someone or something as being restricted or limited by the thing referred to by the original noun.	q.
18.	crime-free, meat-free, stress-free, smoke-free	Words describing something which occupies or includes the whole of the thing referred to by the original noun.	r.
19.	full-scale, full-grown, full-volume, full-blast, full-force	Adjectives describing something that continuously performs the action mentioned, or that always has the characteristic mentioned.	s.
20.	full-colour, full-size, full-time	Adjectives describing something that moves across the place or area mentioned.	t.

49 Fill in the gaps with words from the previous exercise.

1. The course catered for _____ student audience. 2. Many _____ university programmes have duplicates for computer-based distant education. 3. He went over to his bookshelf and picked out a small, _____ book. 4. For a week he has been training for the _____ run. 5. Tina's career in show business made her extremely _____. 6. Forrest Gump's son was born to be a most beautiful and _____ child. 7. Her _____ passions were pets and plants. 8. The boy was an _____ at school and a most caring son at home. 9. Many students benefit greatly from involvement in _____ activities. 10. Younger pupils are to be under the supervision of their teachers to ensure _____ studies and play at recess. 11. In a few years today's children will be _____ adults in mind and body. 12. Kimonos are very popular with the Japanese as they are both modest and _____. 13. The new _____ textbooks aroused a lot more interest in the subject. 14. The school hired an _____ teaching staff. 15. _____ play centres are valuable for all children. 16. The _____ of elderly patients leaves a great deal to be desired. 17. The students organised an amateur _____ theatre. 18. The _____ students know little about the real world of business. 19. Unless specific _____ are taken, unemployment will continue to rise. 20. The _____ feeling of being behind with work put him on a short fuse.

Unit 3 Education

Part 4 Teaching

Lead-in

50 Go over the humorous quotations below. As many a true word is spoken in jest, extract the bit of truth, if any, and share.

For every person wishing to teach, there are thirty not wanting to be taught.

Anon

Teachers are overworked and underpaid. True, it is an exacting and exhausting business, this damming up the flood of human potentialities.

George B. Leonard

The decent docent doesn't doze:
He teaches standing on his toes.
His student doesn't doze – and does,
And that's what teaching is and was.

David McCord

Show me the man who has enjoyed his schooldays and I will show you a bully and a bore.

Robert Morley

Like so many ageing college people, Pnin had long ceased to notice the existence of students on the campus.

Vladimir Nabokov

I was a modest, good-humoured boy. It is Oxford that has made me insufferable.

Max Beerbohm

51 All of us have been to school. In the aftermath, some may look back to that time with scepticism, others with gratitude. Listen to three interviews by people sharing their memories of their favourite teachers. The third interviewee had two. Note down the bits that made those teachers pedagogues with a capital P.

Mrs Collen

Mr. Steadman-Jones

Mrs Birtwell

Mr Ben Johnson

52 Did you have a best teacher at school? What part did he/she play in your life (if at all)? In what way was he/she special?

53 Now it's about teaching again and you are about to listen to some advice for parents, who are always anxious about their toddler being already too old to start their English. Read the sentences below and, as you listen, jot down the missing information that could fit the gaps.

1. Parents should heed advice from Britain's Tony Buzan.
2. Within a short period the kid can progress to
3. For productive learning the child needs
4. If you want to be successful in teaching a child English sessions should
5. Songs practice
6. To avoid children becoming bored and uninterested you should
7. Puppets afford to invent
8. can all become part of your child's English experience.
9. Children who have a rich experience in their first language

54 Refer to the tapescript at the end of the book and make a synopsis of the text in about 10-15 sentences. Then imagine that one day you find yourself on a call. The hosting family have a three-year-old child whom they are teaching some English. They are enthused about their experience, but, being lay people in TEFL⁵, get it wrong. They want to ask you for your opinion, which will be much appreciated, but you must be unobtrusive and tactful in giving it. Now, how will you respond if the mother says the following:

... Sometimes we think that our child should follow in your steps and take an EFL degree. English is so important nowadays. But we aren't sitting idle, you know. Now and then we learn words together. He/she can already ask "When is the next train to Liverpool?" Can answer questions like "How old are you?". I usually ask him/her "What is the English for so-and-so?" and he will go like "a cup of coffee" or "whiskey and soda". So, we have made some progress already!

Reading

55 The teaching profession is as rewarding as any other occupation if you enjoy doing it, you learn and grow, are ambitious, believe in yourself and identify your purpose and objectives. Read the text below. Find contradictions to what I have just said and explain the discrepancy.

Teaching English as a Foreign Language

Teaching English as a Foreign Language, or Tefl (also known as English language teaching, or ELT), has always been a **good bet** for graduates who happen to have English as their mother tongue and want to travel, learn another language and put off doing a "proper" job for a couple of years. Yet, on their return to Blighty, is the line about "two years' teaching in Malaga" on

their CV actually interpreted by potential employers as: "dossing on a beach while drinking San Miguel and taking it easy"?

And if you do **find your heart is in** teaching English, is it ever possible to **make a go of** it, settle down and earn decent money, or will you be condemned to living the life of the **eternal rootless student**? "If you're prepared to go from Sri Lanka to Spain, you can **make a go of it**. If you come back and go to Brighton and teach for £8.50 per hour, you'd **be better off** making cappuccinos," says Melanie Butler, managing editor of the trade paper EL Gazette. "It's an industry which 70% of people should leave after a year: they've got what they can out of it."

"There's no obvious **career ladder**," says the director of a recruitment agency. "The **drop-out rate** is pretty high because the money's not good. People usually come back to get a 'proper' job, and by that I mean proper money. You can expect to earn between £500-£600 a month in a language school in Poland. In Italy, the salary would be similar, but the cost of living far higher. People who have taught English abroad are often bad at selling their skills on their return to the UK."

The Press & PR Officer Marcella McEvoy found that her experience teaching English in Prague helps her in all areas of her work. "It taught me tenacity," she explains. "As a Tefl teacher, there are many moments of humiliation. You learn to develop a very **thick skin**."

Ms McEvoy believes that determination to make the lessons a success meant that she developed creative skills, which she now exercises when devising campaigns for Scope such as Mother, Bump and Baby Month.

Having to constantly **dream up** entertaining lessons is something that any ex-Tefl teacher will remember with either affection or horror. With most English language teaching done in private language schools, if your

⁵ teaching English as a foreign language

classrooms start to empty, you can only **take it personally**. The ability to **wing it** helps, and many people **have the knack of** being able to **turn up** to a lesson with nothing but a handful of Cuisenaire rods - variously coloured wooden sticks used as a teaching aid - in their pocket and a few jokes, games or songs **up their sleeves** as preparation.

Stoical, inventive and daring, they can **pull off a performance**, which would make the likes of Eddie Izzard or Marcel Marceau **green with envy**. But some people have **less than** pleasant memories:

"It was the constant stress; standing up in front of the class and worrying about it all **falling apart**." Ms Valentine is now development manager at the University for Industry in Sheffield, where she is nevertheless still involved in education: she's responsible for national learning centres.

At International House in London, Roger Hunt is director of teacher training and has been drawing on white boards and chopping up bits of paper for quite a while. Proving that you can make a career out of ELT, and a successful one **at that**, Mr Hunt originally went to an affiliated International House school in Alexandria for three months in 1980 and ended up staying for four years. He's worked in Madrid and Budapest, has written books and travels widely.

"I think some people think it's a young person's job," Mr Hunt says. "But now we get a lot of people applying for our courses who are middle-aged and successful and decided they want to see the world and teach English." And it's something you can always **go back to**. And if you do **get the bug**, you can get ahead in ELT and not just **keep the wolf from the door**.

Exercises

56 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
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exacting, dam up, docent, insufferable, toddler, discrepancy, tenacity, humiliation, dream up, wing it, knack, pull off, affiliate, bug, get ahead, impart

57 Explain the meaning of the following idioms and then explain the context where they are used.

A good bet, make a go of something, wing it, up one's sleeve, have a knack for sth., green with envy, get the bug, keep the wolf from the door

58 Translate the sentences below incorporating the vocabulary from the previous exercise.

1. У нього є особлива здатність утнути щось недоречно. 2. Ви спрямували їх та привернули інше ставлення до навчання... Як вам це вдалося? 3. Університет вступив до Альянсу. 4. Я бачу велику невідповідність між тим, що каже Маргарет і ви. 5. На початку все йшло шкереберть і я була і відчаї, аж поки моя наполегливість не відплатилася. 6. Хто ж придумує сюжети для цих мильних опер? 7. Щоб в ні в якому разі не стримувати розвиток дитини, батьки купляли дитині яскраві іграшки, настільні ігри та видумували всілякі розвиваючі види діяльності. 8. Вчитель сказав батькові учня: "Лу буває просто нестерпним і часто зриває уроки". 9. Добитися успіху можна в будь-якій галузі, якщо ти не перестаєш вчитися і робиш більше, а ніж від тебе очікують. 10. М'які меблі та дзюркотання води надавали атмосфери комфорту. 11. Робота над кандидатською дисертацією важка, виснажлива, але вона надихає. 12. Дитячі ясла розташовувалися в декількох приміщеннях і нараховували п'ятнадцять малюків.

Talking and Writing

59 Which of the attitudes, practices and experiences are similar and dissimilar to those which Ukrainian teachers come across in their careers?

- Viewing teaching as "dossing on a beach while drinking San Miguel and taking it easy";
- living the life of the eternal rootless student;
- teaching being the "industry which 70% of people should leave after a year: they've got what they can out of it".
- "There's no obvious career ladder."
- "The drop-out rate is pretty high because the money's not good."
- "As a TEFL teacher, there are many moments of humiliation. You learn to develop a very thick skin."
- Determination to make the lessons a success develops creative skills, which can come handy when you take up other creative projects or jobs.
- Having to constantly dream up entertaining lessons is something that any ex-Tefl teacher will remember with either affection or horror.
- "It is the constant stress; standing up in front of the class and worrying about it all falling apart."
- You can make a career out of ELT, and a successful one at that.
- Teaching is something you can always go back to.

60 Some countries have launched programmes where native speakers are invited to be language teachers' assistants (LAs) in the classroom. The teacher and the LA team-teach and each contributes to effective studies. Can such a facility give a boost to language learning in Ukraine? Let's discuss the pros and cons before any proposal is made. Consider the possible benefits:

- exposure to the right accent;
- motivated learning - taking the language seriously - as a practical tool of coming to terms with a person from another culture;
- picking up live and contemporary language;
- learning the social language, which can be overlooked in the thematic teaching plan;
- learning the cultural component naturally;
- pooling the host teacher's methodology and native speaker's resources;
- giving the local teacher convenient on-sight language brush-up;
- creating a better vision of ELT;

Consider the possibility of the bottlenecks:

- incompatibility of the teacher's and assistant's approaches;
- inappropriateness of the assistant's methods with regard to large classes;
- the LA might supersede the teacher;
- there might not be an idea which way the two should co-operate,
- no goals and targets may be put before the LA and the whole activity may go chaotic, unstructured, unsystematic and, thus, unproductive;
- the schools may be understaffed and depart from the principle of team-teaching and appoint the LA to independent teaching, which will ruin the idea;
- the LAs may lack motivation and have no commitments in this temporary employment;
- the schools may not bear the costs.

61 Now that English is becoming a rootless language and the object is to let the students master "practical English", should native speakers in EFL teaching be sought? Provide arguments as to why "practical" English should rather be thought of as lowbrow, clipped and unambitious. Consider different points from varied perspectives. The tips below do not reduce the discussion, but give you hints on the circumstances:

- The global language must be provided with global standards;
- Native speakers have worked out the most elegant ways of rendering ideas;
- Language must be given a holistic approach: it should be studied together with its cultural component, ingrained in the language, naturally blended in native speech;
- Language is an open, balanced and developing system; its current state is best presented by native speakers;
- Language is most heavily in use and flux in the native country(ies), where standards are established;

62 Read the supplementary article below and work out a report, based on the previous discussions and this text, on whether the practice of using LAs can/should be picked up for schools in this country.

Sink or swim

Guardian Weekly, October 25, 2001

Hong Kong's education ministry this month announced a new drive to improve English language teaching in schools. An important part of this "native English teacher" initiative will be to recruit extra language assistants (LA) - native speakers of English without teaching qualifications, who provide conversation and classroom support in schools.

Hong Kong is not alone. Around the world education ministries are seeking to recruit more LAs. And the reasons seem clear. LAs offer many learners their first encounter with a native-speaker of English; they serve as in-class "cultural ambassadors" for their country of origin; and they can support full-time staff.

But as demand for LAs increases, so too has concern that their role can be abused. The drive to introduce English to younger learners has exposed severe teacher shortages in many countries, and there is growing evidence that host schools are requiring LAs to work as class teachers without proper training or preparation.

Every year Britain sends 2,000 undergraduates and recent graduates on one-year LA placements to 21 countries. The LAs, mostly modern language students, gain from living in a country where their target language is spoken.

While the overall role of the assistant in most countries is to team-teach with an experienced teacher, this role is undergoing subtle change. "This is an opportunity to pool skills and resources, but both parties need to be absolutely clear what their roles in class are," she said.

The demand for extra LAs has been strongest from France, where the government is committed to providing foreign language classes to all nine-year-olds from the start of this academic year. Research has revealed that LAs are commonly asked to teach whole primary school classes without the support of full-time teachers.

Education officials responsible for the scheme in France admit that LAs and schools do not receive adequate ongoing support and training from education authorities during their placements. So far less than half the posts have so far been filled. The government has suggested using fluent, non-native speakers who have lived in an English-speaking country as an alternative, but experts in education reject this.

"Children are more encouraged to learn from contact with native speakers," they say. "Our children need someone with a good accent."

Ms Thiery, a full-time teacher, admits she is dependent on LAs having a natural gift for imparting their language and culture to learners, because the training and preparation they receive is generally inadequate.

The central bureau recommends LAs enroll on short preparation courses run by their universities in Britain. But school educationalists point out the EFL-style teaching skills these courses offer are inappropriate for the large, monolingual classes of young learners that LAs face.

A couple of days of methodology and teaching tips on such topics as games, speaking tasks or songs in the classroom do not **go far enough** to cover the diversity of LAs' needs. The LA's role is not to innovate, and they can be seen as a threat by full-time teachers or disruptive if they try to impose their own methods.

While it is no longer unusual for local teachers to conduct a five-minute warm-up at the beginning of a lesson or for classes to do game activities - techniques adopted from ALTs - local teachers still have problems with the team-teaching techniques developed to integrate ALTs into classrooms.

"We cannot say that team-teaching is working well. Both full-time teachers and ALTs say they don't have sufficient time to prepare for lessons or review them afterwards. The uneasiness that some teachers feel about sharing lessons also remains to some extent."

In spite of these problems a recent survey showed ALTs remain very popular with students. Mr Hirata, a Japanese EFL teacher, thinks native-speakers can be too highly valued. "I believe English is becoming 'rootless', and if the programme's aim is to let students master practical English, native speakers do not necessarily have to be the model," he said.

However, the demand for native-speakers shows no sign of diminishing, and agencies that place LAs and host countries must do more to support them. "If you drop a 19-year-old American into a school in Cairo, Egypt, and just expect him to sink or swim, he'll sink," says Ms Richardson. "That's why continuing support is vital."

Role-play

63 Let's imagine a situation where you've been involved in the admissions⁶. You conduct the interviews and talk to the applicants willing to do the university TEFL course. Reasonably, you ask difficult questions to find out if the youngsters are mature in their determination and realize the pros and cons of the profession. The applicants handle the questions to the best of their ability. Act out a mock interview with your desk-mate.

64 Let's assume that you know about an organization which runs a programme of hiring language teacher assistants from Anglo-phone countries. You approach your head-teacher with a request to get in touch with that company to be affiliated with the programme. The head-teacher has a lot of questions and doubts regarding this issue. Now you only rely on your communication and negotiating skills to convince your boss.

⁶ приймальна комісія

Unit 4 Character and Personality

Part 1 Male & Female

Lead-in

1 Read this introduction to the new topic and answer the question that follows.

What's in your pockets right now? I'll tell you what's in mine. Some small change, a clean hankie, door keys, a season and an asthma inhaler. How revealing. From the contents of my pockets, you, the pop psychologist, have ascertained that I suffer from asthma, use public transport and have a front door. It really is astounding what you can find out about somebody from their belongings.

Andrew Collins, *Observer*, July 4, 1999

Question: Do you think these knick-knacks tell us anything in earnest?

2 In the back pages of *Vanity Fair*¹ each month, readers find *The Proust Questionnaire*, a series of questions posed to famous subjects about their lives, thoughts, values and experience. This questionnaire has lasted for more than a hundred years and in its early time it was considered a great amusement and party game. Do an interview with your friend to find out how much more these questions can tell you about those who you already know (and know each other's basic possessions).

What is your greatest fear?
What is your idea of perfect happiness?
What do you consider your greatest achievement?
What is your most marked characteristic?
What is your greatest extravagance?
What is your favourite journey?
On what occasion do you lie?
What do you dislike most about your appearance?
Which words or phrases do you most overuse?
What is your greatest regret?

When and where were you happiest?
What is your most treasured possession?
What is your present state of mind?
What is it you most dislike?
What is the trait you most deplore in yourself?
What is the trait you most deplore in others?

If you could change one thing about your family, what would it be?

Where would you like to live?
What natural gift would you most like to possess?
What is your favourite occupation?
What to your mind would be the greatest of misfortunes?
What do you regard as the lowest depth of misery?
What quality do you most admire in a man?
What quality do you most admire in a woman?
What do you most value in your friends?
Who is your favourite hero of fiction or cinematography?
Who are your favourite heroines of fiction or cinematography?
Which living person do you most admire?
Which living person do you most despise?
What historical figure do you most identify with?
Who are your heroes in real life?

If you were to die and come back as a person or thing, what do you think it would be?
What is your motto?

3 Listen to an abridged review of a book, a story of Albert Einstein's early life. As you listen the first time, take notes of Einstein's personal traits that are new to you. Report them to the class. When you listen the second time, extract the information about Mileva Maric, his first wife, and then give her a thumbnail portrayal.

¹ **Vanity Fair Magazine**, magazine commenting on the American scene today, focuses on literature, art, fashion, politics and the unusual personality, and is a magazine devoted to readers who are interested in contemporary society and culture.

Reading

4 Below is a newspaper article from the Guardian. The author muses over what we know and what we want to have in man. Study the language of the article for further exercises and discussions of masculinity.

The elusive Mr Right

Dave Hill
Guardian, November 17, 2001



A while ago, a researcher working for an advertising agency came to visit me. His client had a problem, summarised in a simple diagram. A square of paper was divided into quadrants. In the first was written "Traditional Man", for which you read *masterful, silent, strong*. The second box said "New Man". You know him: *sensitive, nurturing, caring*. A third box was marked "New Lad": *the lark-about, the iconoclast, the rogue*. Three familiar archetypes, each a distinguished servant of British advertising industry who, when skilfully associated with the things men tend to buy, has helped to push those products into your homes.

But now there is a problem. As the researcher explained, it is that all these shorthand male identities have become such clichés, such caricatures, such jokes that they have only brought the companies debts. And you can see what he means. You are only amused now by one memorable advert with 'Traditional Man, the cold-eyed, rock-jawed tamer of nail-painted women who praise Denim aftershave, "for men who *don't have to try too hard*". At the same time 1980s New Men have become ridiculed as wimps. And even the relaxed, lager-swigging scallywags who represented New Lad are looking tired, as if suspecting that for "lad" the world now just reads "loser" or even "lout".

This brings us on to quadrant number four. On the researcher's diagram, this was assigned to a character called "Ideal Man" and to him was attached an urgent question mark. Who exactly is he, the researcher enquired? What are his passions, his perspective on the world? What qualities does he possess that other guys relate to, even aspire to? Where is Ideal Man to be found?

Good question, and one being asked not only by confused creatives in Soho advertising agencies. The difficulty with defining a plausible male ideal is a revealing symptom of much deeper difficulties that western societies have lately been having with men, masculinity and what we think they ought to mean.

The search of Ideal Man is continuing against the backdrop of the great debate about the moral, mental and physical condition of men and boys. It is a debate with a long history - as long, perhaps, as the history of the species - but the most recent male incarnations came in the wake of two great post-war shifts in the way we live today: the ongoing emancipation of women, and the related restructuring of the world of work. The implications of these changes for both sexes and their children preoccupy many people now and, as always when gender relations slip into instability, anxiety is everywhere. Acres and hours of media space are devoted to the pressures and dilemmas of being a modern woman, especially the sort of middle-class, having-it-all professional woman.

And, more recently, similar media interest was directed at men. But that is where perceptions of the destinies of the sexes start to differ. How far it is true that "the future is female" may be questionable indeed, but for some women, at least, it clearly looks that way. For men, though, the great tomorrow is more usually perceived as far less rosy, its shape and possibilities less clear. The notion that men's roles have changed in some fundamental way has become almost universal, but in the place of optimism has come talk of crisis and of fear. What sort of human do we want a man to be? What sort of human is he capable of being? And if, in some way, men can no longer be men the way men used to be, how dire might the consequences be?

In part, the standard male role models in ads have declined. This goes for female consumers as well as male. However, the top upbeat models of womanhood remain decisively more credible than any parallel celebration of manhood. Presumably that's why that sturdy-but-sweet Scottish lassie in a workout kit went to explain that her deodorant is "strong, like a woman". Presumably, too, that is why it is so hard not to scoff at that Mr Perfect who leads campaigns for Gillette.

This is not to say that young, mainstream male consumers cannot be reached through the same interests and attitudes as before: football, fast cars, acting like idiots with their mates and all the rest of it. But you can no longer approach them by means of some credible male figure representing everything those young men would dearly love to be. He just wouldn't be taken seriously. You can still appeal to blokes, but not by giving them a paradigm for blokeness. Trying to find an Ideal Man these days is like searching for fool's gold.

The extent to which advertising reflects the spirit of the times is often overstated: in truth, it reflects reality only at the points where it concerns shopping. But in our case, what goes for advertising really seems to go for wider society as well. Can it be merely a coincidence that some of the recent ads focus on gender disorder where a Man's World is no longer the way it was, a world in which the rules of gender relations are bent and broken as often as they are observed: pretty women might turn out to be lesbians or transvestite construction workers, men fuss over other men like old mother hens and podgy characters mess in the kitchen wearing the little lady's apron.

The Ideal Man is not only conspicuous by his absence from adverts - at times, the whole of popular culture seems to have given up on him. In recent situation comedies, for example, we've found most of the women to be witty, wise or at least interestingly imperfect, while all the men have been: dim and useless; mad and useless; vain, snobbish and useless; lost, drunk and useless; useless except for One Thing; emotionally useless; vacant or all at sea and useless; gormless, slothful, delinquent, quiescent, inert, catatonic, credulous and useless. Of course, the uselessness of men, especially without wily wives to keep them in line, has its history: The comedy "Men Behaving Badly" seems to have made explicit a truth, that the comedy of gender relations simply cannot accommodate the notion of a man who is not a five-star fool.

We find other variations on the same themes of haplessness, hopelessness and caricature. Sly Stallone and Arnie Schwarzenegger came to fame as iron-bodied action heroes, but even their admirers have long since perceived them as camp jokes. Some of the biggest boys act like cranks. Some parade the spectacle of not giving a damn, but behind the posturing all that remains is a braggart and a boor.

What explains the popularity of icons and archetypes who symbolise a manhood that is ridiculous, reactionary or depressing? Why are more preferable types of maleness described as fake, unachievable or both? For the "sex war" school of feminism the answer is easy: art is reflecting life in that all-men-are-bastards truth. For the "men's rights" lobby and other red-misted nostalgists, it's simply that those nasty "femi-nazis" have convinced a credulous world that even good guys are bad to the bone. But even if the story were so straightforward, it would not explain why men as well as women consume and so often enjoy these unflattering cultural constructions, why men take part in sustaining the perception that they have become the dead loss sex.

Exercises

5 The text contains quite a few words whose pronunciation could pose difficulty. Transcribe the following words to avoid possible mispronunciation and miscommunication in future.

nurturing, iconoclast, rogue, archetypes, caricatures, scallywags, plausible, paradigm, slothful, quiescent, catatonic, belligerently, misanthropic

6 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
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wimp, lout, lark-about, rogue, archetype, caricature, scallywag, plausible, incarnation, upbeat, sturdy, lassie, mainstream, paradigm, slothful, inert, credulous, wily, sly, boor, icon

7 The text contains a number of compound adjectives. Explain the meaning of those below:

cold-eyed, rock-jawed, lager-swigging, middle-class, having-it-all, well-intentioned, mainstream, five-star, iron-bodied, red-misted, straightforward

8 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

e.g. “shorthand male identities” – The researcher explained that all those shorthand male identities have become clichés, caricatures and jokes.

1. shorthand	into instability	a.	1. gender	jokes	a.
2. perspective	rosy	b.	2. keep them	disorder	b.
3. come in	professional woman	c.	3. made	fool	c.
4. slip	the wake of	d.	4. accommodate	the notion	d.
5. acres	of media space	e.	5. five-star	of icons	e.
6. having-it-all	this backdrop	f.	6. popularity	explicit	f.
7. far less	male identities	g.	7. camp	in line	g.
8. against	on the world	h.			

9 Now let's clarify some points regarding the text above.

- How did the researcher explain his problem?
- Why did the use of those male archetypes in advertising not necessarily bring companies profits?
- How is the New Lad perceived nowadays?
- What was it that the researcher wanted to know about Ideal Man?
- What is the situation like with "men, masculinity and what we think they ought to mean" nowadays?
- What were the two shifts in the social order that produced the two latest varieties of male image?
- How did the mentioned changes affect gender relations?
- What kind of a situation have modern women found themselves in?
- What perspectives for future gender order are there for men and women?
- How are young men reached by advertising nowadays?
- How do you understand the sentence "Trying to find an Ideal Man these days is like searching for fool's gold"?
- Does advertising catch the mood of the times and reflect life?
- Why is it claimed that the whole of popular culture seems to have given up on Ideal Man?
- What are Sylvester Stallone and Arnold Schwarzenegger criticised for?
- How are more balanced types of men being described?
- What is the last question asked in the text?

Talking and Writing

10 Above is some scorching criticism of present standards of masculinity. Answer the questions below to find out if things are universally so bad?

- Can you see the same evolution of man's image in domestically made films?
- What male archetypes do national TV and advertising propose?
- The author of the text refers to a number of male TV and advertising incarnations in rather abusive terms (wimps, scallywags, losers, louts, etc.). Do you find similar portrayals on our television?
- Have recent calamities and war re-established the men's role in the Ukrainian society in any part?*
- Are there examples of “men fussing over other men like old mother hens and podgy characters in the kitchen wearing the little lady's apron”?

- F. What is the position with "men, masculinity and what we think they ought to mean" in our country?
G. To what extent is our television male chauvinistic or militant feminist?

11 Consolidate the class discussion in a written review of Ukrainian commercial advertising and TV programmes in the part of prevailing male role models and their impact on gender self-awareness and relations.

12 Reversely, Is there a credible female Ideal that young girls and women aspire to, giving them a paradigm for femininity? Again, is trying to find an Ideal Woman on the TV screen these days equally like searching for fool's gold? Develop the topic into a home-written argumentative essay.

Role-play

13 Imagine that you work for an advertising agency. You have an important customer who would like to enter the domestic market with car-parts, batteries and some road machinery. The project will undoubtedly call for a credible male role model to associate with the products and reach the potential consumer. Now, you are faced with the same creditability dilemma. However, you feel that it can work out either way: it can be Traditional Man, New Lad, New Man, a totally new figure or a woman.

At the same time, your boss is more demanding and has not approved either of your projects so far. He/she seems to have some criticism for each of your ideas.

Act out a mock dialogue in pairs, attempting to find common ground and make extensive use of the language of the text above.

Sample start: **Boss:** So, what's the position with the advertising campaign for those batteries, car-parts and road machinery? We must hurry with that. The customer phoned me in the morning and he hurries us. Do you have the idea?

You: Yes, we will associate the products with a credible male figure, this strong guy, who knows what he is doing: the "Traditional Man", you know ...

Boss: You must be ridiculing me! ...

14 Let's assume that you are about to start a job. You have a choice of five opportunities with similar terms and conditions of employment. The only difference is the Chief Executives. There is one masterful, silent, strong, cold-eyed, rock-jawed tamer. Another one seems to be either a lark-about or rogue. Still another seems to be a sensitive and caring podgy character. The fourth seems more balanced, but must be fraudulent or unreal or both. The fifth boss is a woman: sturdy but sweet, having it all, professional, one of that Scottish-lassie-in-workout-kit type.

Discuss the alternatives and receive some advice from your friend. Define your preferences and interests, find out all the pros and cons in paired conversations, then report about your decision to the class giving reasons.

Additional Reading and Discussions

15 This is the second part of the same article. Study the language of the text for further exercises and discussions.

Perhaps the real reason lies in a growing recognition that the **old narratives of man as master always were as much about impossible dreams as desirable realities, ideals that either could never be attained or turned out to extract too high a price.** Men today may see as clearly as women that Traditional Man was an ideological cutout with a multitude of less heroic flip sides. Behind the oaken patriarch often lurked the wife-beater; behind the charming dangler after women, the sexually obsessive lady-killer; behind the warrior, the tortured soul whose memories of cruelty wouldn't let him be. Traditional Man could not survive being revealed as simply human, with all the human weaknesses.

No wonder New Lad prospered in the wake of his downfall. At his best, the New Lad made mock of Traditional Man, destroying his pretensions, exposing his pomposities to the public gaze. At his worst, though, **he simply put on irony as a fig leaf behind which it is bloke business as usual, the boring, killjoy business of taking responsibility for the well-being of others and putting their needs first.**

What became of New Man? Of all the worn-out archetypes, he is the one who is now most roundly despised. And if New Man was meant to be the antidote to the failings of Traditional Man, how come he is never depicted as somebody people of either sex respect, admire or desire? Yes, yes, I know: the cynicism of women on this score frequently arises from hard experience. Those who find their lives messed up by men who don't speak to them, don't listen to them, don't seem to care about the children and never see domestic dirt may need a great deal of convincing that men can be any different. Yet it's worth considering a revealing paradox. On the one hand, it has long passed into common knowledge that **New Man was not just a fraud but impossibility. The very idea of man possessing so-called "feminine" qualities and having any instinctive appeal to women (or, for that matter, to be accepted by other men) is often vigorously resisted.** On the other hand, there is plenty of evidence to suggest that men and women are trying to work out more democratic ways of coexisting in their domestic, social and working worlds.

It is as if, in truth, we really do know who Ideal Man might be, but the cult of true manhood, of a pure masculinity free from "feminine" contamination, is so sacred in our culture that we just cannot quite bring ourselves to embrace him openly.

... **Just because someone is skilful with an oven doesn't mean the guy is not a guy.** This kind of uncommon but alluring modern male figures inspire curiosity, mixed feelings and all tell us a good deal about the way masculinity works. **They indicate that masculinity is an exacting and unending job of "gender work". Men labour to perfect the ways of presenting their male social self from their boyhoods.** They often police themselves and each other remorselessly, to conform to whatever version of the masculinity script is in operation. (Don't be a faggot! Don't be a wimp! Don't be a big girl's blouse²!)

Men, on the whole, continue to enjoy privileges at the expense of women simply by virtue of being born male. But the maintenance of those privileges takes a price from men as well. It is the price of failure and the fear of failure to conform to whatever formulation of approved masculinity operates in the social circles to which a man belongs, however unattainable, however undesirable, however bloody daft and self-destructive it may be. The ideals of manhood have always been immovability and a straitjacket, solidarity and pleasure. Those of "femininity" have always been for women, in a comparable, though different, way. **The difference for men is that even those who wish to shed the straitjacket know that doing so will guarantee them no applause.**

Now what? The inability of advertising industry to define a new Ideal Man seems to illustrate the ambivalence surrounding men and what they are for. All the existing models appear discredited and dated. Yet there is no obvious new contender to fill the vacant space. This is often said to constitute a crisis. But if so, it is ultimately a crisis only inside our own heads. Maybe the best way to respond to the elusiveness of Ideal Man is to recognise, from all his earlier incarnations, that he has only ever been a myth, a myth born of the fallacy that men are men, and they are the opposite of women. This is not to defame manhood's customs and practices right across the board, for they include qualities that are valuable and precious: courage and determination, humour and self-deprecation, independence, fortitude and nerve. But these are also qualities women, too, possess and have battled, with some success, to have duly recognised (**such recognition is more readily given if women are perceived as keeping their "femininity" intact**).

Parallel progress, though, has been much slower with regard to men. That is partly because men themselves have often seen that they may lose more than they gain from any realignment in the gender order. The sassy old maxim has it that the trick for a woman to hang on to her man is to be a nurse in the nursery, a cook in the kitchen and a whore in the bedroom. If we believed that men could clinch the same combination, then both sexes might find themselves a little further down the road to liberation. Now, there's a concept worth selling. Anyone want to buy?

² Weak, cowardly or oversensitive man.

16 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
---	------	------------	---

flip side, lurk, pretension, pomposity, antidote, exacting, labour, ambivalence, fortitude, nerve

17 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

1. ideological	gaze	a.	1. destroy	no applause	a.
2. less heroic	business	b.	2. expose	common knowledge	b.
3. oaken	masculinity	c.	3. mess up	pomposities	c.
4. charming	feelings	d.	4. pass into	lives	d.
5. sexual obsessive	archetypes	e.	5. present	"femininity" intact	e.
6. public	flip sides	f.	6. police	pretensions	f.
7. bloke	contender	g.	7. enjoy	ambivalence	g.
8. worn-out	job	h.	8. take	manhood's customs	h.
9. true	manhood	i.	9. guarantee	the male social self	i.
10. pure	dangler after women	j.	10. shed	themselves	j.
11. mixed	lady-killer	k.	11. illustrate	a price	k.
12. exacting	patriarch	l.	12. defame	privileges	l.
13. obvious	cut-out	m.	13. keep	the straitjacket	m.

18 The text contains words and phrases highlighted in bold type. Paraphrase the abstracts to aid your understanding of them and share your attitude to the ideas.

19 Work out two lists of personal traits that you: (1) expect and most welcome in a man and (2) the qualities that you dislike in a man. Then, comment on your lists: (a) explain the importance of each item you have put on the list and (b) what attitudes and behaviour those should suggest. Use both parts of the text for reference. Finalise the discussion with a home-written argumentative composition, which will contribute to the society's awareness of the long-sought concept of masculinity.

Translation Practice

20 Below is an excerpt from the magazine "Current". Translate the introduction and quizzes into Ukrainian.

From "Current", September-October, 2001, www.link2english.com

Earlier this year, Bridget Jones's Diary took cinemas across Great Britain by storm. The movie stars Renee Zellweger as Bridget Jones, a slightly podgy publishing assistant who keeps a diary of her ailing love life. She ends up going out with her dashing yet fickle boss. Not surprisingly, there are complications galore as Bridget also keeps bumping into handsome mummy boy Mark Darcy. The movie is an adaptation of a hugely popular novel by Helen Fielding that was originally a newspaper column. Part of the book and film's success comes from people recognising themselves in the characters and, in particular, what they are like in relationships. So what are you like? Do the quiz and find out!

See the next page.

Girls!
Are you a Bridget Jones?

- 1. If you kept a diary, what would it contain?**
 - a) My deepest worries and dreams.
 - b) A description of the day's events.
 - c) My personal engagements.
- 2. What sort of boy do you go for?**
 - a) A good-looking rogue.
 - b) Someone friendly and loyal.
 - c) One I can finish with when I want.
- 3. How do you behave around boys you like?**
 - a) I flirt but always put my foot in it.
 - b) I am friendly and open but watch I don't blab!
 - c) I am loud and scare them off.
- 4. What is your body image?**
 - a) I would like to lose weight.
 - b) I'm not perfect but am happy.
 - c) I'm really good-looking!
- 5. Do you fear being single?**
 - a) It's my biggest nightmare.
 - b) Better to be single than with the wrong person.
 - c) No! I don't need anyone.

Boys!
Are you a Mark Darcy or a Daniel Cleaver?

- 1. What are you like with girls?**
 - a) I love them and leave them.
 - b) I am shy but usually get the one I want.
 - c) I am too shy to do anything.
- 2. How would you react if your mum knitted you a horrible jumper?**
 - a) Give it straight back.
 - b) Wear it one day, then hide it forever.
 - c) Wear it whenever she tells me to.
- 3. Have you ever two-timed a girl?**
 - a) Of course.
 - b) No, but relationships are never easy.
 - c) Never.
- 4. How do girls see you?**
 - a) Lots of girls like me.
 - b) I think some girls like me.
 - c) I don't know if anyone likes me.
- 5. Are you afraid of commitments?**
 - a) I don't know the meaning of the word!
 - b) Not if it's the right person.
 - c) Not if I were given the chance.

Analysis:

Girls	Boys
<p>Mainly "As". You are Bridget Jones! You have a surface confidence that can be easily knocked. You often let your passions run away with you, and go for the wrong guy who ends up breaking your heart.</p>	<p>Mainly "As". You heartbreaker! Like Daniel Cleaver, you like girls, and they obviously like you. But when it comes to going out with just one girl, you can't make your mind up and soon leave. But beware, if you upset too many girls, it might just backfire and you'll end up with no one.</p>
<p>Mainly "Bs". You have more confidence than Bridget Jones and know that being single isn't the end of the world. You know looks aren't everything in a boy, and that loyalty counts.</p>	<p>Mainly "Bs". Mark Darcy! You are initially quite shy with girls you like, but you know that when it feels right, you can make your feelings known and risk rejection.</p>
<p>Mainly "Cs". Ooh! You are Miss Icicle, you are as hard as nails. You don't let boys get close, and you are normally the one who ends the relationship. Deep down you do want love, but maybe you don't believe anyone can accept you for who you are. Try and let your feelings show, you won't get hurt every time!</p>	<p>Mainly "Cs". Poor sweetheart! You have had crushes on girls but have never really known what to do about them. You are too shy for your own good, and you let the Daniel Cleavers of the world trample over you. Start believing in yourself.</p>

Unit 4 Man and his Character

Part 2 Personality

Lead-in

We often judge people by their handwriting. It's been reported that many teachers systematically give better marks to students whose handwriting is neat and legible. When our friends write to us we judge their handwriting in the same way as we judge the way they dress. But should we be doing so?

21 Can you match the following samples of handwriting with the thumbnail descriptions? When you are through, say why you think there is a link between the two.

1 *the lazy dog*

2 *the lazy dog*

3 *the lazy dog*

4 *the lazy dog*

A. Highly artistic, hyper-active, generous and cheerful bohemian

B. Colourless, quiet, agreeable and dependable student

C. Immature, self-assertive, extravagant, unstable student

D. Forceful, active, efficient businessman, but cautious and exact.

Kate Loewenthal, New Society.

22 Rummage in your papers to find a paragraph of somebody's handwriting for analysis. Go over the evaluation criteria below and match the characteristics. Do not draw definite conclusions. A professional graphologist would never do a partial analysis like this! Just make suggestions and give reasons for your argumentation in the course of class discussion.

Size	The size of person's handwriting symbolises the person's assessment of him or herself. The average or "normal" size of a small letter is 3 mm. Larger letters may indicate such positive characteristics as seriousness, pride in one's work and generosity, or they may indicate negative characteristics such as arrogance, conceit and boastfulness. The positive aspects of a small script are devotion, modesty and tolerance. Alternatively it can mean shyness, lack of self-confidence, faint-heartedness.
Slant	Writing that slants to the right shows an extroverted and outward going personality, which, in its positive aspects, is active, friendly and sympathetic but might also be restless, hasty or even hysterical. An upright script indicates a self-sufficient and reserved nature; the head rules the heart, occasionally to such an extent that the writer may be accused of rigidity and coldness. A left-sloping script with an angle of less than 85 degrees can be interpreted to mean self-control. When the slope is less than 60 degrees, it can mean shyness, withdrawal or fear of the future.
Width and narrowness	In normal writing the distance between the downstrokes of small letters is equal to the height. Wide writing indicates a warm and vivacious person, whereas narrow writing shows timidity and perhaps inhibition in personal relationships.
Connectedness	When four or more letters are written with one stroke the writing is considered to be connected. Breaks for dotting "i"s and crossing "t"s do not count. It generally means a co-operative nature, but can mean over-adaptability and a tendency to follow the crowd. In disconnected script, less than four letters are written with one stroke of the pen. It tends to mean an intuitive, self-reliant and individualistic personality. The negative aspects of such characteristics are egocentricity, inconsistency or loneliness.
Regularity and irregularity	Regularity, both of size and slant, can be interpreted as resistance and moderation, but may simply be a sign of dullness, coldness and indifference. The positive aspects of irregularity are impulsiveness, warmth and creativity. Its negative aspects are moodiness, irritability and capriciousness.

Direction of lines	If writing on unlined paper, does your writing slope upwards? This may mean you are an ambitious and optimistic person, or alternatively that you often lose your temper or are rather frivolous. If your writing slopes downwards over the page it indicates a pessimistic and over-sensitive nature. But take heart! The direction of the lines is one of the least permanent aspects of our writing and probably only reveals a passing mood.
Loops	Full round loops in the upper zone of the writing ("f"s, "l"s, etc.) mean imagination and colourful speech. An absence of loops indicates an analytical mind and strong moral tendencies. Loops in the lower zone tend to indicate erotic fantasies and behaviour, sensuousness, materialism and country interests. Small loops – or no loops at all – show a business mind and realism, but sometimes also pessimism and an obsession with money.
Signatures	Signatures are significant in as much as they differ in size from the rest of the text. A much larger signature shows a person who has an over-blown opinion of him or herself. A much smaller signature indicates a shy and retiring personality. Differences of size, angle and width between the Christian name and the family name symbolise the relationship between the writer and his or her family.

23 Each of you take a small scrap of paper, write something nice on it for an imaginary friend, fold it up and drop all the messages into one bank (borrow somebody's hat). Jumble the mail and draw one note each for yourselves. Now imagine that it is love mail you have received on St. Valentine's Day. There are no names signed anywhere and all looks funny and mysterious. Brainstorm with your desk-mate to find out what kind of a secret fan stands behind the message, based on handwriting.

24 What social or work situations can point to someone as being like in the chart below? How will you expect people to behave if they are referred to as:

arrogant	rigid and cold	intuitive	moody
conceited	self-controlled	over-adaptable	irritable
boastful	withdrawn	self-reliant	capricious
agreeable	vivacious	inconsistent	frivolous
extravagant	forceful	moderate	imaginative
self-assertive	inhibited	self-sufficient	materialistic
faint-hearted	co-operative	impulsive	money-obsessive

25 Listen to a passage from a book review now. The piece mentions seven different characters. As you listen, spot the information for the chart below. This might be, to a large extent, a subjective opinion. Explain your notes when they are in place and support your opinions with the facts from the review.

Name of Seafarer	Most Marked Characteristic?	Greatest Achievement?
Ellen MacArthur		
Chay Blyth		
Nigel Tetley		
Robin Knox-Johnston		
Bernard Moitessier		
Donald Crowhurst		
Peter Nichols		

Reading

26 Read some clippings from the novel "Original Sin" by P. D. James. The thumbnail characteristics of the main characters will be helpful. The episode is set on the premises of a publishing house and things develop around a landmark meeting of the Board. As you read, guess which way the plot will unfold thereafter.

Death of a Publisher

GERARD ETIENNE, son of Jean-Philippe Etienne, the hero of French Resistance, the brilliant new managing director of a publishing house, whose ruthless ambition has made him many enemies, wants to introduce some unpopular changes in the firm: half the publishing list, refuse a number of authors, sack two-thirds of the staff, cut the salaries by 30%, move to new premises and sell the Peverell family house, where the firm has been based for over sixty years.

He loves fame, success, himself, Peverell Press, music: Beethoven and Wagner in particular, mountaineering, is a pianist. It's a pity his touch with people isn't as sensitive. He is engaged to an Earl's daughter, who he does not love.

Claudia Etienne, his sister and partner in the company.

Frances Peverell, daughter of her late father and the last of the Peverells. Her father Henry Peverell ran the publishing house until his death a few months ago. Gerard's discarded mistress, Frances will declare at the nearest Board meeting, in despair, that her family's house will only be sold over her dead body or Gerard's.

James de Witt, a young man, editor and partner in the company, in love with Frances.

Gabriel Dauntsey, war veteran, loner, who lost his wife and two daughters in the Nazi-occupied France, poet, works on archives, partner in Peverell Press; attached to Frances.

Miss FitzGerald and **Miss Blackett**, Etienne's Personal Assistants (PA).

Esmé Carling, rejected author.

George Copeland, an aging receptionist, being planned for redundancy, as Gerard Etienne believes the receptionist is to be a charming young girl to epitomise the publishing house for the first-time visitor or caller. George is family's only breadwinner and his daughter's only source of support.

Mrs Demery, tea-lady and cleaner.

Mandy, temporary typist.

Mandy's first four weeks at Innocent House, which began discouragingly now seemed in retrospect one of the happiest months of her working life. As always, she adapted quickly to the daily routine of the office and with a few exceptions liked her fellow workers. She was given plenty to do, which suited her, and the work was more varied and more interesting than that which normally came her way.

She had rapidly become accepted at Innocent House; youth and vitality combined with high efficiency are seldom resented for long. Miss Blackett, after a week of staring across at her with repressive severity, had apparently decided that she had known worse temps. Mandy treated Miss Blackett with a flattering mixture of deference and confidence. She asked her advice and accepted some of the duller routine tasks with cheerful goodwill. Privately she thought the poor old thing was pathetic; you had to be sorry for her. It was obvious that Mr Gerard couldn't stand the sight of her, and no wonder. Mandy's private opinion was that Miss Blackett was to be replaced.

Mandy had spent the last two days in the publicity department helping to organize a couple of publicity tours and was introduced to the foibles of authors, those unpredictable and oversensitive creatures on whom, as Maggie reluctantly conceded, the fortunes of Peverell Press ultimately depended. There were the frighteners, who were best left to Miss Claudia to cope with, the timid and insecure, who needed constant reassurance before they could utter even one word on a BBC chat-show and for whom the prospect of a literary luncheon induced a mixture of inarticulate terror and indigestion. Equally hard to handle were the aggressively overconfident who, if not restrained, would turn the carefully worked out publicity schedule into chaos. But the worst, Maggie confided, were the conceited, usually those whose books sold the least well, but who demanded first-class fares, five-star hotels, a limousine and a senior member of staff to escort them and who wrote furious letters of complaint if their books didn't attract a queue round the block.

In the secretaries' office Mandy looked up as Blackie entered, walked over red-faced to her desk, sat down at her word processor and began typing. After a minute curiosity overcame discretion and Mandy asked: 'What's up? I thought you always took notes at the partners' meeting.'

Blackie's voice was strange, at once harsh but with a small note of triumphant justification: 'Not any more apparently. They're sweeping away everything Mr Peverell worked for, cared for, stood for, for over thirty years. They're planning to sell Innocent House. Mr Peverell loved this house. It's been in the family for over a hundred and sixty years. Mr Gerard's been planning to get rid of it. And now he's taken over and there's no one to stop him. They don't care anyway. Miss Frances won't like it but she's in love with him, and no one takes much notice of Miss Frances. Miss Claudia is his sister and Mr de Witt hasn't the guts to stop him. No one has. Mr Dauntsey might, but he's too old now and past caring. None of them can stand up to Mr Gerard. But he knows what I think. That's why he didn't want me there. He knows I disagree. He knows I'd stop him if I could.'

'What about some coffee, then?' Mandy said, 'I could make it now.' She was hardly on her feet when the telephone on her desk rang and she heard George's worried voice, but speaking with such conspiratorial quietness that she could hardly hear.

'Mandy, do you know where Miss FitzGerald is? I can't get Blackie out of a partners' meeting and I've got Mrs Carling here. She's demanding to see Mr Gerard and I don't think I can hold her much longer.'

'It's OK, Miss Blackett's here.' Mandy handed over the instrument. 'It's George. Mrs Carling is in reception screaming to see Mr Gerard.'

'Well, she can't.' Blackie took the instrument, but before she could speak the door was flung open and Mrs Carling burst in, thrust Mandy aside and strode straight through to the front office.

'Well, where is he? Where's Gerard Etienne?'

Blackie, attempting dignity, flipped open her desk diary. 'I don't think you have an appointment, Mrs Carling.'

'Of course I haven't a bloody appointment! After thirty years with the firm I don't need an appointment to see my publisher. I'm not a rep trying to sell him advertising space. Where is he?'

'He's in the partners' meeting, Mrs Carling.'

'Then they'll have to interrupt it. They're in the boardroom I suppose.'

She made for the door, but Blackie was quicker and, slipping past her, stood with her back against it.

'You can't go up, Mrs Carling. Partners' meetings are never interrupted. I have instructions that even urgent telephone calls have to be held.'

'In that case I'll wait until they're through.'

Blackie, still standing, found her typing chair firmly occupied, but remained calm.

'I don't know when that will be. They could send down for sandwiches. I'll let Mr Gerard know that you called and no doubt he'll get in touch with you when he has a free moment.'

Mrs Carling rose from the chair at a speed, which set it spinning and stood so that her face was almost touching Blackie's. She was three inches shorter but it seemed to Mandy that this difference made her more, not less, terrifying. The muscles of the stretched neck stood out like cords, the eyes blazed upwards and beneath the slightly hooked nose the mean little mouth, like a red gash, spat out its venom.

'When he has a free moment! You arrogant, conceited little fool! Who do you think you're talking to? It's my talent that has paid your wages for the last twenty-odd years and don't you forget it. It's time you realized just how unimportant you are in this firm. Just because you worked for Mr Peverell, and he indulged you and tolerated you and made you feel wanted, you think you can queen it over people who were part of Peverell Press when you were still a snotty-nosed school kid. Old Henry spoiled you, of course, but I can tell you what he really

thought of you. And why? Because he told me, that's why. He was sick of you hanging about and gazing at him like a moonstruck cow. He was sick and tired of your devotion. He wanted you out, but he hadn't the guts to sack you. If he'd had guts Gerard Etienne wouldn't be in charge now. Tell him I want to see him, and it had better be at my convenience, not his.' The door banged. Mrs Carling had swept out.

Blackie said again: 'It's a lie. It's all lies. She doesn't know anything about it.'

In came Mrs Demery with mail: 'These came in the second post so I thought I'd bring them in. What's wrong with her?'

Mandy said: 'She's upset. The partners didn't want her at the meeting and then Mrs Carling arrived demanding to see Mr Gerard and Blackie stopped her.'

Mrs Demery folded her arms and leaned against Blackie's desk. 'I expect she got the letter this morning telling her that they don't want her new novel.'

'If it's not good enough why doesn't she revise it or write another?'

'Because she doesn't think she can, that's why. That's what happens to authors when they get rejected.'

When Mandy and Mrs Demery were alone brewing coffee and afternoon tea for the staff, they could catch up on the latest news.

'We thought Mr Gerard and Miss Frances would marry. That's what she thought too, the poor kid. And then there's Miss Claudia and her toy boy.'

'Miss Claudia with a toy boy! Come off it, Mrs D.'

'Well, maybe not a toy boy exactly, although he's young enough. Younger than her anyway. I saw him when he came to Mr Gerard's engagement party. He's good-looking, I'll say that for him. Miss Claudia always had an eye for a good-looking chap. He's in antiques. They're supposed to be engaged but I notice she don't wear a ring.'

After the meeting Claudia went into her brother's office. They were the last two people in the building. Gerard invariably worked late on Thursdays, but it was the night when most of the staff planned to leave early and take advantage of Thursday late-night shopping. He was sitting at his desk in the pool of light from his lamp, but stood up as she entered. His manners to her were always formal, always impeccable. She used to wonder if this was one small ploy to discourage intimacy.

She seated herself opposite him and said without preamble: 'Look, I'll support you about selling Innocent House. I'll go along with all your other plans, come to that. With my support you can easily outvote the others. But I need cash: £350,000. I want you to buy half of my shares, all of them if you like.'

'I can't afford to.'

'You can when Innocent House is sold. Once the contracts are exchanged you can raise a million or so. With my shares you'll have a permanent overall majority. That will give you absolute power. It's worth paying for. I'll stay on in the firm but with fewer shares, or none.'

He said quietly: 'It's certainly worth thinking about, but not now. And I can't use the money from the sale. That belongs to the partnership. I'll need it anyway for the relocation and my other plans. But you could raise it yourself in some time.'

'Not as easily. Not without a great deal of trouble and delay. And I need it urgently. I need it by the end of the month.'

'What for? What are you going to do?'

'Invest in the antique business with Declan Cartwright. He's got the chance of buying the business from old Simon: £350,000 for the four-storey freehold property and all stock. It's a very good price. But he can't wait to sell. He's old, he's sick and he's in a hurry.'

'Cartwright's a pretty boy, but at £350,000, isn't he pricing himself rather high?'

'I'm not a fool. The money isn't going to be handed over. It will still be my money invested in a joint business. Declan isn't a fool either. He knows what he's doing. And what about you and Lucinda? Are you so sure you're doing the right thing — for you I mean? I'm not worried about her. She can take care of herself all right. Anyway, her class always do.'

'I mean to marry her.'

'Frankly, Gerard, I don't see what you expect to get out of it, except a beautiful wife eighteen years younger than you with a title.'

'Most people would think that was enough.'

'Only the naive. It's a recipe for disaster. You aren't royal, you don't have to marry a totally unsuitable virgin just to continue a dynasty. Frankly, I think you'd have been better off with Frances.'

'That was never a possibility.'

I can see how it happened, of course. But it was a mistake. You've made an enemy of James de Witt and you can't afford that.'

'He's never spoken to me about it.'

'Of course he hasn't. That isn't how James operates. He's a doer not a talker. A word of advice. Don't stand too near the balcony of the upper storeys of Innocent House.'

He said calmly: 'Thank you for the warning, but I'm not sure James de Witt would be the chief suspect. After all, if anything happens to me before I marry and make a new will, you'll get my shares, my flat and my life insurance money. You can buy quite a lot of antiques for the best part of two and a half million.'

Claudia said grimly: 'And on account of Esmé Carling. You can dislike her, despise her or pity her but don't underestimate her. She could prove a more dangerous enemy than you imagine.'

Exercises

27 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
---	------	------------	---

agreeable, self-assertive, forceful, conceited, faint-hearted, self-sufficient, rigid, withdrawn, vivacious, inhibited, inconsistent, frivolous, deference, pathetic, foible, concede, inarticulate, discretion, impeccable, ploy

28 Translate the sentences below incorporating the vocabulary from the previous exercise.

1. Піймані на гарячому зі звинуваченням у крадіжці з крамниці, хлопці сиділи в кутку з вельми жалюгідним виглядом. 2. У всіх нас свої маленькі дивацтва. 3. Я визнаю, що вона добра бігунка, проте я все ж таки вважаю, що я можу її перемогти. 4. Репортери поспробували записати з ним інтерв'ю зразу ж після дистанції, але він говорив нерозбірливо і треба було йому дати час перевести подих. 5. Це тонка справа, пане, тут потрібна надзвичайна обережність. 6. Елізу відрізняла бездоганна вихованість. 7. Фердінанд Клег був самотньою, хворобливо сором'язливою особою, з загальмованою поведінкою в ставленні до жінок. 8. Під час розмови зі слідчим його непослідовні свідчення викликали підозру. 9. За її версією, її чоловік був егоїстичною і легковажною людиною, який зовсім не піклувався про своїх дітей. 10. В своїх смаках він страшно зашкарублий

і старомодний. 11. Після аварії дитина стала відлюдною і потребувала психіатричної допомоги. 12. Її життєрадісна і відкрита вдача привертала нових людей до благодійної кампанії. 13. Коли він переважно хитрує, він удає, що хворий. 14. На місці призначення нас зустрів приємний юнак. 15. Депутацію склали впевнені у собі та напористі люди, які не відстороняться, коли виникатиме зазіхання на інтереси страйкарів. 16. Вона була сильною особистістю, вольовою і рішучою. 17. Автобус затримали на митниці через якогось самовдоволеного малого нещастя. 18. В ньому була гордовитість людини, яка звикла до неодмінної шаноби. 19. Вона зробила доволі нерішучу спробу зупинити його, щоб він зостався. 20. Коли молоде подружжя влаштувалися кожен на роботу і найняли житло, економічно вони стали здебільшого незалежні.

Discussions, Role-play and Writing

29 Review the vocabulary of the after-listening exercise again and label the adjectives that apply to the story characters. Explain your decision.

e. g. Gerard was self-assertive. / It was Gerard who was self-assertive./Being self-assertive is best applicable to Gerard./Self-assertiveness must be primarily attributed to Gerard. Although his plans of taking the publishing house out of debts were extremely unpopular, he was convinced that those measures were necessary and was resolute to pursue them. He was also ... etc.

arrogant	rigid and cold	intuitive	moody
conceited	self-controlled	over-adaptable	irritable
boastful	withdrawn	self-reliant	capricious
agreeable	vivacious	inconsistent	frivolous
extravagant	forceful	moderate	imaginative
self-assertive	inhibited	self-sufficient	materialistic
faint-hearted	co-operative	impulsive	money-obsessive

30 The episode has the crisis at its climax. Things couldn't remain stagnant at such times and the reader would expect some rapid plot development. What do you think will happen to each of the figures from the story in the nearest two months? Reason out your predictions based on character clues and circumstances.

GERARD ETIENNE, CLAUDIA ETIENNE, FRANCES PEVERELL, JAMES DE WITT, GABRIEL DAUNTSEY, MISS FITZGERALD and MISS BLACKETT, ESMÉ CARLING, GEORGE COPELAND, MRS DEMERY, MANDY

31 Here come two descriptions of people. Read them and guess who these two portrayals belong to. Explain your choice.

... was casually dressed in dark blue jeans and a loose-fitting ribbed sweater with leather patches on the elbows and shoulders, which looked like army surplus. On him it looked almost elegant. He was very tall, certainly over six feet, and loose-limbed with a suggestion of gawkiness in the long bony wrists. His face, with something of the melancholy humour of a clown, was lean and intelligent, his cheeks flat under the jutting bones. A heavy strand of light brown hair fell across the high forehead. His eyes were narrow, sleepy under heavy lids, but they were eyes that missed little and gave nothing away. When he spoke the soft agreeable drawl was oddly inappropriate to his words.

... came into the room with something of the docility of a well-trained schoolchild but her composure broke when she saw Etienne's jacket still hanging across the back of his chair. She sat down and looked at Dalglish like a patient, waiting for a consultant's opinion. Her face was gentle, the light brown hair with strands of gold was cut in a fringe above straight eyebrows and blue-green eyes. The look of strained anxiety in them was more long-standing than a response to the present trauma. The woman before him had none of the petulant self-absorption of a spoilt only daughter. She looked like a woman who all her life had responded to the needs of others, more used to receiving implied criticism than praise. She had none of ...'s self-possession or ...'s elegance. The clothes on her could well have been worn in the 1930s or 1950s, the unexceptional day clothes of the English gentlewoman; unexciting, conventional, expensive good taste, giving offence to no one.

32 As a matter of fact Gerard Etienne was murdered and found dead the next morning. The police were called and the senior officers were there to meet the detective and his assistant. The passage below describes the scene when Detective Dalglish and his assistant Kate got off the police launch and were approaching Innocent House, the publishing house's headquarters. Dalglish briefed Kate on the case and the key figures. Pair off and act out the dialogue between the commander and Kate, which has been removed from the clipping below.

There were two men and two women. The women stood a little to the front with a man on each side. They were grouped on the wide marble forecourt as motionless as statues, watching the tying-up of the launch with serious and, it seemed, critical faces. There had been time on the short journey for Dalglish to give Kate some briefing on the main figures in the Peverell Press. As Dalglish advanced the little group broke up and Claudia Etienne, hand outstretched, came forward to make the introductions. She turned and they followed her down a short lane and into the side door of the house.

33 The investigators then held individual interviews with the staff members. Commander Dalglish and Kate asked questions about **OTHER** employees to find out more about their personalities. Now let's split your student group into pairs and act out some mock interviews with one interlocutor being Dalglish or Kate and the other one of the staff. The questions below may complement those you want to ask.

e. g. ... Now, Sir/Miss/Mrs Demery, can I ask you a few questions about Frances Peverell/James de Witt/Gabriel Dauntsey/Miss Blackett/ Esmé Carling/George Copeland etc.

- 1) What first impression does he/she give?
- 2) What do you think is his/her role in the publishing house?
- 3) What is his/her attitude to work like?
- 4) What is the atmosphere he/she creates on the team?
- 5) What sort of a boss would he/she make?
- 6) How does he/she treat their superiors?
- 7) How does he/she handle their inferiors?
- 8) How does work affect his/her personal life?
- 9) How does he/she use opportunities?
- 10) How does he/she act in confrontations?

34 As it turns out from the information above, Gerard Etienne was capable of making a lot of enemies. Even his closest associates were given motives to have him out of the scene. Brainstorm to work out as many possible theories of his murder and explain your reasoning.

The deceased was found in the archives room poisoned by carbon monoxide on the top floor the next morning after the Board meeting. His jacket and bunch of keys remained in his office on the ground floor. The Jaguar was parked on the usual spot.

35 Work collectively to sift the theories and discard the least likely ones. Write a factual report on the publisher's murder for the police press release.

Additional Language Exercises

36 This exercise lists cliché phrases to say in times of trouble in a number of categories. However, the categories are listed separately. Label each phrase with the number of the situation the phrase is most appropriate for.

Source: <http://utopia.knoware.nl/users/sybev/cliche/ugly.shtml>

Categories:

1. For when you feel really bad	2. For when you are waiting, just waiting for something to happen
3. For when life is hard	4. For when you can not make a decision
5. For when someone broke your heart	6. For when you think you are ugly
7. For when you are looking for truth	8. For when there is too much work
9. For when you feel like a loser	10. For when you are looking for something and you don't know for what
11. For when you feel lonely	12. For when you are afraid
13. For when you are trying very hard and not having any success	14. For when you are in pain
15. For when you have to say goodbye	16. For when you have done something really stupid

- | | | | |
|---|--|----|---|
| a | Tomorrow is another day. | q | It has to get worse, before it gets better. |
| b | The first will be the last. | r | Everything is vanity. |
| c | Time will tell. | s | There is no comfort in the truth. |
| d | The waiting is the hardest part. | t | The road to success is always under construction. |
| e | Pain is nature's way of telling you that you are still alive. | u | Life is not hard, it only needs some positive thinking. |
| f | The more things change, the more they stay the same. | v | If you can't enjoy your company, how could anyone else? |
| g | Truth is relative. | w | Popularity (admiration) is not love. |
| h | The one who makes no mistakes does none of the work. | x | When you are not strong, you must be smart. |
| I | When in doubt, consult your inner child. | y | Goodbye is not an easy word to say. |
| j | If it doesn't come naturally, leave it. | z | No guts, no glory. |
| k | If nothing else, I can always serve as a bad example. | aa | One lost, ten found. |
| l | Hurry when you have time, then you'll have time when you are in a hurry. | ab | The sun in your eyes made some of the lies worth believing. |
| m | It is better to have loved and lost than to never have loved at all. | ac | Poor planning on your part does not create an emergency on my part. |
| n | When God gives you lemons, make lemonade. | ad | Better feeling pain than feeling nothing at all. |
| o | We are all alone. | ae | You can't tell a book by its outside cover. |
| p | You are a loser only when you fail to try. | af | It's only fear that makes you run. |

37 Below are two opposing views regarding the theory of NON-DISCRIMINATORY LANGUAGE. (More detailed acquaintance is in Part 4.) Read the texts and find alternatives to suit the theory for the sentences listed below.

- Example 1** The philosopher uses **his** reason to guide him.
- Example 2** The department chair must submit **his** budget by March 1st.
- Example 3** If the writer plans ahead, **he** will save a lot of effort.
- Example 4** Take seriously what your Dean says about falling enrolments. **He** knows about current demographic trends.
- Example 5** As someone grows older, **he** grows more reflective.
- Example 6** Students are different: one may be assertive in **his** interpersonal relations, while another may be timid in **his** approach to the world.
- Example 7** Consider what the ordinary (common) **man** thinks about justice.
- Example 8** Reason is what distinguishes **man** from other animals.
- Example 9** the **brotherhood** of **man**, feelings of **brotherhood** or **fraternity**, the Founding **Fathers** the **Father** of relativity theory
- Example 10** **Salutations in Business Letters** - Dear **Sir**, **Gentlemen** (to an unknown person); Dear **Mrs.** Green (when a female's marital status is unknown)
- Example 11** **Congressman**, **Congresswoman**, **poetess**, **stewardess**, **fireman**, **lady lawyer**, **male nurse**, **woman doctor**
- Example 12** **Choice of Adjective** - **cautious men** and **timid women**, **ambitious men** and **aggressive women**

Non-Sexist Language

by Carolyn Jacobson, English Department,
University of Pennsylvania

The practice of assigning masculine gender to neutral terms comes from the fact that every language reflects the prejudices of the society in which it evolved, and English evolved through most of its history in a male-centered, patriarchal society.

Solving the Pronoun Problem

They as a Singular – Most people, when writing and speaking informally, rely on singular they as a matter of course: "If you love someone, set them free" (Sting). "It's enough to drive anyone out of their senses" (George Bernard Shaw). "I shouldn't like to punish anyone, even if they'd done me wrong" (George Eliot).

Some people are annoyed by the incorrect grammar that this solution necessitates, but this construction is used more and more frequently.

He or She – Despite the charge of clumsiness, double-pronoun constructions have made a comeback: "To be black in this country is simply too pervasive an experience for any writer to omit from her or his work," wrote Samuel R. Delany. Overuse of this solution can be awkward, however.

Pluralizing – A writer can often recast material in the plural. For instance, instead of "As he advances in his program, the medical student has increasing opportunities for clinical work," try "As they advance in their program, medical students have increasing opportunities for clinical work."

Eliminating Pronouns – Avoid having to use pronouns at all; instead of "a first grader can feed and dress himself," you could write, "a first grader can eat and get dressed without assistance." Further Alternatives – he/she or s/he, using one instead of he.

The Practical Side

This is not about freedom of speech. There is no rule insisting on gender-neutral language. This is an issue of audience and awareness. Gender-neutral language has gained support from most major textbook publishers, and from professional and academic groups such as the American Psychological Association and the Associated Press. Newspapers like the New York Times and the Wall Street Journal avoid such language. Many law journals, psychology journals, and literature journals do not print articles or papers that use gender-inclusive language. If you anticipate working within any of these contexts, you will need to be able to express yourself according to their guidelines, and if you wish to write or speak convincingly to people who are influenced by the conventions of these contexts, you need to be conscious of their expectations.

Against the Theory of "Sexist Language"

From Christina Hoff Sommers

The word "sex" has been replaced by the pale and neutral "gender," and the words "man" and "he" -- now avoided as if they were worse than obscenities -- have been replaced by the neuter "person" and by grammatically confusing, cumbersome, or offensive variants of "he/she". Since it was never even remotely in doubt that when used as a general referent, the male pronoun included females, this change was never designed to prevent confusion.

The change has, on the contrary, often created confusion. Its purpose is solely ideological. It is common today in public discussion, whether the context is academic, political, or even legal, to take it for granted that using the word "man," in isolation or as a suffix, to refer to all of humanity, or using the pronoun "he" where any person, male or female, may be referred to, is to engage in "sexist language," i.e. language that embodies, affirms, or reinforces discrimination against women or the patriarchal subordination of women to men. Not everyone agrees with this view. The ideology that there is "sexist language" in ordinary words and in the ordinary use of English gender rarely comes under sustained criticism. Instead, the inquiry is usually strongly inhibited by quick charges of "sexism" and by the other intimidating tactics of political correctness.

Those who traditionally have wanted to control linguistic usage for one reason or another, and who believe that it can be controlled, are always ultimately frustrated. Real spoken language goes off on its own merry way, exuberantly evolving new meanings, words, usages, and even new languages, always to the chagrin of the priests, scholars, and traditionalists.

Unit 4 Man and his Character

Part 3. Human Archetypes

Lead-in

38 Read this introduction to the new topic, then find and suggest the message of this snippet of information.

NOTHING is more common than to hear the study of Physiognomy condemned as being calculated to mislead people in their judgements of each other. Because of THE IMPOSSIBILITY OF ITS BEING REDUCED TO A SCIENCE yet, nothing is more prevalent, in all classes of society, than the formation of judgements from the appearances of the face. Physiognomy unites hearts, and forms the most durable, the most divine friendships; nor can friendship discover a more solid foundation than in the fair outlines and noble features of certain countenances. Physiognomy is the very soul of wisdom, since it elevates the mutual pleasure of interaction, and whispers to the heart when it is necessary to speak, or when to be silent, when to warn, when to excite, when to console, when to disapprove.

39 How do you see yourself and what image do you project for others? Do the quiz that follows. Assess yourself and a friend, then swap the results and see whether there is much difference between how you visualise yourself and how others do.

#	QUESTION	ANSWER CHOICES
1.	What first impression do you give?	smart and ambitious, with a sense of humour, fairly insignificant, you are out to impress people, you excite interest
2.	What do you think is your role in the student community?	leader, everybody's friend, mother/father figure, gossip, outcast
3.	What is your attitude to work like?	enthusiastic, workaholic, conscientious, you won't touch it if it doesn't touch you, frustrated
4.	What is the atmosphere you create in the group?	relaxed and cheerful, dominating, boring, chilly, you are unnoticed
5.	What sort of a boss would you make?	aggressive, acting by the book, supportive, understanding, failing
6.	How do you treat your superiors?	with blank awe, respectfully, with kid gloves, as equals, with resentment
7.	How do you handle your inferiors?	you exploit them, you condescend, you are helpful, you don't mix with them
8.	How do studies affect you personal life?	these are two separate worlds, they are mixed, studies clash with my personal life
9.	How do you use opportunities?	you jump at them, approach selectively, miss out on them, you don't see them, you are too irresolute and timid
10.	How do you act in confrontations?	you stick to your guns, you are a peace-maker, you give way, you dread them

40 After you have done the quiz you may find yourself wondering why you are not seen in the light you think you should be. Why does it happen that we miscommunicate about our own selves? The expressions below might offer help in phrasing the ideas. Use also the chart of **LINKING DEVICES** in Unit 3, Part 2.

The main point is...

The trouble is...

I can't be certain, but I think...

As is customary

Broadly speaking

In substance

The point to be made is that

With this in mind

I'm not at all sure that...

Not everybody will agree with me, but...

It is a bit disappointing that...

By and large

For one thing

Ironically enough

It is an odd thing, but

The twist is that

It's a shame/pity that...

I would have hoped that...

From my perception

I am of the opinion that

It pains me to say this

So all in all

So on balance

To sum up

41 You are going to listen to the author of a book on face reading. He describes the benefits of this skill. Listen to the reflections and take notes of the 12 aspects when the ability to read face is power and an asset. Below are the key words, which are to help spot the points in the speech.

discover new things... deal with people... practical things... communication... nickel from... stereotypes that keep you... clients better... profit inwardly... new context... survive as one of... relationships... self-esteem

42 Suggest your own opinion:

- ✓ whether it pays off to judge by appearances, which "are deceptive";
- ✓ whether the face reading skill is really a practical tool for handling interaction problems;
- ✓ whether you would attempt to rely on that knowledge;
- ✓ whether or not it would boost your self-esteem.

Reading

43 Below is an excerpt from "The Physiognomist's Own Book": an introduction to physiognomy drawn from the writings of Lavater, 1841. Read the text. Study the vocabulary and grammar for further exercises and discussions.

...Most persons are daily in the practice of this art, without a knowledge of the principles upon which it is founded. A man's face displeases them: this is often a sufficient ground for aversion. Prejudices of this nature ought to be exploded, and it should be the man of science and real humanity to remove them. Such was the great design of Lavater, whose profound research, guided by the design of being useful to his species, displayed to him the nature of man, and taught him how far the moral character is capable of being traced upon the face.

II. PRECISION, DILIGENCE

Here is the forehead of a man well calculated for business; the upper part of his head is an unerring characteristic of a calculating, deep-thinking mind; his forte lies in those sciences which demand precision, profundity and unwearied application; he may be a good geometrician, but not a poet. His features, however, do not represent firmness and rigour; a sanguine temperament predominates, and hints at a love of pleasure, so powerful as often to withdraw his attention from serious affairs.



Mr Diligence

III. BENEVOLENCE, HONOUR, ORDERLINESS

We are struck, at the first glance, with the air of honour, which is observable in this face; the mouth expresses, at once, kindness, politeness and experience; the chin, marks a mind firm, without obstinacy, and a benevolent heart. Although the forehead and nose give no assurance of greatness, still they denote understanding. The mouth designates a diligent, reliable and orderly man.



Mr Benevolence

IV. MODESTY, GRAVITY

Here we may observe the characteristics of love of order, and attention to method. In the mouth, closely shut are depicted diligence and accuracy. The lower part of the face is an indication of a man of discretion, modesty, gravity and reserve. He is not pleased with a book unless it is written clearly and methodically: he never rises to poetic invention, or overleaps the boundaries of scrupulous exactness.



Mr Gravity

VII. FIRMNESS, OCCASIONAL IRRITATION

The original of this portrait is one who knows how to enjoy life like a wise man. If he is not nice in his pleasures, he, at least, does not carry them to excess. The cast of his mind presupposes gentleness rather than harshness – dignity, rather than

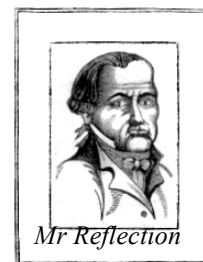


Mr Firmness

elevation – firmness of character, rather than violence of passion – passing irritation, rather than continued resentment. The whole profile will exhibit a sanguine ground, with a choleric tint.

VIII. REFLECTION, ENERGY, INSENSIBILITY

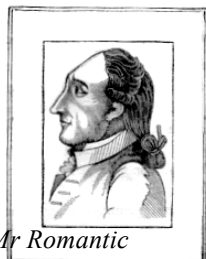
Sternness is engraved upon these features. The wrinkles in the vicinity of the eyes, and particularly those at the root of the nose – all announce harshness and insensibility; the chin designates energy, and the forehead denotes coolness and reflection, but it gives no indication of docility. Melancholy evidently predominates.



Mr Reflection

IX. LOVE, SANGUINITY

The animated eye, the voluptuous mouth, and the eyebrows gently arched, characterise a sanguine man; an expressive countenance, eyes often blue, and always quick, usually indicate this character. He is easily moved; slight circumstances agitate him, but he is soon composed. As his features always express his feelings, it is difficult for him to deceive. He is prone to the emotions of pity; and love rules him with despotic sway, though he may sometimes be accused of inconstancy.



Mr Romantic

XI. VIOLENT PASSION, HEROISM

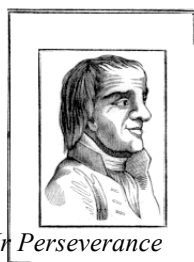
Here we see a countenance that evinces a capacity for great achievements – in which patriotism and heroic virtue, worthy of ancient Rome, are distinguishable. However, it still marks the man prone to the failings of humanity, and is often hurried by violence of passion; and false notions of honour, beyond the bounds of reason. The aquiline nose is indicative of an authoritative and fiery temper. We may predict, that if the person of whom we are speaking takes to improper courses, it will be difficult to restore him to the path of rectitude.



Mr Heroism

XIV. STRONG MEMORY, GOOD SENSE, DELIBERATIVE PERSEVERANCE

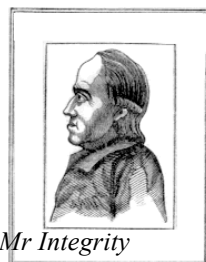
The broad, square forehead points to a strong memory, and a fund of good sense; but its form denotes a degree of inflexibility, which may degenerate into obstinacy; the slight projection of the lower lip, and the flatness of the chin, are indicative of good nature. This is the face of a prudent, discerning man; of one devoid of poetic genius, but persevering and resolute, he can turn his mind upon every subject, and may render himself conspicuous in a deliberative assembly. He is peculiarly calculated for profound and laborious investigation.



Mr Perseverance

XV. INTEGRITY, SEDATENESS

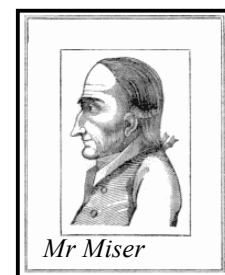
This is the physiognomy of one designed by nature to be a man of business; he does not possess the forehead of a poet, nor of one whose impulsive imagination transcends the barriers of cold reason. The elevation and roundness at the summit, are proofs of a sedate, cool, and reflecting mind. The nose announces firmness, benevolence is imprinted on the mouth; but the bold shape of the lips betrays a slight disposition to choler. The chin denotes a man incapable of violating a trust, or betraying the confidence entrusted with him, and it would seem as if he had been formed to be essentially useful: as a man of business, a lawyer, or a merchant, his honesty and integrity will always render him respectable.



Mr Integrity

XIX. EGOTISM, SUSPICION, TREACHERY, MEANNESS

The following particulars are combined in the hateful character of the miser: egotistical, hardhearted, and mistrustful, the slightest loss afflicts him; and to confer a benefit upon



Mr Miser

him, is throwing it away; worry is ever brooding in his heart, and every look is fraught with suspicion. His features cannot lie concealed. He cannot move, he cannot walk a step, without betraying it.

XX. RESOLUTION, ACTIVITY, GENIUS



Here are indications of extraordinary genius. The features of this face, the outlines of which are neither too angular nor too rigid, decisively evince great energy; the nose is indicative of a lofty mind, resolution and the forehead displays genius, and designates a character in which reflection and activity are at once combined.

XIX. POETIC GENIUS, FIRMNESS

In this physiognomy we distinguish taste, acuteness and sensibility. Should a man of this description become an author, his style will be florid, and he will describe the beauties of nature and the pleasures of friendship: but he will avoid the discussion of scientific subjects, and sometimes turn away from philosophical argument as dry and boring. His features would seem to indicate a genius for poetry and great aptness for mental effort. The chin denotes a character possessed of firmness and energy. We may conclude that a man who bears a physiognomy like this is highly gifted; it distinctly presents the impress of genius.



XXXII. LOVE OF QUIET, DAYDREAMING

Here are collected the features of a character of extraordinary melancholy, discontented and sluggish disposition. The eyes, eyebrows and lips mark the intermixture of a phlegmatic tint. The elongation of the nose, as well as the forehead, declares no want of judgement and gives it its pensive air. The features of this face, taken in connection, exhibit a tranquil mind, fond of accuracy, especially of quiet.

Exercises

44 The text contains quite a few words whose pronunciation could pose difficulty. Transcribe the following words to avoid possible mispronunciation and miscommunication in future.

forte, unwearied, sanguine, benevolence, voluptuous, rectitude, persevering, conspicuous, transcend, cholera, egotism, evince, awe, impress

45 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
---	------	------------	---

aversion, forte, sanguine, benevolence, gravity, discretion, reserve, tint, docility, voluptuous, composed, prone, inconstancy, evince, rectitude, persevering, discerning, conspicuous, integrity, sedateness, cholera, egotistical, treachery, brood, fraught, aptness, sluggish

46 Find less formal synonyms for the words in the left column and find appropriate synonyms for the words in the right column, contained in the text.

In the Text	Synonym	In the Text	Synonym	In the Text	Synonym
aversion	.....	S.....	firmness	persevering	.....
e.....	eliminate	h.....	severity	resolute	.....
p.....	meticulousness	docility	.....	c.....	prominent
r.....	morality	v.....	sensitive	s.....	calm
f.....	strong point	c.....	self-possessed	f.....	determination
unwearied	.....	i.....	infidelity	choler	.....
s.....	optimistic	capacity	.....	e.....	narcissistic
benevolence	.....	r.....	decency	treachery	.....
g.....	seriousness	obstinacy	.....	f.....	extravagant
d.....	good judgement	prudent	.....	aptness	.....
r.....	modesty	d.....	shrewd	s.....	inactive
irritation	.....			

47 Fill in the gaps with the words from the list below to restore the collocations as they appear in the previous tasks and character descriptions. Then, give the context where they are used. This can be done in pairs in the form of a conversation.

- e. g. - Do you remember the context of.../Can you cite the context of ...
 - Of course. We come across this expression in the description of...It says...

prejudices, heart, good sense, irritation, characteristic, mind, features, resentment, obstinacy, countenances, trust, atmosphere, emotions, genius (2), inconstancy, awe, friendships, aversion, honour, effort, temper, face, outlines, application, useful, confidence, temperament

durable and divine	explode	benevolent	fiery
fair	trace upon the	passing	a fund of
noble	unerring	continued	degenerate into
certain	deep-thinking	prone to	violating a
chilly	unwearied	accuse of	entrust
blank	sanguine	false notions of	extraordinary
ground for	mental	impress of	essentially

48 Above, you read about different human archetypes. In the textbook, they have been given some names for easy reference. Below are some questions, which have no correct answers, but invite opinions. Answer the questions based on the information you have.

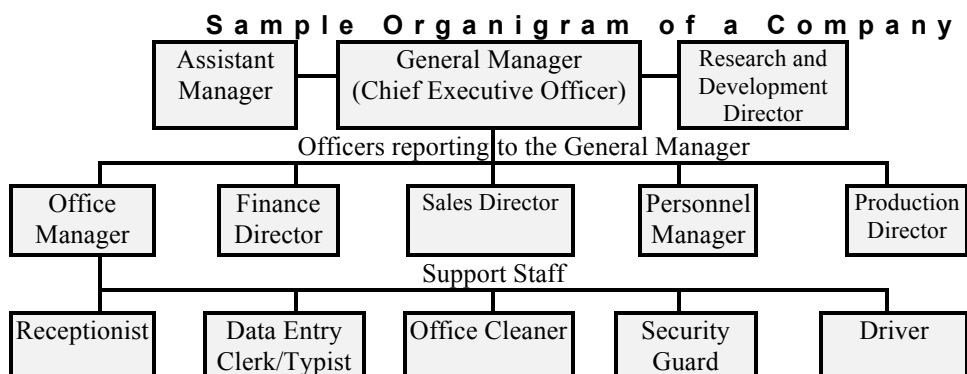
- Are you likely to come across Mr Diligence-type of person among army ranks? Explain why/why not?
- Does Mr Benevolence qualify for a judge in a court of law? Why/why not?
- Will Mr Gravity make a better accountant or manager? Why/why not?
- If Mr Firmness were a politician, would you ballot for him? Give reasons for your decision.
- If Mr Reflection were a member of your group community, what role would he play? Share your guesses.
- Imagine you meet Mr Romantic very upset. What do you think has happened?
- You are a teacher and Mr Heroism is one of your pupils in the class of 11-formers. What is your main concern about this boy?
- Will you be happy to have Mr Perseverance as your work mate and mentor in your new job?
- If Mr Integrity were your uncle, would you heed his occasional advice or would you defy it?
- Will Mr Miser be the right person, when help and solidarity are expected? Why/Why not?
- Mr Activity's characteristic may well be matching Ms Activity. Would you fancy to have him/her for a friend or spouse?
- Imagine, Mr Poet is a group-mate of yours, and you are the group monitor. You come to the dean's office, and there's something you have to listen about him. What might that be?
- What career would you recommend for Mr Sluggish? Give reasons.

Talking and Writing

49 It will be educating for a student to find out that the kind of atmosphere and industrial relationships in a business or agency are referred to as CORPORATE CULTURE. So far, there are 4 clear types of corporate cultures. There can also be a mix of all four. Now, read the four descriptions and grasp the gist.

<p>1. Power Culture In this culture self-reliant and highly competitive self-development provides the basis of relations. Manager's success is related to his/her charisma and influence, rather than to his/her knowledge and experience. The style of the chief executive is the model for other managers. In the organisation of this type managers shall be tough-minded and aggressive.</p>	<p>2. Role Culture In this culture manager's role is completely related to his/her place within a centralised system. His/her success depends on how well this manager adheres to rules, procedures, and precedents. Individualism and aggression are not valued in this culture. Employees in such an organisation should not get out of the limits of their roles.</p>
<p>3. Task Culture In an organisation of this type they value everything that makes it possible to get the work done. The main concern in such an organisation is with successful fulfilment of their projects. Manager's success is related to his/her knowledge and experience required to achieve tasks, rather than to meet the requirements of his/her role.</p>	<p>4. Individual Culture In an organisation of this type the most possible freedom of expression is valued. Effectiveness of any activity in such an organisation is rated by how much the activity satisfies the staff, rather than by how well it conforms with the business plan. Independence, creativity, and experiment are also valued in this organisation.</p>

50 Now imagine that you and your friend once worked at the same department of a government agency. You both resigned before the department was transformed into a commercial company. You are working for a newspaper now and recently visited a business entity with an intention to write an article about its success or current business problems. You were amazed to find out that it is your "old department" with all your old work-mates now taking new ranks and holding new positions.



Imagine that the archetypes above are your ex-work-mates and (randomly) distribute all of the 13 characters among the company's ranks and positions. Work out a similar organigram for this company with names. Now, let's say, you meet your friend socially over a cup of coffee and break the news about your recent [encounter](#). He/she is, understandably, interested and has a lot of questions about the ATMOSPHERE in the company and EACH of the people working there. Act out this conversation in paired practice. The sample questions below can be of help.

- Who works where and in what capacity?
- What first impression does each give?
- What do you think are their roles on the work team?
- What are their attitudes to that work like?
- What is the atmosphere they create in the group?
- What sort of a boss would each make?
- How do they treat their superiors?
- How do they handle their inferiors?
- How do they use opportunities?
- How do they act in confrontations?

51 Some of the characters might have been put in the settings and positions where they could be a square peg in a round hole. What would be the places and posts where their interests would be more or best catered for? Which jobs are they most suited to? Where do they feel most at home, do you think?

52 Refrain from the idea that you are in any way related to the company in question and work out an article to follow this discussion. Write whether the company is successful or, reversely, going under. Focus on its corporate culture, general atmosphere and whether it is oriented towards success. Write about the people who lead and boost the company, or, vice versa, hamper its operation; if the employees are happy in their jobs and hold work dear. Conclude if this business should owe its status quo to its staff. See the tips on article in Unit 2 Part 1 before writing.

Role-play

53 Imagine you work for an international organisation engaged in educational projects in developing countries. Now, it needs to make up a team of teachers to go to a remote quarter somewhere on Earth. You are put in charge of recruiting the staff, but you are staying in this country. You talk to a school head master/mistress who can afford to give you some names of teachers who might be covered, but the head teacher refuses to let others go as they are indispensable. It is logical to presume that those few won't make up a team – there must be somebody to take charge, somebody capable of analytical thinking, someone economical and good with his hands, and a level-headed peacemaker. All of them must be experts in their fields of learning.

Pair off in your group. Assume roles and try to work out a solution. If there aren't any other lists of characters, take the 13 human archetypes from the text.

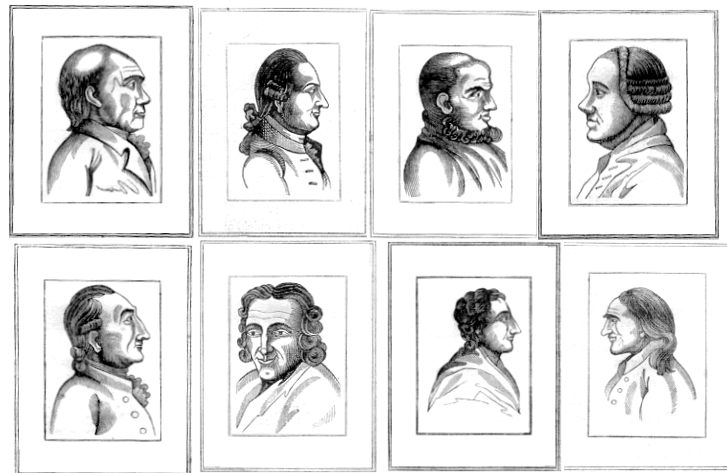
The school head master elicits a list of four names, gives those workers favourable references and details of their qualifications.

Those candidates must be checked. You have to see their photos. Over the conversation you discover some of their alarming personal traits. You finally feel that those candidates must be replaced. The project calls for a more scrupulous staffing policy, etc. After an extensive conversation you report to the class if a compromise has been achieved and how an acceptable solution was worked out.

54 Let's say you work on a project. According to the Project Activity Schedule you hold a conference, which should have closed on Friday. However, its proceedings have been extended until next Monday and the participants are staying for the weekend. So, the project team feels obliged to arrange some social programme for the attendees.

Now there is the Project Manager and you, the Leading Expert. You rack your brains over what you can suggest and whom. You have made acquaintance with all of the people and have an idea of their personalities. The manager sits on the money and he/she will decide what the Project can afford for certain groups and individuals.

Invent some characters (the portraits below can be of help), or take the old ones. Think of what will be suitable for the staying conference participants and negotiate the opportunities with the manager, make decisions about tomorrow's itineraries and then share your ideas with the class.



Additional Language Exercises

55 Translate the following compound adjectives and write down those with similar meanings on separate lists. Some words have been footnoted to ease the task.

addle-brained,	able-minded,	eye-minded,	bull-headed,	cat-witted,
clay-brained,	base-minded,	fair-minded,	clear-headed,	dim-witted,
crack-brained,	bat-minded,	feeble-minded,	cool-headed,	fat-witted,
harebrained,	carnal-minded,	large-minded,	hard-headed,	half-witted,
hot-brained,	civic-minded,	low-minded,	level-headed,	hen-witted,
rattle-brained,	closed-minded,	narrow-minded,		keen-witted,
shallow-brained,	ear-minded,	open-minded,		nimble-witted,
weak-brained,	even-minded,	single-minded,		quick-witted,
giddy-brained,	evil-minded,	simple-minded,		sharp-witted,
	strong-minded,	sober-minded,		slow-witted

56 Here are some more compound adjectives, which are formed from parts of the body. For example, *heart* gives us **warm-hearted, kind-hearted, hard-hearted** etc. Find out what they mean. Then read sentences 1 - 10. Complete each sentence with the appropriate adjective(s).

broad-minded, right-footed, narrow-waisted, cold-blooded, bigheaded, pot-bellied, red-faced, round-shouldered, sour-faced, cross-eyed, knock-kneed, slim-hipped, light-fingered, left-handed, double-breasted, strong-willed, bow-legged, empty-handed, dark-skinned, fair-haired

1. Bobby, if you go on staring at that magazine any longer, you'll go Now either be ..., dear boy, and put it away or give it to me until the end of the lesson.
2. I am annoyed by ... people, looking as if tomorrow were going to be the end of the world.
3. One of my neighbours is terribly Every time she comes round I have to keep a careful eye on my things, or they just disappear.
4. Henkins is terribly ... , walking around as if he were holding his salary cheque between his knees. His wife's quite the opposite: ... , as if she had just got off a horse.
5. Harry would always buy ... jackets until he was convinced that one button was far more suitable for ... people such as himself.
6. Most ... boxers seem to win more easily against right-handers. I like everything about boxing except for those ...



comments before the fight that he is the strongest and the contender will soon need a new face and such like.

7. The parliamentary committee was made up of liberal, ... people, who believed that capital punishment was nothing short of a ... murder.
8. They hired a new typist who is so ... and ... that she reminds me of a long thin wine bottle.
9. He was ... and ... , so people often mistook him for a Scandinavian.
10. The stands were putting up with the idea that Dynamo would leave the football pitch ... , when suddenly, to everybody's relief, Shevchenko scored with a powerful ... shot from outside the penalty area.
11. All of us go on holiday anticipating to return ... and beautiful, forgetting that we always come back ... and with peeling noses.

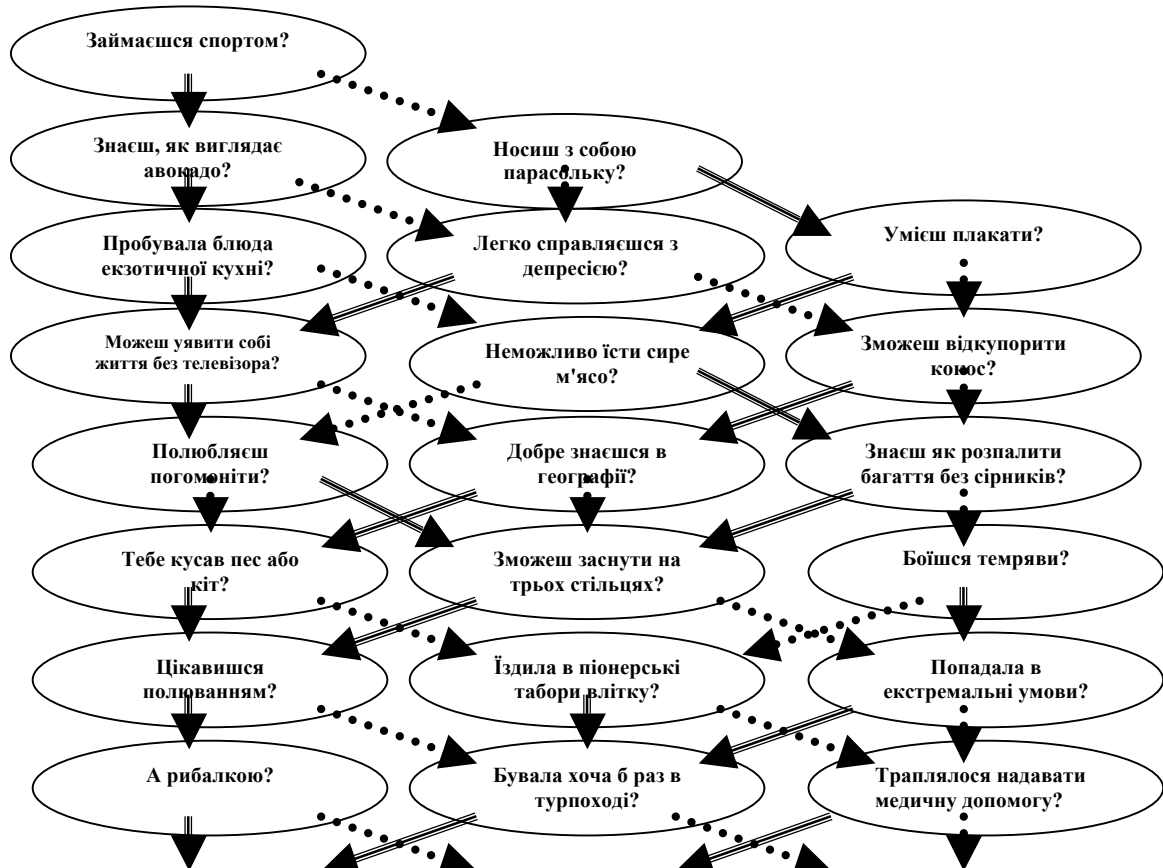
Translation Practice

57 Make a written translation of this ladies' quiz into English. If you are female, answer the questions for yourself, assess your chances of survival in the wild, say whom you would take along to a desert island, if that journey were inevitable and explain your choice. Base your answers on the knowledge and skills acquired in previous exercises.

А ти виживеш на безлюдному острові?

Джерело: журнал "Теленеделя", №5, 4-10 лютого, 2002 р.

Умовні позначення: ТАК – ●●●●●▶▶▶▶▶ НІ – ════════════▶▶▶▶▶



На жаль, Робінзон із тебе нікчемний. Одна річ - спостерігати захоплюючи пригоду, зручно розташувшись у кріслі біля екрану телевізора, і зовсім інша справа - брати в них участь. На безлюдному острові ти не протягнеш і тижня. Що ж не пристосована ти до таких крайнощів! Але не впадай у відчай: героєм можна бути й у повсякденному житті. Вистояти півдня біля плити - хіба не подвиг?

Попавши на безлюдний острів, ти кинеши всі сили, щоб вижити. Хто знає, може, тобі це і вдасться. Зрештою, цей світ створений для упертих. А ось у шоу на зразок "Останнього героя" шансів на перемогу у тебе - кіт заплакав. Там знаєш скільки упертих? З'їдять без солі і не вдавляться!

Безлюдні острови придумали спеціально для таких героїчних особистостей як ти. Ти і слона на ходу уколошкаєш, і на пальму в вогні залізеши. Загалом, нам за тебе не страшно. Нехай бояться ті, хто бере участь в "Останньому герої". Що ще сказати? Звичайно, у житті завжди є місце подвигу. Але, на наш погляд, краще триматися від цього місця подалі.

58 Make a written translation of the following quiz into English. Answer the questions and share whether you believe the interpretation.

Умовні позначення: ТАК - - - - -> НІ - ———>

Джерело: Журнал "ТВ досуг", №7, 11-17 лютого, 2002 року.

Який ви співрозмовник



Ви здатні на контакт навіть з закоренілим гидотником. Можливо, це вам приносить зиск, скажімо, матеріальний. Але подумайте, чи варто настільки не любити себе? Хоча, з іншого боку, спілкуванню від цього тільки користь. Співрозмовнику, правда...

Здається, у вас борються два бажання: бути для всіх добрим і неприйняття фальші. Проте, ви непогано відчуваєте обстановку і находите золоту середину. Тримайте так і далі: не вдавайтесь до крайнощів та уміло обходіть "гострі кути" в спілкуванні.

Можливо, ви поганий тактик, та проте, ви добра людина і находите потрібний тон розмови інтуїтивно. З вами приємно мати справу, і ніхто не пошкодує про ваше товариство, бо ви зумієте зацікавити навіть ідола...

Ви такий відвертий і непримиренний... чим самі собі ускладнюєте життя. І навіть його вкорочуєте: жовчні люди частіше страждають хворобами печінки. Вам варто би бути делікатнішим і стримувати свою дошкульну критику.

Unit 4 Man and his Character

Part 4. Stereotypes

Lead-in

59 The relatively recent movement for non-discriminatory language condemns stereotyping. Stereotypes are referred to as "oversimplified and generalised labels applied to a person or group of people. They are discriminatory in that they take away a person's individuality. While all sections of society are susceptible to being stereotyped, it is the least powerful who are usually most adversely affected". What explains the fact that stereotypes die hard?

- Consider the possibility of these:
- generalization is a natural process of reasoning;
 - people are prone to create or associate themselves with groups with positive stereotyped image;
 - stereotypes are used as forewarning or prior knowledge before people look into the subject matter;
 - stereotypes are exploited to gain authority or improve status at the expense of others;
 - stereotypes are basis for popular jokes;
 - stereotypes change as the groups do.

60 At the same time, you come across innumerable stereotyped images and more often than not you tend to trust them. Read the jokes below and say if you are prepared to believe them, laugh at them or resent them. Is "many a true word spoken in jest"?

The Importance of Punctuation. An English teacher wrote these words on the whiteboard: "woman without her man is nothing". The teacher then asked the students to punctuate the words correctly.

The men wrote:

"Woman, without her man, is nothing."

The women wrote:

"Woman! Without her, man is nothing."



Heaven and Hell. What's the difference between Heaven and Hell?

In Heaven...

- the French are the cooks
- the Germans are the engineers
- the British are the politicians
- the Swiss are the managers
- the Italians are the lovers

In Hell...

- the British are the cooks
- the French are the managers
- the Italians are the engineers
- the Germans are the politicians
- the Swiss are the lovers

61 Next follows a passage on political correctness of what we say. These are going to be excerpts from the Guidelines for Non-discriminatory Language, developed by the University of Western Sydney, Australia.

The document in full is available at: <http://www.uws.edu.au/uws/uwsn/policies/ppm/doc/031501.html> .

Now listen to the tape and note down information under the categories as follows:

Who are subject to the current regulation?	Which groups of people does the regulation protect?	What are the Guidelines directed against?	What are the objectives and commitments of the Guidelines?
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62 Answer the questions in development of the topic.

1. Would this code of language etiquette be relevant in our context? Why/Why not?
2. Are you treated with due regard as an individual?
3. Do you come across stereotyping, inappropriate emphasis on racial & ethnic differences, derogatory labelling, imposed labelling, sexist language (in the use of names, titles, salutations, endearments, sexist references to a woman's physical appearance, stereotyped descriptions)?
4. Have you been able to avoid the pitfalls the Guidelines caution against? How much are you prone to categorize, stereotype, classify, and pigeonhole people? Are you susceptible to generalizations?

63 The book by Jeremy Paxman, *The English, A Portrait of a People*, 1998, is a humorous and enlightening look at the English (as opposed to the British) identity. With the loosening of ties with Scotland, Wales, and Northern Ireland, the English are once again examining who they are and what makes them unique. Below are just a few of the ideas from the book. Can you use your knowledge of the country, historical background, logic or imagination to explain or disprove the following?

- The English are rather bad at visual arts, such as painting. They have not produced many outstanding artists.
- They are very good with words and have demonstrated a remarkable facility in producing fine literature.
- In England all they ever do is talk about the weather.
- Don't ever be shy about saying anything to the English: they are too proud to be touchy.
- The safety of their island made them look down on less fortunate people who suffered from the chronic disadvantage of not being English.
- England's colonial past contributes to a general unease on racial issues.
- The English do not take pride in the achievements of their governments.
- The English are not a churchy people.
- The English have a curious reluctance to engage with one another.
- The only way to gain social acceptance in England is to pretend indifference.
- Neighbours keep themselves to themselves.
- English people see the cities as destroyers of traditional moral values.
- Do-It-Yourself is a true national obsession.

64 The book asks numerous questions and gives explanations. Look at the questions below and say if you can suggest any answers.

- a) How can you reconcile the image of an English gentleman with that of a football hooligan?
- b) Why do the English give names to their houses?
- c) Why is Englishness often synonymous with the tranquillity and simplicity of rural life although the country is highly urbanized?
- d) Why do the English show so much passion for amateur pursuits? (They developed the current forms of soccer, and rugby, tennis, boxing, golf, horseracing, mountaineering, skiing, modern tourism etc.)
- e) If you remark to an Englishman, in a smoking compartment, that he has dropped some cigar-ash on his trousers, he will probably answer: "For the past ten minutes I have seen a box of matches on fire in your back coat pocket, but I didn't interfere with you for that". Is it respect for privacy or disdain?

65 Below is a list of character traits. Mark the ones you think do not pertain to the English. Justify or find proof for your reasoning in the ideas in the two previous exercises.

being polite, unexcitable, reserved, hidebound, steadfast, trustworthy, stoical, homely, quiet, disciplined, self-denying, kindly, honourable, dignified, gallant, upstanding, modest, civilised, *well-mannered*, unobtrusive (respectful for privacy), having a sense of humour, fair play, doers rather than thinkers, writers rather than painters, gardeners rather than cooks, industrious, economical, tough, cautious, pedantic, argumentative, humourless

Reading

66 Read the article below. Learn the language of the passage and make a comprehensive list of all the conventional and contradictory aspects of character that the author attributes to the English race.

Tristram Hunt, *Guardian*, January 7, 2002

We're a Passionate, Brutal Bunch

Jeremy Paxman and the government's "patriotism envoy" Michael Wills have corrupted the idea of Englishness. The two have led us to believe that the English are a pragmatic, politically acquiescent and innately tolerant tribe. The English have become the dreary residents of middle England. Yet any sustained reading of British and Irish history, **not least** the civil wars of the 1640s, shows the English to be a passionate, revolutionary and frequently brutal people.

Jeremy Paxman's *The English, a Portrait of a People* has been one of the silent forgers of modern English patriotism. In an era wracked by national self-doubt, Paxman sets out a well-crafted credo for Englishness. The book lovingly pokes fun at every cherished aspect of our "national character" - rural nostalgia, laughing at foreigners, obsessional wordplay - but reassuringly concludes that ultimately Englishness is a conservative state of mind. Yes, there might have been riots and rebellions, but at heart we are modest and pragmatic.

The government has fallen in behind this view. Michael Wills has defined the values that might be included in a national code for new immigrants as tolerance and, in true Edwardian style, "a sense of the importance of fair play". Generously, Wills also attributes to us a sense of duty.

Wills leaves us with still the same cloying vision of Englishness which Stanley Baldwin, George Orwell and John Major revelled in. The land of anvils, cycling maids and long shadows, pigeon fanciers and red telephone boxes. Come what may, the gently resolute Englishman lives on.

But history relates that the English are not an especially tolerant, pragmatic or just people. They have a long history of political radicalism, militant religiosity and, sometimes, staggering brutality. Nowhere is this more evident than during the defining years of these islands' history - the civil wars of the 17th century.

In the 1640s the English went to war against themselves, the Scottish and then the Irish in a savage conflict, which killed more than a quarter of a million people - the greatest loss of life prior to the First World War. What sparked it were the supposedly un-English attributes of fervent religious belief and deeply held political principles. According to Paxman, "the English are not a churchy people". They like their religion "understated and reasonably reliable". Not in the 17th century they didn't.

A vicious doctrinal tussle over the Church of England between Puritans and a high church faction set off the civil war. King Charles I's quasi-Catholic reforms led thousands to rebel. The fabled English pragmatism, the third way solution, was far from evident as Roundheads and Cavaliers **thrashed out** their religious differences in battlefields across the country.

The English tradition of tolerance was not much in evidence as Cromwell massacred his way through Catholic Ireland. In England, he presided over a soulless war state, abolishing parliament and introducing just the kind of military dictatorship.

On into the 18th century, the English spirit happily connived at the brutal suppression of Jacobites in Scotland and the enforcement of Anglican supremacy in England, to say nothing of its "outward looking" approach to the Atlantic slave trade.

Every nation has a dark past, and England's is certainly less dark than many. Yet the dearly held idea of English exceptionalism, our supposedly unique history of tolerance and openness compared with the continent, no longer seems viable.

The English civil war or revolution has often been regarded as an aberration - a moment when the nation and then the king lost its head. Yet perhaps the passion, brutality, and intellectualism of the civil war years should more accurately be regarded as just as peculiarly English as tolerance and openness.

Exercises

67 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
	susceptible, resent, categorize, stereotype, pigeonhole, acquiescent, brutal, cloy, revel in, fervent, tussle, thrash out, connive, aberration		

68 Translate the sentences below incorporating the vocabulary from the previous exercise.

1. Люди часто чіпляють на неї ярлики тільки за те, що вона – феміністка. 2. Ті, хто врятувався після авіакатастрофи опинилися серед джунглів і зіткнулися з жорстокою реальністю дикої природи. 3. Люб'язна улеслива усмішка клерка з часом почала надоїдати. 4. Навіть найбільш ревні шанувальники Меліси визнають, що її виступ поступався. 5. Мені довелося добряче поборотися, щоб врешті вихопити у нього листа. 6. Ми просиділи весь день намагаючись ухвалити рішення. 7. Деякі люди більш піддатливі до стресу, а ніж інші. 8. Сергій обурюється, що він мусить спочатку отримувати мій дозвіл. 9. Населення розрізняється за віком, статтю і соціально-економічним статусом. 10. Бездомних часто стрижуть під одну гребінку і уявляють як зібрання алкоголіків. 11. Він, здається, усолоджується всякою увагою, яку тільки може привернути.

69 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

sustained	years	savage	solution
national	religiosity	doctrinal	conflict
pokes	reading	fabled	tussle
obsessional	radicalism	third way	at suppression
political	fun at sth	thrashed out	his way
militant	wordplay	massacred	differences
defining	self-doubt	connived	English pragmatism

Talking and Writing

70 What are the main differences in the way Englishness is seen by the book's author and the Guardian journalist?

71 The novel "Original Sin" by P. D. James, presented in a few clippings in Part 2, is a modern example of British detective genre. The passage in Part 2 features an array of characters. How much Englishness is there in their personalities (if at all)? Look at the key figures, on the one hand; the vocabulary of ex. 65, the text above and the submodifiers below, on the other hand, and suggest an opinion.

e. g. I find FRANCES PEVERELL **perfectly** English. She is **entirely self-denying** and **strikingly stoic**. This is exemplified in the episode when ...

Intensifying submodifiers :

amazingly, awfully, bitterly, critically, dangerously, deeply, delightfully, disturbingly, dreadfully, eminently, especially, exceedingly, extraordinarily, extremely, fantastically, greatly, heavily, highly, hopelessly, horribly, hugely, impossibly, incredibly, infinitely, notably, particularly, radically, really, remarkably, seriously, strikingly, supremely, surprisingly, suspiciously, terribly, unbelievably, very, violently, vitally, wildly, wonderfully;

Indicating extent submodifiers:

absolutely, altogether, completely, entirely, perfectly, purely, quite, simply, totally, utterly;

Reducing submodifiers:

faintly, fairly, mildly, moderately, pretty, quite, rather, reasonably, slightly, somewhat.

72 Below are a few snippets from Chapter Two "Funny Foreigners" in Jeremy Paxman's book. Read the passage and then share an opinion how much they are convincing, far-fetched or enlightening. Then, take another locality, region or country and ponder over the people's typical or national traits that might have evolved from their geographical circumstances. Voice your theories to the class, find support or accept criticism.

The adage is that geography makes history. But if such a thing as a national psychology exists, it too may be made by geography. The first profound influence upon the English is the fact that they live on an island.

England remains the only European country in which apparently intelligent people can use expressions like "joining Europe was a mistake", or "we should leave Europe", as if the place can be hitched to the back of the car like a holiday caravan. An analysis of the British market for the French Tourist Office in 1996 advises, in measured disdain that "even though they have a well-developed sense of humour and can laugh at themselves, they remain conservative and chauvinistic. The British are profoundly independent and insular, constantly torn between America and Europe". They are right: one of the consequences of living on an island is that everywhere is overseas. And once they had committed themselves to the sea, the English were inclined to see the rest of Europe as nothing but trouble.

In 1882, the idea was canvassed of driving a railway tunnel under the Channel. It was just the sort of an engineering challenge. Instead, *Nineteenth Century* magazine organized a petition opposing the idea, on the grounds that "such a Railroad would involve this country in military dangers and liabilities from which, as an island, it has hitherto been happily free". This was no voice crying from the rural backwoods: the letter rapidly gained signatures from the Archbishop of Canterbury, the poets Tennyson and Browning, the philosopher Herbert Spenser, 5 dukes, 10 earls, 26 MPs, 17 admirals, 59 generals, 200 clergymen and 600 other worthies.

The Englishman sees himself as a captain on board a ship with a small group of people, the sea around and beneath him. He is almost alone; as captain he is in many ways isolated even from his crew. ...

Seabound security gave the English an early self-confidence and their relative isolation promoted the growth of an idiosyncratic intellectual tradition. It produced some very odd geniuses, like Blake or Shakespeare. It probably has something to do with the fact that England has produced so many very good travel writers. And nautical gangsters – how else are we to think of a figure like Sir Francis Drake? Freedom from the fear of sudden invasion also promoted individual freedoms.

We all need enemies, and the French were so wonderfully convenient – near to hand and yet apparently oblivious of the interests of anyone else. This is how we thought of our nearest continental neighbours. Obscene drawings were "French postcards". Prostitutes were the "French Consular Guard". If a man used their services, he would "take French lessons". Well into the 1950s, English people were still excusing their swearing by asking people to "pardon my French" and talking of unauthorized absences as "French leave". Once upon a time, when England was at war with Spain, syphilis was "the Spanish pox" and corruption was "Spanish practices". By the time the Dutch had become the main trading rivals, the English were inventing phrases like double Dutch for gibberish, or Dutch courage for the bravery of drunkenness. The pattern applies across Europe, but the Anglo-French rivalry is in a class of its own. Centuries of hostility cannot be overcome so soon.

Insularity gave the English a great self-confidence, but it did nothing for their sophistication. It is hard to escape the conclusion that, deep down, the English care little for foreigners, but scoff and laugh at them. Visitors commented on the remarkable vanity of the English. In 1497, a Venetian noticed that "the English are great lovers of themselves, and of everything belonging to them; they think that there are no other men than themselves and no other world but England". The picture had hardly changed by the middle of the 20th century.

73 Do some research into the portrait of a nation, ethnic group, or local community that you know of. Work out an article, highlighting the key traits that form a stereotyped image of the said population. Use the language of this Unit.

Unit 5 Art

Part 1 Evolution

Lead-in

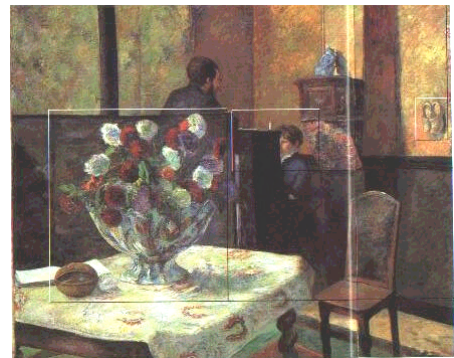
In 1839, the French artist and inventor Louis-Jacques Mande Daguerre developed a method of reproducing images by a photochemical process. The process was soon improved upon, and became known all over Europe. A remarkable technical feat, photography led to a profound ideological and cultural revolution that was to transform the art of painting.

1 In the retrospect of time, can you explain the essence of the evolved crisis, and how was the art of painting to overcome it?

2 Ability to see and discuss art is often perceived as the currency of social conversation. This requires an insight into different aspects of the artwork as well as the ability to put the subtleties of your perception into words. Below are excerpts from picture descriptions. Match the lines with the pictures and memorise the key aspects that come under analysis (e.g. composition, representation of details, etc.).



- The composition and the handling of the paint reveal the uncertainty evident in artist's early work. (Paul Gauguin, *Undergrowth*); (See pronunciation transcript for the names on the next page.)
- This 1881 work portrays Gauguin's home in Paris. Placing the flowers in the foreground and leaving the characters in the background was a brave and nonconformist choice. As in many other still lifes of this period, the brushstrokes are short and thick, while the colours are melted together to increase the impression of depth. The palette is made up of warm homely colours. The influence of Gauguin's Realist and Naturalist mentors is demonstrated by the careful and conventional representation of small details. (Paul Gauguin, *Interior, Rue Carcel*);
- Pissarro's paintings transmit his profound love of rural France where life was dictated by the slow rhythm of the seasons. (Camille Pissarro, *Haymaking at Eragny*);
- Although he was a good landscape painter, Renoir best expressed his art in portraits of sensual, voluptuous women in the tradition of Titian and Rubens and in representations of everyday scenes. This famous painting portrays a cheerful dancing party in Montmartre. (Pierre Auguste Renoir, *The Moulin de la Galette*);
- Degas was intrigued by the world of the theatre, especially by ballerinas, whom he portrayed with grace and elegance. He seldom represented them while dancing, however, preferring to show a glimpse of an intimate moment of their life behind the scenes. (Edgar Degas, *The Dance Class*).



Paul Gauguin	pəul ɡəu'gæn	Rubens	'ru:bənz	Paul Cezanne	pəul si: 'zæn
Camille Pissarro	kə'mij pi'sɑ:rəu	Montmartre	mɔ:n'mɑ:rtr	Guillaumin	gilb: 'mæn
Pierre Auguste Renoir	pjɛr əu'gust rən'wa:r	Degas	də'gɑ	Gustave Courbet	gu:st'ɑ:v ku:r'be
Titian	'ti:ʃən	Claude Monet	kləud mɔ:'ne	Ferdinand Delacroix	fe:di'nɑ:n dələ:kruɑ:

3 All of the pictures above represent early Impressionism. Read the text below, familiarise yourselves with this artistic trend and answer the questions that follow.

Impressionism

Impressionism was born in the 1860s. It arose out of dissatisfaction with the classical and sentimental subjects and dry, precise techniques of paintings that were approved by the Academy of Fine Arts in Paris and done in the studio. The Academy traditionally set the standards of French art and sponsored the official Paris Salon exhibitions. Rejecting these standards, the impressionists preferred to paint outdoors, choosing landscapes and street scenes, as well as figures from everyday life. The foremost impressionists included Edgar Degas, Claude Monet, Berthe Morisot, Camille Pissarro, Pierre Auguste Renoir, and Alfred Sisley. They were joined by the artists Pissarro, Cezanne, and Guillaumin. In 1874, spurred on by the rejection of their works by the Salon, the group organized its first official exhibition in a Parisian photographic studio. The term "Impressionism" was first used on this occasion when the journalist Louis Leroy made a sarcastic attack on one of Monet's paintings, *Impression: Sunrise*. The seven exhibitions that followed were received with increasing acceptance by the critics, and witnessed an ever-growing public success. The outline lost importance, as colour became the main element used to express and communicate emotions and feelings. Their primary object was to achieve a spontaneous, undetailed rendering of the world through careful representation of the effect of natural light on objects. The critics of the Impressionist movement found in Pissarro and Monet their favourite targets. Pissarro, who had been accepted as a member of the Salon, but rejected his rigorous academic approach, was now harshly condemned for his stylistic innovations, such as the lack of shadows and revolutionary use of colour. He would later become the role model for younger artists such as Gauguin.

1. How did Impressionism emerge?
2. Who stood at the outset of the trend?
3. What is the origin of the trend's name?
4. What and who were the subjects of Impressionist canvases?
5. What was their novel approach characterised by?
6. What was the reaction of the official art elite?

4 Complement the descriptions of the pictures above with some facts about Impressionism and give A GUIDED TOUR of this small "Impressionists' Room" to "visitors". First, distribute the pictures among yourselves and each make a presentation of one canvas to the class. Then, give a whole tour of the exposition to a "sole visitor" in paired practice.

Reading

5 Read the excerpts from the biography of one of the world's greatest artists, Paul Gauguin (1848-1903). Study the language of the text and find the bits that will be helpful for the analysis of the illustrating canvases after you have completed the reading.

Paul Gauguin

1879-81: The First Exhibitions

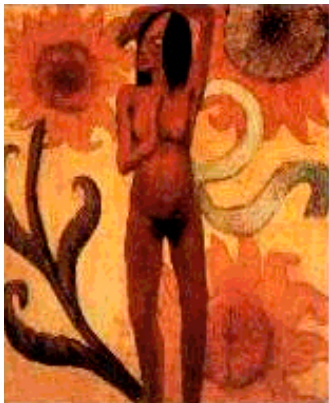
... The 12 works he showed in 1882 attracted many negative reviews, and were seen as less innovative than his earlier paintings. In the meantime, his wife Mette witnessed with growing concern the way in which Gauguin's hobby was turning into an all-consuming passion. She tried to remind him of his duties as a husband and father, but her complaints had the opposite effect, and drove him away for good. Gauguin tried to transmit his love for paintings to her, but clashed against Mette's manipulative, cold personality.

1882-85: Rouen and Copenhagen

As a consequence of the collapse of the Union Generale in 1883, Gauguin lost his job and decided, against his wife's advice, to devote himself to painting on a full-time basis. In November they moved to Rouen, in Normandy, partly because life was not so expensive as in Paris, and partly to follow Pissarro's example. The new environment, however, did not respond favourably to Gauguin's innovative art, and success eluded him. Unable to sell his paintings, he soon exhausted his savings. After eight months, Mette, frustrated by her husband's inability to provide a decent living for his family, returned with their children to her parents' home in Copenhagen. Paul followed her, expecting to find an environment more receptive to his art, but he was deluding himself: an exhibition organized by the Society of the Friends of the Arts, went virtually unnoticed and closed after only five days. Made bitter by his failure, Gauguin decided to return to France, and leave his family behind. "Right now I feel low on courage and resources... Each day I wonder whether I should go to the barn and put a rope around my neck. Painting is the only thing that keeps me alive."



1887: the first trip to Martinique



In 1887 Gauguin wrote to Mette: "What I want most of all is to get out of Paris, which is a wilderness for the poor man. My reputation as an artist grows by the day, yet at times I cannot find anything to eat for three days in a row, with serious consequences for my health, but most of all for my energy!". That year, accompanied by Charles Laval, Gauguin decided to leave France, where he felt his career had no opportunity to develop, to "live like a savage" and work on an island in the Gulf of Panama. Out of money, Gauguin was forced to work in the excavation of the Panama Canal. In the first week of June, they moved to the nearby island of Martinique, in the 19th century seen as a paradise on earth. Gauguin wrote to a friend: "Not far from us is a sandy beach and the sea where we swim. And everywhere we look there are palm and other fruit trees that are ideal for a landscape artist". Unfortunately, Gauguin himself fell victim to malaria and he was forced to seek repatriation.

Although ill and poor, he still managed to find the physical and mental energy to execute many sketches and paint a dozen canvases before his return. Gauguin said: "What I find so bewitching are the figures, and every day here there is a continual coming and going of black women". Impressed by their imposing beauty, Gauguin often made Martinican women subjects of his canvases. In spite of his poor health and financial difficulties, his painting had never been so full of light and vitality. The Martinique pictures are significant in that they mark a definitive break with Impressionism.



1888: Pont-Aven



During this period he worked alongside Emile Bernard to develop a manner of painting known as Synthetism. This style celebrated simplified reality and the synthesis that occurs when an artist does not paint from life, but from memory coloured by emotion. Reacting to the naturalism of the Impressionists, the point of Synthetism was to "paint an object the way the imagination perceived it, not as it really was". The artist could then disregard the shapes and colours of reality, and be free to express their effects on his emotions. Although the official creator of Synthetism, was Bernard, Gauguin was its greatest and most ingenious exponent. The shapes on the canvas were no longer meant to portray reality, but the impression left on the memory by reality. The artist could forego the rules of perspective, tone, shading, and chiaroscuro, and just apply the

color on a flat surface, delimiting it with thick contour lines. This style paved the way for Expressive Abstraction.

In 1888 Gauguin completes *The Vision after the Sermon*. He offers the canvas as a gift to the parish priest of Nizon, but that rejects it. This landmark work shows Gauguin's shift from Impressionism to Symbolism. "I believe I have attained in these figures a great rustic and superstitious simplicity. The whole is very severe." Shunning traditional ideas about perspective, Gauguin uses flat areas of unmodulated colour framed by heavy blue-black outlines. "I believe that the landscape and the fight only exist in the imagination of the people praying after the sermon, which is why there is a contrast between the people, who are natural, and the struggle going on in a landscape which is non-natural and out of proportion".

The Loss of Virginity

Imbued with literary and pictorial references, from Manet's *Olympic* to Holbein's *Dead Christ*, this painting became the quintessential example of Symbolism. At the girl's head is a fox, the artist's symbolic representation of perversity. While the Impressionists wanted to celebrate the beauty of nature, Gauguin preferred to look inward and explore the subconscious mind. His works are the creative expression of his anxiety, fears, and imaginary visions. This painting is also known as *Spring Awakening*. In her right hand she holds a red flower, and with the left hand she strokes a fox. The animal rests one of his paws on the girl's breast in a subtly erotic fashion. Symbolist artists were the forerunners of the Surrealists. Inspired by the art of Edgar Allan Poe, Baudelaire, Flaubert, Wagner, and Burne Jones, they never acknowledged themselves as or gathered into a distinct cultural movement, nor did they adopt the same style or technique. Indeed, the term "symbolism" has only recently been coined by critics to indicate some unifying elements in the works of several painters with different artistic backgrounds and theories. This new current developed in France at the end of the 19th century, just as the Decadent style was flourishing.



Tahiti

On April 4, 1891, Gauguin left for Tahiti, where he arrived on June 9, after more than two months at sea. Following the trend he had started in Brittany, he executed many sketches of landscapes and people that he would later use for his main paintings. Called "documents", these initial rough sketches helped him understand the subtle colours and the effects of light of his new environment. He used to carefully observe and study

people, hoping to capture their facial features and physical proportions, as well as their habits and gestures.



Gauguin's drawings reveal a consummate skill, since by now he had become fully confident in his expressive means. In order to earn a living, he tried his hand at portraiture but, in spite of his contacts, the local European community was rather unreceptive.

The Flowers of France

The still life with flowers, a typical Impressionist subject, is given a new, exotic reading here. Gauguin's Polynesian experience altered his way of interpreting colour and light. Whereas in Brittany he had preferred pure, simple colours, in the Pacific he experimented with new shades and hues, positioned in an seemingly random way, that brought out the true radiance of the subject, as testified by these beautiful flowers. In this work the soft light seems to emanate from an indirect source. When he realized that his career as a portrait artist for the local European community was not likely to take off, Gauguin turned to the indigenous population, who had welcomed him with warmth.

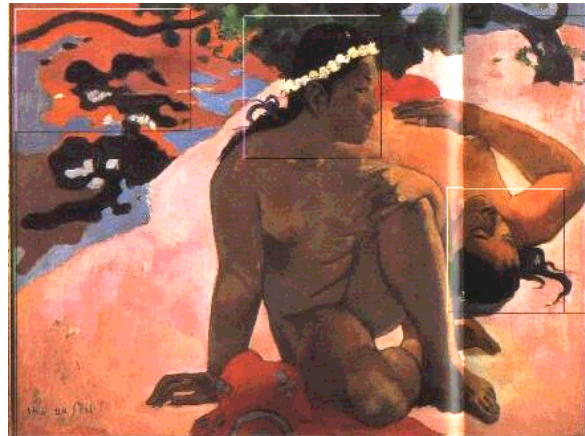
Mataïea

Disappointed by Papeete's European flavour, Gauguin left the city to look for an environment that was still unspoiled and wild. He moved to the south of the island, where he rented a bamboo hut with a roof made of palm leaves. He lived in the thick of tropical vegetation, in front of a blue lagoon, with a girl of mixed blood who had accompanied him there, Titi.

What! Are you Jealous?

This was a carefully designed picture. This is proven by the many preparatory sketches, especially those for the stretched-out figure, which was added later. Painted in 1892, it is kept in the Pushkin Museum in Moscow.

The pose of the broad, statuesque girl in the foreground is carefully studied. Her strong, decisive personality is revealed in the curve of the nose and the closed lips and, although her face is in profile, her right eye looks out towards the viewer in a mischievous, yet childlike way. Her black hair is in direct contrast with the crown of white flowers on her head, and her dark skin is highlighted by the bright pink sand on the beach.



Gauguin used colours rather than images to express the symbolic meaning of this work. This remarkable innovation greatly influenced later painting, and was a determining factor in the birth of Abstraction. The rapport between the two girls lazily lying on a sunny beach is evoked by their calm, relaxed attitude. The position of the girl in the background is unusual and indicative of Gauguin's desire to look for new artistic solutions.

In April 1893 Gauguin left Tahiti and, three months later, landed in Marseilles. Following the recommendations of Degas, who was a keen admirer of Gauguin's art, the Durand-Ruel gallery organized his first great personal exhibition. He put 44 paintings and two sculptures on show. His works aroused a great deal of interest and caused a sensation. However, in spite of the enthusiasm of the young Symbolists, most of the critics and public failed to understand his art and remained unmoved by it.

On the eve of a later exhibition Gauguin asked Auguste Sprindberg, who had been a regular presence at his studio, to write the preface for his catalogue. The Swedish playwright refused, admitting that, although fascinated

by Gauguin's art, he could not "understand or love it". Gauguin published the letter Sprindberg had sent along with his reply. In his letter Gauguin acknowledged "the enormous chasm between your civilization and my primitive state: the former weighs you down, while my uncivilized state to me is life itself".

Exercises

6 Transcribe the following words to avoid possible mispronunciation and miscommunication.

elude, chiaroscuro, contour, consummate, portraiture, Polynesian, rappoint, Panama, Martinique, malaria, execute, pictorial, Surrealists, Tahiti, statuesque

7 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
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nonconformist, foremost, elude, receptive, delude, exponent, chiaroscuro, delimit, contour, landmark, rustic, shun, imbue, quintessential, coin, execute, consummate, reading, hue, statuesque, evoke, unmoved

8 Translate the sentences into English incorporating the vocabulary of the previous exercise. The words are arranged in the sequence as they appear in the sentences.

1. Роботи раннього періоду художника показують його нетрадиційний спосіб передачі образів. 2. Академія була основним законодавцем нових мистецьких течій. 3. В переробленій версії вже не було затягнутих описів і роман став більш динамічним. 4. Молоді художники легко підхоплюють все нове. 5. Нас ледве не ввели в оману, нав'язуючи підробку за гроші, яких вона не вартувала. 6. Виставка представляла роботи найвизначнішого представника сучасного концептуального мистецтва. 7. Важкі обриси постатей на передньому плані відділяли людей від уявної реальності на фоні картини. 8. Предметом уваги художників найчастіше стають визначні історичні та природні пам'ятки краю. 9. Багато людей ставлять під сумнів цінність грубого примітивного мистецтва. 10. Новостворена школа живопису уникала впливу панівних мистецьких напрямків. 11. Захоплений жіночою красою, Сергій Гай створив цілу галерею виразних полотен. 12. Остання картина представляє довершеність стилю і майстерності автора. 13. Новостворювані слова і терміни покликані відбивати нові реалії життя. 14. За ті два тижні 14 із 16 прекрасно виконаних портретів було продано. 15. Більшість відвідувачів затримуються перед цією величною картиною в захопленні від авторського доведеного володіння кольором. 16. Ви побачите, що на обкладинці нічого не написано, а лише гравюра із найзнаменитішої картини автора. 17. Для виразності її волоссю було надано темно золотистого відтінку. 18. Він пишався цією ставною рудоволосою дівчиною, яка, здавалось, відповідала йому взаємністю. 19. Вона була милим створінням, викликаючи захоплення у сім'ї та друзів. 20. Коли перші роботи побачили світ на експозиції в Національній галереї, більшість відвідувачів виставки залишилась байдужою.

9 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

e. g. "All-consuming passion". It says in the beginning of the text that Gauguin's hobby for painting was turning into an all-consuming passion, which aroused growing concern with the painter's wife Mette.

1. all-consuming	environment	a.	1. execute	of canvases	a.
2. transmit	by his failure	b.	2. subjects	simplicity	b.
3. respond	oneself	c.	3. full of	the rules of perspective	c.
4. exhausted	victim to malaria	d.	4. definitive	sketches	d.
5. receptive	virtually unnoticed	e.	5. celebrate	work	e.
6. delude	savings	f.	6. paint	with thick contour	f.
7. go	love for paintings	g.	7. disregard	shapes	g.
8. made bitter	favourably	h.	8. ingenious	exponent	h.
9. feel	passion	i.	9. forego	break	i.
10. three days	low on courage and resources	j.	10. delimit	light and vitality	j.
11. fell	repatriation	k.	11. landmark	from life	k.
12. seek	in a row	l.	12. rustic	simplified reality	l.

10 Fill in the gaps in the sentences with appropriate words from the list. When finished take the sentences for back translation (from your native language into English without the text) in paired practice.

forerunners, unmoved, reading, acknowledged, shunned, quintessential, adopted, indicated, emanate, consummate, coined, imbued, portraiture, captures

- The newly formed group of artists found their exhibition _____ by art critics.
- Many new talented painters were _____ with Gauguin's ingenious style.
- The catalogue represents author's _____ works over the last 20 years.
- The suffragettes were _____ of the modern women's movement.
- The rethink of approaches in painting spawned a number of _____ cultural movements.
- When in Pont-Aven, Gauguin worked alongside Bernard to develop the _____ manner of painting known as Synthetism.
- The term Impressionism was _____ by a journalist when he attempted to ridicule at the new trend.
- The new interpretation of colour _____ a shift towards the new artistic conception.
- The picture _____ the peace and homely atmosphere of the place.
- The road exhibition included some _____ exhibits from several landmark galleries.
- This array of preparatory sketches of faces indicate the period when the artist tried his hand at _____.
- With the political and cultural context the canvas receives a new _____.
- The landscapes of Martinique _____ the atmosphere of a paradise on earth.
- We attended the current exhibition, but, for the most part, were left _____.

Talking and Writing

11 Comment on the statements below. Give your opinion, explain if they are true, or disprove as false.

- Impressionism came into being as a crash measure to save painting from obscurity.
- Impressionism proved to be a temporary deviation from academic tradition and had no following.
- Paul Gauguin is a quintessential exponent of the Impressionist tradition.
- Public's volatile tastes will always greedily accept all possible innovations in visual arts.
- Public will often be superstitious towards innovations and stay clear of avant-garde shows.
- "Beaten road is the safest" is as true for common-sense jobs as for artists.
- Artists will always be poor and art dealers – rich.
- Paul Gauguin went the hard way, because he was too conservative in his artistic tastes.

9. Gauguin's many difficulties are explained by his half-hearted attitude to painting – as a leisure activity or a side job.
10. For quick success Gauguin needed a smart, hard-headed and businesslike wife to manage his affairs.
11. Gauguin could have done better “celebrating the beauty of nature” as an Impressionist, rather than “ looking inward and exploring the subconscious mind”.
12. Gauguin was born in the wrong time.
13. The saying “Art is long and life is short” is especially true for Gauguin.

12 To conclude the discussion above, compare Gauguin's life story to one of another artist. Find confirmation of the discussed ideas. Make it in the form of a written narrative.

Role-play

13 Imagine you are a museum curator and you have a “special” visitor who suddenly becomes keen on one of Gauguin's pictures. The visitor would love to have a copy of that piece of art at home, however he/she would have a few details in the canvas altered (e. g. give the orange dog a more conventional colour). Alas, this is out of the question. The meanwhile, you are giving him a tour of “Gauguin's Room” and believe that the visitor's dislike of some details stems from his ignorance of the style, unawareness of the biographical and social context of that period. You patiently explain the ingenuity of style, the specificity of palette and things, based on the available information and results of previous discussions. The visitor will, naturally, ask questions or just support the conversation.

14 Assume a situation when the police have received evidence about a planned burglary/robbery of the local museum of fine arts. The museum is large and there are a number of rooms, exhibiting paintings of different periods. The suspected thieves are to be after Gauguin. Now it's important to set up the trap in the right place. The detective, in charge of the case, has an appointment with museum's leading expert in modern art. He/she has to identify the most likely target – the picture the thieves are likely to be after. The expert will have their opinions, while the detective will ask questions to make sure he is on the right track. Some of the expert's suggestions might sound ridiculous, and, at times, the detective's ignorance might be matching. Act out the conversation with ultimate civility, using the language of the materials above.

Additional Vocabulary Exercises

15 Below are two descriptions of different cultural movements. The texts have been gapped for the purpose of exercise. Replace the relevant words into their original places.

orthodox, accomplished, fleeting, ensuing, championed, representation, subdued, precursors, brushwork, rendering, depictions, accustomed, hostile, acceptance, doctrinaire, retained

The direct _____ of **impressionism** were the English landscape painters Constable and Turner. When Monet and Pissarro first saw the work of these men, in 1871, they were particularly impressed by Turner's _____ of atmosphere and his _____ of the diffusing effects of light on solid objects.

Edouard Manet showed that subtle _____ of light can be _____ as well by the juxtaposition of bright, contrasting colours as by shadings of intermediary tones. Notable French contemporaries who _____ the impressionists included such literary figures as Emile Zola, Charles Baudelaire and many others. Long _____ to the conventional academic style, the press and public were _____ to the new style. During _____ years, however, impressionism gradually won _____.

Monet alone was _____ in applying what had become impressionist theory. He painted many series of studies—the cathedral of Rouen, haystacks, a lily pond, and poplars—each study painted at different times of the day and in different seasons. Pissarro used a _____ palette and concentrated equally on the effects of light and on the structure of forms. Sisley, although greatly influenced by Monet, _____ his own delicacy of style. Degas, who was not an _____ impressionist, caught the _____ moment, especially in ballet and horse-racing

scenes. Renoir preferred to paint the female form rather than pure landscapes. Morisot's subtly painted landscapes gained strength from _____ rather than colour.

II

suggestions, renowned, catalyst, originated, underlie, interchangeably, expressiveness, discarded, latent, charged, dubbed

Symbolist Movement _____ in France in the late 19th century. In literature, it encouraged writers to express their ideas, feelings, and values by means of symbols or _____ rather than by direct statements. Symbolist writers _____ rigid rules of versification and the stereotyped poetic images of their predecessors. Symbolist visual arts refer to the use of certain pictorial conventions (pose, gesture, or a repertoire of attributes) to express a _____ allegorical meaning in a work of art. Symbolism served as a _____ in the development away from representation in art and toward abstraction. Inspiration was found initially in the work of the French painters Puvis de Chavannes, Moreau, and Redon, who used brilliant colours and exaggerated _____ of line to represent emotionally _____ dream visions, inspired by literary, religious, or mythological subjects. Their followers included the Dutch painter Vincent van Gogh, _____ for his use of color to express emotions, and the French painters Paul Gauguin and Emile Bernard. This style they _____ *synthetist*, or *symbolist* (using the two terms _____), in opposition to the analytic approach of impressionism. Symbolism, with its concern for the subjective, allusive employment of colour and form, can be seen to _____ successive later 20th-century art styles.

16 Return to the two descriptions in the previous exercise and answer the questions that follow. Make use of the language of the passages, as well as the functional exponents in the box below.

- a. What is the quintessence of the two trends?
- b. Where is the difference in their depictions?
- c. How are these conceptual points exemplified in pictures that you know?
- d. What are your preferences?

- ... was/were most concerned with/concentrated on/wrapped in/referred to...;
- ... in the first place/first and foremost/essentially;
- ... logically/reasonably/therefore/thus/consequently/as a consequence/as a result/in the outcome;

... look up to/have great respect for/am impressed by/fond of/in love with/fascinated by/captivated by/intrigued by/bored stiff by/sick to death of/sth doesn't get through to me/ am indifferent to/ignore sth.

17 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
	orthodox, fleeting, champion (v), subdue, precursor, depiction, renowned, catalyst, underlie, latent, dub, doodle, scribble, trace, study, snap, shot, cartoon, caricature		

18 Study the synonyms and fill in the gaps in the sentences below.

a) sketch, trace, draw, scribble, doodle

1. The children were _____ pictures of flowers from life.
2. She toured The Czech Republic, visiting and _____ castles.
3. He always _____ on his notepad when attending meetings.
4. Janet can't draw a real picture yet but she enjoys _____ with crayons.
5. The children _____ the map of the country and then wrote in the names of the places they had visited.

b) sketch, illustration, drawing, painting, study, picture

6. Van Gogh's 'Sunflowers' is one of the most famous _____ in the world.
7. The museum has an impressive collection of early 20th century Polish _____.
8. On the wall was a _____ of a woman's head by Renoir.
9. That isn't the finished picture - it's just a rough _____.
10. The new encyclopaedia is full of colour _____ and photographs.

11. Renoir did several _____ of small plants and flowers.

c) snap, mug shot, shot, photo/picture, photograph

12. Ansel Adams' _____ of the American wilderness are now worth a fortune.

13. Did you take any good _____ while you were in Prague?

14. The cortege went past so quickly that she only had time to take a couple of _____.

15. The police showed me some _____ and I had to say if any of them looked like the man who assaulted me.

16. I've got some _____ of my family, if you care to see them.

d) landscape, caricature, portrait, cartoon

17. The artist Hans Holbein was best known for painting _____.

18. Constable is probably England's most famous _____ artist.

19. The _____ shows a group of elephants trying to get into a phone-box.

20. We had our _____ drawn by a street artist while we were on vacation at the seaside.

Translation Practice

19 Translate the first description into English and the second into Ukrainian.



Клод Моне. Тополі, 1891

Масло на полотні. Музей Фітзвіліам, Кембридж

1891 року Моне захопився мотивом алеї тополь, що росла неподалеку від його дому. Дерева планувалися на зруб, і відомо, що тоді він дав гроші, щоб їх тимчасово не чіпали і він мав можливість зробити з них серію етюдів. Художнику, очевидно, прийшовся до душі контраст між насиченими фарбами серії з копицями, тепер їх густина і масивність поступалися струнким обрисам. Дане полотно, в правій частині як один гігантський удар пензля, створює враження фрагменту японського чистописання. Хоча картина в колористичному відношенні є одною з найпростіших в серії малюнків, і змальована дуже ощадливо, Моне добивається передачі надзвичайної і зримо відчутної енергії вигнутої дугою алеї дерев.



Edgar Degas. In the Wings (Dancers in Blue) c 1898

Pastel. Pushkin Museum, Moscow

In 1886 Degas had written, 'one must do the same subject over again, ten times, a hundred times. Nothing in art must appear accidental, not even a movement.' He had depicted dancers in the wings since the early 1870s. In the *Rehearsal of the Ballet on Stage*, one can see variants of the poses used in this late pastel: the dancer with her arm stretched against the scenery; one adjusting her clothing; another bending to adjust her shoe. In the later work, the dancers are less individualised, and they suggest the essence of a group of women preparing to appear before an audience rather than a specific scene. The stagelights gleam on elbows or shoulders, bathing the intense blues in an unearthly light. There are three photographs thought to have been taken by Degas that show the dancer with outstretched arm, and another showing her adjusting her dress. They reduce the body even more radically to head, shoulders, jutting arms only tenuously attached to bodies, and a shimmer of fabric. In the pastel, Degas's emphatic lines and smears of colour show that these bodies are no more real than the painted scenery.

Unit 5 Art

Part 2 Modern Art

Lead-in

20 Below are some humorous quotations about art. Read them and explain art's essence, people's attitudes and what part art plays or played in their lives, as far as the quotations are concerned.

❶ Life is very nice, but it lacks form. It's the aim of art to give it some.

Jean Anouilh

❷ He always had that "Touch of Madness" that marks the true artist and breaks the hearts of the young girls from fine homes.

Robert Crumb

❸ ... at one point I found myself standing before an oil of a horse that I figured was probably a self-portrait judging from the general execution...

Peter de Vries

❹ To an artist a husband named Bicket Said, "Turn your backside, and I'll kick it. You have painted my wife In the nude to the life. Do you think for a moment that's cricket?"

John Galsworthy

❺ The moment you cheat for the sake of beauty, you know you are an artist.

Max Jacob

❻ My dear Tristan, to be an artist *at all* is like living in Switzerland during a world war.

Tom Stoppard

❼ The artist is a lucky dog... In any community of a thousand souls there will be nine hundred doing the work, ninety doing well, nine doing good, and one lucky dog painting or writing about the other nine hundred and ninety-nine.

Tom Stoppard

❽ If Botticelli were alive today, he'd be working for *Vogue*.

Peter Ustinov

❾ If you want to know everything about me, just look at the surface of my paintings, it's all there, there's nothing more.

Andy Warhol

❿ A true artist takes no notice whatever of the public. The public to him are non-existent. He leaves that to the popular novelist.

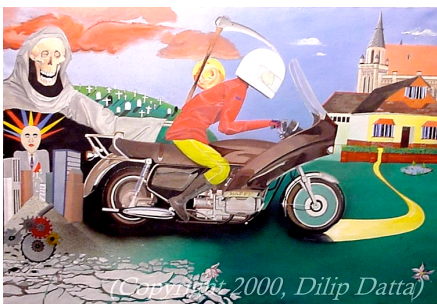
Oscar Wild

⓫ No great artist ever sees things as they really are. If he did he would cease to be an artist.

Oscar Wild

21 Phrase your own perception of Fine Arts – what you think their essence is, what you call art and how much art there is in your life. If appropriate, find support for your views among the opinions above?

22 You will now listen to a poem, which inspired an artist to draw a picture. Listen to it and guess which picture it is. Explain what gave you a hunch.



Dilip Datta. "Worklife"



Albert Ievin. "Louise 4"



Anita Klein. "Pink Angel Resting"

Reading

23 Below is a newspaper article from the Observer. Read it, study its language for further exercises and discussions.

It's rude, witty, but is it art?

Observer, November 26, 2000

They are in their twenties, probably lovers, certainly unmarried. He wears a thin grey jersey and leather trousers, with carefully maintained stubble and wraparound shades, despite the dim light. She is Japanese, dressed in a bright plastic jacket, child colours, unsmiling. They are standing among a scattering of domestic electric detritus on a polished floor. They exchange a look, impossible to interpret. The man mutters and they move on, glancing at a book he holds.



Lynn Chadwick. "Sitting Couple"

Next will be a large blurred image. It promises to be 'oddly troubling'. After that, a sagging fabric thing, in muddy grey, described in the booklet as 'profoundly disturbing'. What are they thinking? What need has brought them here? Are they oddly troubled, profoundly disturbed? Would they like to be?

At any rate, all around there are people like them, all part of a modern tribe, a vast nomadic group, mostly young, urban, clever, a little intimidating, given to expensive hooded clothes and rimless glasses. They speak a dialect closely related to that of neighbouring peoples, but mention other names. And anyway, they are not voluble, as they stand in front of inscrutable images or slow, silent films. They seem poised.

They treasure silence. I am talking, obviously, of the followers of contemporary art, caricaturing only a little the people I see around me all the time, at the great Rosenthal shows in the Royal Academy, or in the huge, dully gleaming spaces of the Tate Modern, or checking out the short-listed artists for the Turner Prize.

Because contemporary art has been such a fashionable success, attracting huge numbers to the big shows, whose sense of élite art is fed by the tabloid papers, we have become stuck in an absurd 'modern art - for or against it?' debate. You are part of the tribe, or you are in the mocking crowd outside the temple.

It was not always this way. Religious art, obviously, told stories through images that had been drummed into its users by priests and parents from an early age. These images might be traditional or surprisingly new, but their story was common and well-known. Paintings of classical myth were for the select, though everyone educated knew their Dianas and Actaeons. Works of later secular art, showing the faces of rulers, or battles by land and sea, expensive clothes and flowers, houses and eventually landscapes, were immediately comprehensible renderings of the social context. If you had never seen a Vermeer or heard of Constable, and you stumbled into a gallery and saw one, you would not be baffled.

Meanwhile, because 'art' was the application of a limited number of motor skills inside a tradition – composition, line, muscle, tone, palette, balance - and the aesthetic arguments around them, it was relatively easy to place art in a hierarchy from sublime to awful. You can draw or you can't. You have colour sense or not. You follow lamely in composition or you have a new idea. You copy or reinterpret.

Then we have cubism and abstract art and the division begins. On the one side, the great all-pervasive sea of images produced by mass urban culture, the Hollywood films, postcards, advertising hoardings, glossy magazines, TV shows, rock extravaganzas, 'the stuff that surrounds you' and which we consume every day. On the other, trying desperately to dissociate oneself from that, 'modern art' - alternative images, paint without a story, deliberately complicated and confusing juxtapositions, the ironies and absences, the intellectual refuge.

As artists look for other materials, from lumps of graphite to film, old clothes to burned-out cars, stage props to firebricks, Polaroid snaps and rubbish heaps, - the difficulty of comparing, separating sheep from goats, grows ever harder. In the absence of commonly understood stories, religious or historical, art has to be explained with words. This, however, requires concentration and intellectual determination. So the tribe, the art élite, the culture caste proper, was born.

To understand, then enjoy contemporary art becomes a way of defining yourself as better than the rest. The harder the art, the greater the credit. This doesn't start with Whistler or even Picasso. It starts with Marcel Duchamp, the great granddaddy of conceptual art, user of found images, signed urinals, playful alter-egos, sexual shock, vastly complex mental systems. Duchamp is the high priest. Without him many following works like Damien Hirst's, are unthinkable.

Of course, there are the easily and immediately enjoyed, more traditional artists, but they are looked down on by the true tribe.

Does it matter? Should we care that there is an urban art caste while nine-tenths of the public are baffled and ignorant? Hasn't art always been exclusive? Isn't that why we used to talk of 'fine' art?

It matters, because most people are still missing out on it. The self-selected art élite are also part of the problem. A lot of what is on display does show the limitations of the art tribe. The fact that contemporary art is particularly popular among highly educated, relatively youthful urban strata, has tilted it towards coolness, chic, multiple ironies, towards glossy, machined objects that mirror the aesthetics of the city.

The reassuring point is that most of the contemporary art around in 2000 is not immediately difficult or chilly. The artists themselves are breaking down the barriers. Susan Hiller's work 'Witness', in which hundreds of earphones dangle from a darkened room, while recorded witness statements from people across the world who have claimed to see UFOs or aliens whisper in scores of languages around you, like fingers brushing your ears as you walk through - well, just amazing, simple and beautiful. That was in 'Intelligence' at Tate Britain. And there are literally hundreds of other examples.

The truth is that contemporary art is not haunted by Duchamp or any other twentieth century thinker, but by more romping, passionate ghosts and it would be a terrible thing if those kept people away. I mean that couple I started with - the cool ones. It is time to elbow them aside and fill up the galleries with the rest of us.

Exercises

24 The text contains quite a few words whose pronunciation could pose difficulty. Transcribe the following words to avoid possible mispronunciation and miscommunication in future.

inscrutable, extravaganza, juxtaposition, alter ego, hierarchy

25 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
	voluble, inscrutable, poised, baffle, sublime, lame, extravaganza, juxtapose, alter-ego, render		

26 Translate the sentences into English incorporating the vocabulary of the previous exercise.

1. Вона перейшла на плавну бездоганну італійську мову. 2. Іноді незрозумілу мазанину видають за мистецтво. 3. Усміхнений і впевнений у собі Ебі підійшов до мікрофону. 4. Побачене мене спантеличило і я переконував себе, що, мабуть, в чомусь не розуміюсь. 5. З вікна відкривався грандіозний красвид тропіків і моря. 6. Серед місцевої експозиції ми зустріли декілька незграбних спроб наслідувати відомі стилі. 7. Він планує музичну феєрію вартістю в мільйони доларів. 8. Для більшої виразності художник розташовує прекрасне на тлі

потворного. 9. Він мій найближчий друг і однодумець, ми всюди ходимо разом. 10. Сучасні художники використовують різноманітні засоби та матеріали для передачі власного бачення образів, своїх почуттів та ідей.

27 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

1. wraparound	artists
2. a scattering	shades
3. blurred	success
4. profoundly	into a gallery
5. hodden	renderings
6. inscrutable	of detritus
7. followers	images
8. short-listed	image
9. fashionable	of contemporary art
10. tabloid	clothes
11. comprehensible	disturbing
12. stumble	papers

a. 1. motor	arguments	a.
b. 2. aesthetic	skills	b.
c. 3. follow	juxtapositions	c.
d. 4. advertising	refuge	d.
e. 5. rock	in composition	e.
f. 6. confusing	hoardings	f.
g. 7. intellectual	extravaganzas	g.
h. 8. separate sheep	caste	h.
i. 9. require	urban strata	i.
j. 10. culture	concentration	j.
k. 11. relatively youthful	from goats	k.

28 Answer the questions on the text.

- Why did the couple from the text catch the author's eye?
- What were the pieces of art that the author mentions?
- What kind of a caste did the young people belong to?
- What kind of a debate are we involved in?
- Why didn't religious art create any confusion?
- How do museum visitors perceive secular art?
- What were the assessment criteria for traditional pieces of art?
- What is the conceptual difference between modern art and art's earlier incarnations?
- What is the origin of "the culture caste"?
- How do you explain the statement that "to understand and then enjoy contemporary art becomes a way of defining yourself as better than the rest"?
- Why does it matter that "nine-tenths of the public are baffled and ignorant" of modern art?

William Littlejohn. "Fish and Kettle"



Role-play

29 Imagine that you find yourself in a museum or at an exhibition of modern art and you belong to the nine-tenths of the public who are unprepared to take in that kind of thing. Now you are with a connoisseur friend who is willing to answer the questions. Paraphrase some of the questions from the exercise above and ask them of your friend.

e. g.

- Sorry to disturb you, who are all these people that get together at such art shows?
- I can't make up my mind whether this what I see is art. Where do you stand on this point?
- Why don't other, more traditional art trends generate such controversy?
- How do you assess these pieces of art?
- How do I learn about these things?
- It feels, as if I were missing out on something. Am I?

Use the **LINKING DEVICES** table in Unit 3, Part 2 for reference.

30 The author of the article above encourages the public "to fill up the galleries with the rest of us". Imagine that you are the manager of one of Ukrainian art museums and you are ready to follow suit. Now, you expect a reporter in your office in a while to do an interview about the museum's current affairs. You believe that this is an excellent opportunity to get your museum new publicity. In the expectation of the appointment, you read about the British Tate Modern to familiarise yourself with some advanced practices. The reporter, in turn, is also likely to compare this museum's performance with Tate's. As soon as you familiarise with the information below:

- think of and write down 10 questions for the reporter's role and
 - pick up 10 interesting activities in Tate's operation that could be introduced into local practice for the manager's role.
- When these are in place you may act out this mock interview.

TATE MODERN

Housed in the former Bankside Power Station, Tate Modern displays the Tate collection of international modern art from 1900 to the present day. There is also a full range of special exhibitions and a broad public programme of events throughout the year.

Tate Modern has a wide-ranging programme of talks, courses, films, conferences and symposia involving artists, critics, writers and academics. There is also a daily programme of free gallery tours and talks as well as specially designed activities for schools, families and community groups and a programme for young people between the ages of 15 and 23.

Talks & Tours

Tate Modern offers a daily programme of free guided tours, a number of audio guides, and a series of drop-in talks in the galleries or in the Film & Seminar Room. In addition groups can book a private guided tour during opening hours or in the early morning.

Daily Guided Tours

10.30 Highlights of Nude/Body/Action	14.30 Highlights of Landscape/Matter/Environment
11.30 Highlights of History/Memory/Society	15.30 Highlights of Still Life/Object/Real Life

Tate Audio Tours

There are a number of the artists you can hear on the new range of Tate Modern digital audio tours. The Collection Tour includes artists' commentaries, historic archive recordings, and responses by leading cultural critics, musicians, writers and academics. There is also a Children's Tour and a tour specially designed for visually impaired people.

All tours are available in English, and some in French, German, Italian and Spanish.

Drop-in Talks

There are varied types of drop-in talks at Tate Modern: Tate Talks in the galleries, In Focus in the Film and Seminar Room, Lunch Box Talks in the Film and Seminar Room, Friday at Five - special lectures or events, from Tuesday to Friday respectively.

Private tours

Private tours of Tate Modern Collection Displays can be arranged, highlighting key works from one of the four classic display themes: the nude, landscape, still life or history painting.



Margaretann Bennett. "Spring Breeze"

Tate Modern also offers the unusual opportunity of viewing the galleries before the doors are open to the public, providing a special time to enjoy the art works and the architecture. These Early Morning Private Tours could also include a pre-tour breakfast in the Members Room. This tour would be suitable for a special occasion to be shared with friends, family or colleagues, for all art supporters and enthusiasts.

Courses

Based around the gallery's innovative displays, Tate Modern's courses explore issues such as identity, gender, politics and ideology through modern art.

An exciting new collaborative venture between The City Literary Institute and Tate Modern, this online course is designed for adults looking for an introduction to the gallery. The course focuses on the landscape/Environment, and is delivered via CD-ROM, supported by student/tutor discussions online. Individual projects feature virtual tours of the galleries, short video clips and audio commentaries by artists and curators. Ideal as an introduction to Tate Modern, and for anyone interested in the gallery and its collection.

Modern Traditions: The Body

A joint Tate Modern and National Gallery course looking at representations of the body across the National Gallery collection and in the displays of the Nude/Body/Action suite at Tate Modern.

The first four sessions of the course will take place at the National Gallery and explore the way in which artists historically have used the body as a principal source of inspiration. The final four sessions at Tate Modern will concentrate on twentieth-century notions of the body, and the way in which traditional views of it have been revised.

As part of the course structure, one session will be devoted to practical life drawing to show the progression from looking to drawing to painting. No previous experience is required, and no special skills are necessary to participate in this part of the course. Fee £130 includes refreshments, Tate Modern folder, materials for drawing session.

The Remix: New Histories of Twentieth-Century Art (Term Two)

This course explores current preoccupations in art and visual culture. Establishing relationships between past and present, the course identifies themes and debates in art during the period 1920-1960 and considers them from a contemporary perspective.

Possible parallels between the Surrealist interest in Freud's concept of the unconscious and art practice of the 1990s will be discussed, and attitudes to technology and the role of the artist in society will also be considered. In addition, Tate Modern's major spring exhibition Century City will raise the issues of urbanism and utopianism. Fee: £100.

After Aesthetics: Art Practice and Theory since 1960

Many contemporary artworks are at odds with traditional conceptions of aesthetic value. It can seem that questioning ideas of formal quality, originality and medium is at the heart of what it means to be contemporary in art. This course looks at some of the different ways in which traditional aesthetic concepts have been criticised and expanded by artists and theorists since the 1960s, and explores the wider cultural and technological circumstances of these developments. It will appeal to those with an interest in understanding some of the issues central to recent debates in art theory, and the ways in which they might inform art practice. Since this is not an introductory course, some knowledge of these debates will be assumed. Fee: £75.

Families

Tate Modern is a family friendly place offering a wide range of activities for children with adults to discover modern art including back-packing tours around the gallery and a lively programme of workshops incorporating

games and other activities. Pick up your map, bag and kit. And off you go! Inside the bag you'll find exciting games and puzzles for children and adults to use together on their voyage of discover around Tate Modern.

Schools and Colleges

Tate Modern offers a new and rich learning resource for teachers, student teachers and pupils. The Schools Programme features a number of activities and resources, providing many opportunities to explore visual culture and ideas.

The gallery can be used as an alternative learning environment for working with students with special needs, including learning difficulties and physical disabilities. Teachers working in mainstream schools are also welcome.

Tate Shops

The shops at Tate Modern stock an impressive range of art books – over 10,000 different titles - as well as postcards, posters, pens, pencils and models of the building.

Writing and Vocabulary Work

31 Return to the second exercise of this Part and do it in writing, now in the light of the completed discussions.

32 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
---	------	------------	---

action, still life, online, curator, urbanism, medium, stock, nonfigurative, adhere

33 Below are two descriptions of different cultural movements. The texts have been gapped for the purpose of exercise. Return the relevant words in their original places.

I

planes, arranged, height, dictum, revolt, analytical, inspiration, passing, lifelike, solids, emphasis

Cubism, a movement in modern art, especially painting, that was primarily concerned with abstract forms rather than _____ representation. It began in Paris about 1908, reached its _____ by 1914, and developed further in the 1920s. Cubism was a _____ against the sentimental and realistic traditional painting of the late 19th and early 20th centuries and against the _____ on light and colour effects and the lack of form characteristic of impressionism. It drew _____ from tribal art, especially that of Africa and Oceania.

The doctrines of the cubist school follow the _____ of the French postimpressionist Paul Cezanne, “Everything in nature takes its form from the sphere, the cone, and the cylinder.” The most common type of cubism is an abstract and _____ approach to a subject, in which the artist determines and paints the basic geometric _____ of which the subject is composed, in particular the cube or cone, or the basic _____ that reveal the underlying geometric forms.

In another type of cubist painting (synthetic cubism), views of an object from different angles, not simultaneously visible in life, are _____ into a unified composition. In neither type of cubism is there any attempt to reproduce in detail the appearance of natural objects. Cubism is important in the history of Western art as a revolutionary, _____ style that marked the beginning of abstract and nonobjective art.

II

nonfigurative, adhere, diverse, tendencies, spontaneity, embraced, saturated, prime, assertion, unified, quintessential

Abstract Expressionism, movement in mid-20th-century painting that was primarily concerned with the spontaneous _____ of the individual through the act of painting. The movement contains a variety of styles and is

characterized more by the concepts behind the art than by a specific look. Generally, abstract expressionist art is without recognizable images and does not _____ to the limits of conventional form.

The roots of abstract expressionism are in the totally _____ work of the Russian-born painter Wassily Kandinsky and that of the surrealists, who deliberately used the subconscious and _____ in creative activity.

The abstract expressionist movement centred in New York City. Although the styles _____ within abstract expressionism were as _____ as the styles of the painters themselves, two major _____ were noted in the movement. *Action* painters were concerned with paint texture and consistency and the gestures of the artist, while *colour field* painters gave their works impact by using _____ colour and shape. Jackson Pollock was the _____ action painter. Mark Rothko created pulsating rectangles of _____ colour in his works; many of these works are _____ examples of colour-field painting.

34 Look into the two descriptions above and answer the questions that follow. Make use of the language of the passages, as well as the functional exponents in the box below.

- What is the quintessence of the two trends?
- Where is the difference in their depictions?
- How are these conceptual points exemplified in pictures that you know of?
- What are your preferences?

- ... was/were most concerned with/concentrated on/wrapped in/referred to...;
- ... in the first place/first and foremost/essentially;
- ... logically/reasonably/therefore/thus/consequently/as a consequence/as a result/in the outcome;
- ... look up to/have great respect for/am impressed by/fond of/in love with/fascinated by/captivated by/intrigued by/bored stiff by/sick to death of/smth doesn't get through to me/ am indifferent to/ignore smth.

Translation Exercises

35 Translate the text into English.

Сюрреалізм, рух у літературі та образотворчому мистецтві, був заснований французьким поетом і критиком Андре Бретоном. Сюрреалізм виник безпосередньо на ґрунті руху відомого під назвою Дадізм, мистецтва і літературної течії, яка відбивала нігілістичний протест проти всіх сторін Західної культури. Подібно Дадізму, сюрреалізм підкреслював роль підсвідомого в творчості, але застосовував психічну підсвідомість більш організовано і серйозно.

В живописі та скульптурі сюрреалізм став одним з найвпливовіших чинників 20-го сторіччя. Своїми прабатьками в образотворчому мистецтві сюрреалізм вважає таких художників як італійця Паоло Усело, британського поета Вільяма Блейка і француза Оділона Редона. Серед представників 20-го сторіччя сюрреалізм шанував, а також включав до своїх експозицій, роботи італійця Джорджіо де Чирико, росіянина Марка Шагала, француза Марцела Дюшама, іспанця Пабло Пікассо, при тому, що ніхто із них ніколи не входив до групи сюрреалістів. Каталонський художник Сальвадор Далі увійшов до руху 1930 року, але був згодом засуджений більшістю сюрреалістів, після висновку, що він скоріше прагне комерціалізувати своє мистецтво, а ніж цікавиться ідеями сюрреалізму. Хоча певний час він був найвідоміший член групи, його творчість настільки своєрідна, що може вважатися тільки частково типовою сюрреалізму. Сюрреалістичний живопис демонструє велике різноманіття змісту і техніки. Мистецтво Далі, наприклад, складається з більш менш безпосереднього фотографічного відображення сновидінь, черпаючи натхнення з більш раннях казково-фантастичних картинах де Чирико.

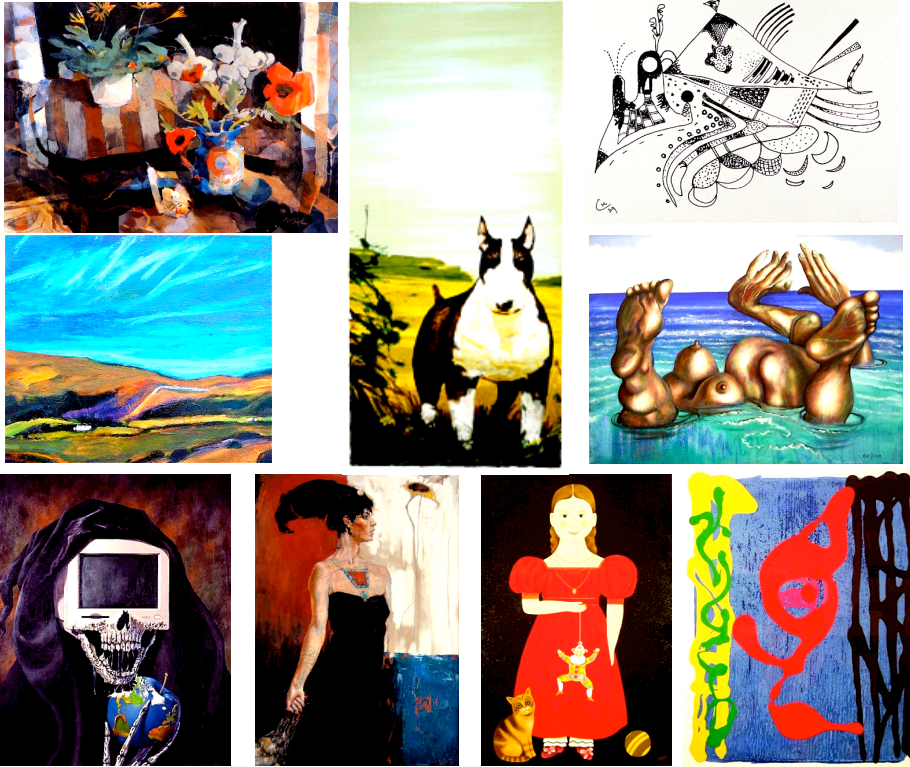
Unit 5 Art

Part 3 Heritage

Lead-in

36 Look at the pictures below and label them as to the art categories they belong to. Make use of the classification suggested by Artbank Gallery, <http://www.artbank.com>

abstract painting, animals in art, figurative artwork, landscape/cityscape, prints, naïve, still life, surreal, or outsider art & imagination



37 Share with the class, which pictures you respond to and which leave you cold. Support your choice with the impression that they project on you.

38 You will now listen to a short newspaper report about a museum robbery. As you listen, catch the sequence of events and number the sentences below in the order they appear in the report.

- | | |
|--------------------------|--|
| <input type="checkbox"/> | The case is a bizarre combination of professional execution and clumsy amateurism. |
| <input type="checkbox"/> | They believe the three pictures are still in Sweden. |
| <input type="checkbox"/> | Masked men held off unarmed guards at gunpoint and cut down the three pictures. |
| <input type="checkbox"/> | Stockholm police believed the crime had been commissioned by a wealthy collector. |
| <input type="checkbox"/> | Swedes ... are asking uneasy questions about security and violence. |
| <input type="checkbox"/> | Seven larger works by the Dutch master were untouched. |

39 Some time ago we talked about museums. What new dimension in museum operation does this piece of information open to us? Explain the origin of the problem, how it is solved nowadays and what we should expect in the future.

Reading

40 Below is an episode from a fiction book. Read it and study its language for further exercises and discussions.



From "The Songs of Distant Earth" by Arthur C. Clarke

Synopsis: Envisaging the ongoing destruction of the Solar System due to some irreversible changes in the physics of the Sun, people have colonised some distant planets to save life and the heritage of Man's civilisation. It's the year 3864 a.d. The Solar System went into non-existence 200 years ago. The planet of Thalassa has a 755-year history of human presence, having been seeded by a module, which left Earth in 2751 and arrived in 3109. Everything went well and the colony, maintained at about 100,000 people inhabiting the only three islands among the entire ocean, has developed on the knowledge entered into the ship's information banks, dated to the time of leaving Earth.

Thalassa is now being visited by Earth's first and, hence, last spaceship, which picked up the last passengers before the world's end and now needs a stopover on the way to the unliving planet of Sagan-2 – the location established to become the home of about 1 million sleepers from Magellan and cradle of human new civilisation.

The spaceship Magellan carries on board the treasure of people's knowledge and art. It is scheduled to head for the stars again in about half a year and be gone forever. Professor of History Moses Kaldor is one of the ship's senior officers. He is in charge of humanitarian issues.

Archive

Moses Kaldor was happy to be left alone, for as many hours or days as he could be spared, in the cathedral calm of the Lissan First Landing Museum. He felt like a young student again, confronted with all the art and knowledge of mankind. The experience was both exhilarating and depressing; a whole universe lay at his fingertips, but the fraction of it he could explore in an entire lifetime was so negligible that he was sometimes almost overwhelmed with despair. He was like a hungry man presented with a banquet that stretched as far as the eye could see – a feast so staggering that it completely destroyed his appetite.

And yet all this wealth of wisdom and culture was only a tiny fraction of mankind's heritage; much that Moses Kaldor knew and loved was missing – not by accident but by deliberate design.

A thousand years ago, men of genius and goodwill had rewritten history for the future worlds. They had gone through the libraries of Earth deciding what should be saved and what should be abandoned to the flames. The criterion of choice was simple though often very hard to apply. Only if it would contribute to survival and social stability on the new worlds would any work of literature, any record of the past, be loaded into the memory of the seedships¹.

¹ Seedships had been sent to habitable planets with human embryos and life-support systems, education programs, etc. in the hope that those would survive and give start to human colonies in extraterrestrial locations. That was also the case with Thalassa.

The task was, of course, impossible as well as heartbreaking. With tears in their eyes, the selection panels had thrown away the Veda, the Bible, the Tripitaka, the Qur'an, and all the immense body of literature – fiction and non-fiction – that was based upon them. Despite all the wealth of beauty and wisdom these works contained, they could not be allowed to reinfest virgin planets with the ancient poisons of religious hatred, belief in the supernatural, and the pious gibberish with which countless billions of men and women had once comforted themselves at the cost of adding their minds.

Lost also in the great purge were virtually all the works of the supreme novelists, poets, and playwrights, which would in any case have been meaningless without their philosophical and cultural background. Homer, Shakespeare, Milton, Tolstoy, Melville - all that was left were a few hundred thousand carefully selected passages. Excluded was everything that concerned war, crime, violence, and the destructive passions. If the newly designed – and it was hoped improved - successors to *H. sapiens* rediscovered these, they would doubtless create their own literature in response. There was no need to give them premature encouragement.

Music – except for opera – had fared better, as had the visual arts. Nevertheless, the sheer volume of material was so overwhelming that selection had been imperative, though sometimes arbitrary. Future generations on many worlds would wonder about Mozart's first thirty-eight symphonies, Beethoven's Second and Fourth, and Sibelius's Third to Sixth. Moses Kaldor was deeply aware of his responsibility, and also conscious of his inadequacy – *any* one man's inadequacy, however talented he might be – handle the task that confronted him. Up there aboard *Magellan*, safely stored in its gigantic memory banks, was much that the people of Thalassa had never known and certainly much that they would greedily accept and enjoy, even if they did not wholly understand. The superb twenty-fifth century recreation of the *Odyssey*, the war classics that looked back in anguish across half a millennium of peace, the great Shakespearean tragedies – would take hours and days even to name all the possibilities.

Sometimes, as he sat in the library of the First Landing Complex, Kaldor was tempted to play god with these reasonably happy and far-from-innocent people. He would compare the listings from the memory banks here with those aboard the ship, noting what had been expunged or condensed. Even though he disagreed in principle with any form of censorship, often he had to admit the wisdom of the deletions - at least in the days when the colony was founded. But now that it was successfully established, perhaps a little disturbance, or injection of creativity, might be in order...

Most afternoons, except when what passed for urgent business in Tarna prevented her, Mirissa would come riding up the hill on her beautiful palomino gelding. The visitors had been much surprised to find horses on Thalassa, since they had never seen any alive on Earth. But the Lassans loved animals, and had recreated many from the vast files of genetic material they had inherited. Mirissa would invariably bring some delicacy – usually fruit or one of the many local cheeses – which Kaldor would accept with gratitude. But he was even more grateful for her company; who would believe that often he had addressed five million people -more than half the last generation! – yet was now content with an audience of one ...

'Because you've descended from a long line of librarians,' Moses Kaldor said, 'you only think in megabytes. But may I remind you that the name "library" comes from a word meaning *book*. Do you have books on Thalassa?'

'Of course we do,' Mirissa said indignantly; she had not yet learned to tell when Kaldor was joking. 'Millions ... well, thousands. There's a man on North Island who prints about ten a year, in editions of a few hundred. They're beautiful - and very expensive. They all go as gifts for special occasions. I had one on my twenty-first birthday - Alice in Wonderland.'

Without taking her eyes off Kaldor, Mirissa let her fingers wander over the keyboard of her console.

'As of the last hourly check,' Mirissa said, 'six hundred and forty-five terabytes.'

'Um - almost a billion books. And what was the initial size of the library?'

'I can tell you that without looking it up. Six hundred and forty.'

'So in seven hundred years -

'Yes, yes – we've managed to produce only a few million books.'

'I'm not criticising; after all, quality is far more important than quantity. I'd like you to show me what you consider the best works of Lissan literature – music, too. The problem we have to decide is what to give you. Magellan has over a thousand megabooks aboard, in the General Access bank. Do you realize just what that implies?'

'If I said "Yes", it would stop you from telling me. I'm not that cruel.'

'Thank you, my dear. Seriously, it's a terrifying problem that's haunted me for years. Sometimes I think that the Earth was destroyed none too soon; the human race was being crushed by the information it was generating.'

'At the end of the Second Millennium, it was producing only – only! – the equivalent of a million books a year. And I'm referring merely to information that was presumed to be of some permanent value, so it was stored indefinitely. If we dumped it all on you, even assuming you have the storage capacity, you'd be overwhelmed. It would be no kindness – it would totally inhibit your cultural and scientific growth. And most of the material would mean nothing at all to you; you'd take centuries to sort the wheat from the chaff...''

Exercises

41 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

1. irreversible	body of literature	a.	1. criterion	of creativity	a.
2. save	calm	b.	2. heartbreaking	listings	b.
3. go	at one's fingertips	c.	3. selection	indefinitely	c.
4. humanitarian	with despair	d.	4. fare	value	d.
5. cathedral	into non-existence	e.	5. arbitrary	in order	e.
6. lie	fraction	f.	6. conscious	capacity	f.
7. negligible	of wisdom	g.	7. play	of choice	g.
8. overwhelmed	the heritage	h.	8. condensed	panels	h.
9. wealth	premature encouragement	i.	9. disagree	from chaff	i.
10. by deliberate	novelists	j.	10. injection	task	j.
11. Men	changes	k.	11. be	of one's inadequacy	k.
12. abandon	issues	l.	12. permanent	selection	l.
13. immense	to the flames	m.	13. store	well/better	m.
14. addle	of genius	n.	14. storage	god	n.
15. supreme	passions	o.	15. inhibit	in principle	o.
16. destructive	minds	p.	16. sort the wheat	cultural and scientific growth	p.
17. give	design	q.	17.		q.

42 Answer the questions on the text.

1. Where and when is the story set?
2. What is the origin of the human colony on the planet of Thalassa?
3. What kind of visitors is the community hosting?
4. Why did Moses Kaldor have mixed feelings about the treasure of human knowledge?
5. Why couldn't he find his favourite pieces of literature and art at the Lissan library?
6. Why had an immense body of classical literature been condensed or wholly purged from the local lists?
7. What was the dilemma that had haunted Moses Kaldor for years?

8. What was stopping Moses from being “generous”?
9. What prompted him to think that terrans should share the fruits of the now non-existent civilisation?

Talking and Writing

43 Facing the ambivalence of Kaldor's problem, assess the ideas below and share an opinion whether these considerations are relevant, useful, helpful or decisive in his reaching the final decision.

<p>❶ Most of the terran art is based on the struggle of good and bad, and is a history of wars – armed or ideological. Therefore, it would become a deadly danger for a tranquil and regulated society like Lassan. It's life and further survival that we should prize, not civilisation.</p>	<p>❷ Lassans are sluggish and unambitious. They need new incentives to liven their creativity and boost civilisation.</p>	<p>❸ Each civilisation has its own inner laws of evolution and development. Any alien or untimely help or information would be left unaccepted.</p>	<p>❹ The Lassan world has to have all Earth's knowledge and art, but the access to the information banks must be only allowed to the select.</p>	<p>❺ Each society has its way, but develops under many influences of its neighbours. Terrans and Lassans are related and have common roots. They have to share their achievements.</p>
<p>❻ In the absence of historical and cultural context most works of art will prove to be beyond understanding and will remain unappreciated.</p>	<p>❼ Terran art's treasure of wisdom and aesthetic beauty outweighs its negative aspects and makes them negligible.</p>	<p>❽ Lassan society is mature enough to preserve and withstand their own values, once those were threatened, and Earth's cultural influence would remain purely esthetical.</p>	<p>❾ Despite Earth's turbulent history Earth survived and its science and culture always flourished. So would Thalassa's.</p>	<p>❿ Thalassa's human population is tiny. It will never reach the critical mass, capable of taking the society to the next rung of civilisation, creating trends, theories or history making inventions. They have to be helped.</p>

44 Take a few minutes and write down a list of your favourite fiction books, works of fine arts, musical pieces, plays and films. Say what you love them for and share your opinion whether they would be equally suitable for the planet of Thalassa in the light of previous discussions.

45 How much is and can OUR society be boosted by foreign and national art and culture? Write an argumentative composition to consolidate and sum up all the previous discussions about values, art, its contents and impact on the society.

Role-play



46 Imagine Moses Caldor has recently seen the film "Pleasantville". This generated a lot of controversy in him and he is between minds now about his initially good intent to share the library resources. He will presently talk to Mirissa about his apprehension. She will be inquisitive, thirsty for knowledge and look on the bright side. Read through the comments on the film to pick up some well-phrased ideas for the conversation. When through, Moses, possessed with his doubts, will start the uneasy conversation with Mirissa.

Fantastical writer Gary Ross makes a directorial debut with this inspired and oddly touching comedy. When a somewhat unusual

remote control transports youngsters from the real world to TV land, David and Jennifer get into the sweet 1950s sitcom "Pleasantville." Everything is in black-and-white and everything is perfect – if you shoot a basketball in the air, it will ALWAYS land RIGHT in the hoop, guaranteed. Everything works like clockwork – the father comes home from work and the mother has the dinner on time. Everyone respects each other. But once David & Jennifer start interacting with everyone, that's when everything slowly becomes imperfect – and everything slowly changes to colour.

David, an obsessive *Pleasantville* devotee, understands the need for not toppling the natural balance of things; Jennifer, on the other hand, starts shaking the town up, most notably when she takes football stud Skip up to Lover's Lane for some modern-day fun and games. Soon enough, Pleasantville's teens are discovering pre-marital sex, rock & roll, free thinking, etc.

"Pleasantville" tells the story of two strangers who bring colour to a black-and-white town of the late 1950s by upsetting the traditional value-system of the locals and leading them into various temptations.

"Pleasantville" targets the «normalcy» of suburbia in the US of the 1950s.

Their conservatism is soon challenged by these two youngsters who introduce them to the values their decade inherited from the sixties and all the iconoclastic eras of history: abstract art, rock'n roll, women's liberation, "Catcher in the Rye", pre-marital sex and adultery – to which, if the movie had not been so cautious not to blow its family-movie cover, might have been added tobacco, alcohol and drugs.

Now the "enlightenment" in this black-and-white town never goes unnoticed, for all those who bite into the apple suddenly acquire colour. So soon war breaks out between the inquisitorial black-and-white forces of reaction and the persecuted «coloured people», a bunch of enlightened liberals who just seek the freedom to «express themselves».

Additional Language Exercises

47 Fill in the spaces in the sentences with appropriate idioms, containing a word related to arts.

paint in glowing colours, paint in true colours, the state of the art, get the picture, of the old school, have (got) sth. down to a fine art, put sb. in the picture, make an exhibition of oneself, paint the town red

1. She can get money out of her father whenever she likes: she _____ (has learned to do it perfectly).
2. What's _____? – Well, we have done everything you told us to do, and we are waiting now for your new instructions (the position or state reached in the course of the activity).
3. The writer _____ the simple country life _____ and is clearly against living in a city (describes in a way that suggests it is worthy of praise, very pleasant).
4. The situation was catastrophic and the shareholders required _____ things _____ (describing correctly).
5. They heard this morning that they had passed their examinations, so they've gone out _____ (to have a very enjoyable time, in a lively and noisy manner).
6. You people only see what's happening on your own sector. You can't possibly _____ (understand the entire situation).
7. "I'd better _____," he said. "Briefly, it is this. ..." (fully inform you about the facts of the situation)
8. He is really a very clever man, but because he _____ at parties nobody can believe that he's serious (behaves in public in a loud or foolish manner, in a manner that attracts scorn).
9. Doctors _____ could talk to you about your hobbies or else, not like these nowadays – concerned only with treating as many people as possible in the shortest possible time (belonging to a group that is characterised by its use of old customs, manners or behaviour).

48

Below are some proverbs and their explanations. The explanations have been jumbled. Match the former with the latter by attaching the relevant letter in the aligned boxes. Then share your opinion if these proverbs can apply to art.

- | | | |
|---|--------------------------|--|
| 1. Art is long, life is short. | <input type="checkbox"/> | a. High-quality goods need no advertising because people soon get to know about them. |
| 2. Beauty is in the eye of the beholder. | <input type="checkbox"/> | b. However depressed we may be some shape of beauty moves away the pall from our dark spirits. The beautiful object may perish but the joy of it lasts as long as the memory does. |
| 3. Everyone to his taste. | <input type="checkbox"/> | c. We should acknowledge the good points of even those we dislike or disapprove of. |
| 4. Give credit where credit is due. | <input type="checkbox"/> | d. Even the latest novelty is only something revived. |
| 5. Good wine needs no bush. | <input type="checkbox"/> | e. We all have our likes and dislikes. |
| 6. He who would climb the ladder must begin at the bottom. | <input type="checkbox"/> | f. Merit is often obscured by worthlessness. Also, you have to put up with the worthless while hoping to find a real value. |
| 7. Hitch your wagon to a star. | <input type="checkbox"/> | g. There is so much art to learn and so little time to learn it in. |
| 8. It is easier to pull down than to build. | <input type="checkbox"/> | h. Beauty does not exist by itself; it exists only in the consciousness of those who see it. If anything delights the sight of one person, then it is beautiful to him. |
| 9. Ninety per cent of inspiration is perspiration. | <input type="checkbox"/> | i. A sole individual is a reflection of his species. Trying to understand one will draw you nearer to understanding all. |
| 10. Other times, other manners. | <input type="checkbox"/> | j. Enthusiasm must be backed up with knowledge and experience. Mere zeal will yield little fruit. |
| 11. The proper study of mankind is man. | <input type="checkbox"/> | k. It is easier to criticise than to create or make constructive suggestions. |
| 12. There is no wheat without chaff. | <input type="checkbox"/> | l. Although inspiration supplies the ideas, these have to be put into words or pieces of music or fine arts. Inspiration is useless without an aptitude for hard work. |
| 13. There is nothing new under the sun. | <input type="checkbox"/> | m. Have high ideals. Make it your aim to rise above worldly things. |
| 14. A thing of beauty is a joy forever. | <input type="checkbox"/> | n. Each succeeding generation has its own way of life, tastes and standard of behaviour. |
| 15. Zeal without knowledge is a runaway horse. | <input type="checkbox"/> | o. There are no short cuts in rising in the world or attaining mastery. The ascent is not rapid but in stages, like rung by rung. |

Unit 5 Art

Part 4 Ukrainian Art

Lead-in

49 Kyiv, the capital of Ukraine and the city of a thousand churches is the cradle of Ukrainian culture. What will be your suggestion of the best sightseeing trip around the city for a visitor who has come here to have a cultural holiday of a lifetime?

50 Listen to a passage on the history of Ukrainian art. As you listen, give subtitles to each of the paragraphs you hear. Then share the alternatives among the class and work out the best wordings.

51 Listen to the text again. This time note down information under the categories as presented below. Then explain your notes in full, extended sentences.



Olexandr Andreev "Domes of Gold"

Historical Periods	Arts and Trends	Milestone Events
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Reading

52 The passage you are to study now is a piece of formal pragmatic writing. Here you familiarise yourselves with the business side of art and gain an insight into the language of the related documentation. Read the abridged version of the document carefully to render yourselves capable of discussing this kind of subject matter.

Modernization of Ukrainian Culture

Programme Name: Modernization of Ukrainian Culture

Programme Manager: Ksenia Lambert

Programme Type: National

Executive Summary

The Arts and Culture Programme Strategy for the years 2000-2002 is formulated with regard to the International Renaissance Arts Foundation's (IRAF) mission: to stimulate systemic changes within the sphere instead of being satisfied with the superficial effects, to support those key branches which are ignored by the state, to catalyse the development of the new contemporary Ukrainian art, to cooperate with artistic environment in the sphere of innovative projects, to facilitate the emergence of tolerance, acceptance, interest and taste towards different and unpopular aesthetic currents, to develop intercultural communication, understanding of the «otherness».

In planning our future activities, we were guided by the four-year experience of the Arts and Culture Programme's implementation within the IRAF. Over these years the programme has reached considerable results. First, there are about 200 artistic non-governmental organizations (NGOs) registered in Ukraine, and over a quarter of them were supported by the IRAF through grants for equipment and their initial steps. Second, there is a large amount of contacts between Ukrainian and foreign artists, provoked and supported by the Programme and resulting in different kinds of festivals in Ukraine and in Europe.

Drawing upon such strengths as the prominent image of the IRAF and the Arts and Culture Programme, established relations with a large number of Ukrainian and foreign partners, and elimination from the Programme of such shortcomings as expectations of immediate results and underdevelopment of the monitoring system, we seek to consolidate these results on a more sustained level.

Thus, the Strategy 2000-2002 consists of two major programmes: Support for Experimental Artistic Approach and Multilevel Cooperation with the Regional Partners. In this way we address the two major problems of contemporary Ukrainian culture — concentration of intellectual and financial capital in Kyiv, and unceasing «aging» of Ukrainian art (in the time and conceptual dimensions) due to the lack of new forms and methods of education. The proposed programmes are designed for the duration of at least three years, aimed at implementation of substantial changes in the core of the problem. Being aware of the complexity of the situation in Ukrainian culture nowadays, we also realise that the IRAF seems to be the only generator of potential changes in this area.

Environment

We should emphasize the great political urgency and importance of culture as a factor of social stabilization that can keep the post-colonial and post-totalitarian Ukraine from taking the path back, as well as lead it out of the dangerous recession. The impact of the «ideology-free» capital on the arts and culture sector produces «ideology-free» art. It is an open culture that is one of the major components of the open society. It is clear that artistic elite is the leader of such processes as it is the first to detect, react, and reflect upon the problems of our disintegrated society.

In the current situation, it is this elite that has faced the greatest threat. Ukraine is already facing the problem of professional disqualification in the field of culture as a result of the old-fashioned artistic education and training, lack of any kind of investment into the artistic and cultural activities. This can lead to the gradual degeneration of the high-level professional art and the critical thought. The same problem has caused gaps in the sphere of art management and directing that has never been well developed here, and to date is very weak.

The role of the Ministry of Arts and Culture of Ukraine, country's main donor in the field of culture, is now reduced to maintaining the subordinated institutions and tens of thousands of their workers, and to providing «the governmental events» such as public celebrations and anniversaries. The major part of the state-owned artistic infrastructure is in the ownership of local governments. About 80% of state financing of culture is being done out of local budgets. Thus the issue of local authorities' role gains special meaning.

The other potential donors such as commercial firms are mostly interested in public events (being interested in advertising rather than charity). Thus both the Ministry of Arts and Culture and commercial sector are not interested in the quality of the supported art, in the development of new forms, without which such lively sphere as arts simply ceases to exist.

Needs

Looking into the current situation in Ukrainian culture, the Programme Board Meeting has outlined the following complex of problems:

- Hermetic resistance to international experience;
- Loss of national identity;
- Traditionalistic professional education; lack of new forms and methods in it, which causes the lack of new artistic forms;
- Centralization of cultural life – support of huge events and mega-projects, while avoiding local events; concentration of cultural life in central cities and lack of interest towards regional life;
- Lack of established and open communication between (a) non-governmental arts and culture organizations in the regions, (b) art groups, (c) representatives of different schools and trends.

The Programme Board Meeting pinpointed the actual spheres of need:

- ❑ Development of independent non-governmental arts-and-culture structures in Ukrainian regions;
- ❑ Modern alternative education for artists and arts-and-culture managers;
- ❑ Facilitation of inter-regional exchange in Ukraine;
- ❑ Support of educational, research and provocative artistic and cultural initiatives capable of activating the environment and catalysing the emergence of new contemporary artistic forms, not supported by the state;
- ❑ Co-operation with potential partners (detailed description of the forms of co-operation is given in the description of the Programmes);
- ❑ Networking and communication of arts-and-culture NGOs;
- ❑ Involvement of local government and regional culture boards;
- ❑ International cultural centres (cultural centres of the embassies, such as Goethe-Institute, Alliance Francaise, The Cultural Centre of the Austrian Embassy, etc.);
- ❑ Regional small business;
- ❑ Foreign education centres (Salzburg Academy, Amsterdam Maastricht University, Central European University, etc.)

Programme Background

The Year 1999 strategy planning for the Arts and Culture Programme proclaimed three programmes instead of one, with specified and real goals and clear activities with identifiable criteria enabling the evaluation of their efficiency.

Thus, first, starting with the year 1999, the Arts and Culture Programme will close the programmes «European Cultural Space» and «Support to artistic NGOs» as the ones that have completed their mission.

Second, the Programme has changed its strategy to emphasize concrete steps towards eliminating the «state monopoly on arts and culture». Although it is still premature to discuss the results, but even the preliminary data analysis allows to point out:

- ❑ the necessity of educational and training projects for the culture managers, because the future prospects of many arts and culture NGOs activities seem rather questionable given the lack of elementary understanding in organizing this kind of activities;
- ❑ urgent necessity of «uninstitutionalized» arts and culture (the current working model of the IRAF did not pay attention to the arts and culture environment that was not already organized in the existing independent or state organizations).

Strengths:

- ❑ Experience in cooperation with wide range of experts from different spheres of culture — well-known critics as well as artists;
- ❑ Contacts within the IRAF network, which allows using its experience, resources and experts;
- ❑ Massive accumulation of information about the state of culture in the world;
- ❑ Possibilities of international cooperation for regional artists / NGOs;
- ❑ Availability of databases in place.

Weaknesses:

- ❑ Tendency to concentrate money in the capital;
- ❑ Desire to see the immediate results;
- ❑ Underdevelopment of the projects' monitoring.

All these «minuses» are taken into account while developing the strategies for the future, because (1) the programmes are developed for three years (we are expecting rather concrete results on each stage of the programme development, but we also realize its essential durability), (2) in the priorities the main accent is made

on the regional development, (3) there is a renewed monitoring system that is being developed together with the Programme Board members (the main criteria are shown below).

Strategic approach

The IRAF strategy in the Arts and Culture will consist of several general types of interaction with the environment (potential applicants and partners):

- Grants Region Support Programme through the partners, based on the results of this year's tender (is scheduled to take place in autumn in the framework of «Provincial Tours» Programme);
- Cooperation with artistic environment in the sphere of innovative projects that would facilitate the emergence of tolerance, acceptance, interest and taste towards different and unpopular aesthetic currents, develop intercultural communication, understanding of the «otherness»;
- Facilitation of international cooperation in the sphere of culture;
- Support of educational projects in the sphere of arts and culture as well as the artistic NGOs management;
- Work with regional partners in questions of communication and information flow in Ukraine.

Programme goals and results

Programme 1 Goal: To stimulate the activity of the artistic sphere in the regions.

Activities: Develop business plans for one and three years with the tender winners in 1999 (about 5 organizations). Continue inter-regional exchange events. Create resource centres on the basis of local organizations with the support of informational resources of the «Arts and Culture» Programme (information about foreign workshops, seminars, schools, festivals etc)

Result: Creation of the non-governmental, arts and culture agencies network in 5 general art centres in Ukraine, adequate publicity in the regions about the events, tendencies, and possibilities in Ukraine and abroad.

Partners: (a) resource centres in Ukraine and abroad — resource support and the information about the organization of such activities; (b) local government, regional culture boards — finances, facilities; (c) NGOs — human resources, facilities, organization; (d) regional small business — financial and technical support

Risk analysis (and alternative scenario): Lack of interest in the local authorities — development of the strategic plans that could draw their interest.

Programme 2 Goal: To stimulate creative thinking through the experience sharing and the alternative forms of education

Activities: Organization of the education seminars for culture managers (employees of non-governmental arts and culture regional organizations) with the help of international partners and Ukrainian specialists on the basis of the previously mentioned organizations. Working out courses for the future establishment of such kind of training on the local basis. Cooperation with international language schools to foster the improvement of foreign language skills (most importantly, English) of the artists as well as the managers. Organizing workshops of the performing and visual arts for the representatives of independent studios in the region. Working out the model to utilize the experience in the regions.

Result: Working out new models in modern art production as well as in the development of new forms.

Partners: (a) NGOs — human resources, facilities, organization; (b) international cultural centres (cultural centres of the embassies, such as Goethe-Institute, Alliance Francaise, The Cultural Centre of the Austrian Embassy etc) — information, finances, discounts arrangements; (c) network programmes — resources, information, trainers, experts; (d) regional small business — financial and technical support; (e) foreign

educational centres (Salzburg Academy, Amsterdam Maastricht University, Central European University etc) — stipends, fellowships, trainers.

Risk analysis (and alternative scenario): Lack of Ukrainian specialist-trainers — emphasis on education and formation of the local base for the specialists (for the first year of the programme)

Programme 3 Goal: Support for experimental approach in arts.

Activities: Organizing national programme on innovative art projects. Arts support in the shape of new media. Support for experimentation in performing arts.

Result: Provoke the modern art development in Ukraine; establish tolerance, acceptance, interest and taste towards different and non-popular aesthetic currents among the audience.

Partners: (a) numerous artistic NGOs — human resources, facilities, organization, finances; (b) international cultural centres — information, finances; (c) small business — finances

Risk analysis (and alternative scenario): Polysemantic and subjective concepts of the «innovative», «contemporary» — widening the circle of participating experts while evaluating the projects.

Assessment indicators:

Quantitative indicators:

quantity of interested applicants;
quantity of the education programme participants;
dynamic of change in the quantity of the education programme participants;
quantity of fundraising arrangements or self-repayment of the project ;
quantity of interested audience on the public events (type of audience — age, social strata, education, etc.)
quantity of the regions incorporated.

Qualitative indicators:

quality of business plans;
education programmes' quality;
event evaluation by the foreign experts;
questionnaires for education programmes' participants;
mass-media reactions.

Preliminary Budget

...

Perspectives

The proposed programmes are being planned for the minimum of three years. During this period the network of our main regional partners has to work out the solution strategies and the strategies for the independent existence as alternative; artistic and resource centres. They will cooperate not only with the related organizations, but also with the «uninstitutionalized» artists who are the majority in Ukraine. They will become the centres for new ideas and new possibilities.

The results of the programmes will be renaissance of the regions, emergence of hope and prospects for the talented people who lose them in today's reality, emergence of the new generation of artists with the new perspective, development of the new independent art in Ukraine.

1998-2000 © International Renaissance Arts Foundation

Exercises

53 Answer the questions based on the Programme Summary above.

1. What seems to be the mission of the International Renaissance Arts Foundation?
2. What were the results of Foundation's four-year Programme implementation?
3. How did the Foundation expect to consolidate their performance in the new period?
4. What key problems in Ukrainian culture did the new Strategy address?
5. The Programme viewed culture and art as more than just self-expression, but rather as a social stabilising factor. Why?
6. Why did the Programme target education, training and management projects?
7. What role did local authorities play in the grand scheme of art and culture development?
8. Why, according to the document, did the Culture Ministry and businesses fail the arts and culture sector's expectations?
9. What were the sector's main obstacles on the way to self-modernisation?
10. What were the main directions of work?
11. Will you explain the meaning of the "uninstitutionalized arts and culture"?
12. What were the potential strengths and weaknesses in the course of Programme's implementation?
13. Who was to be involved in the regional programme of the Foundation?
14. What activities did Programme 2 envisage?
15. How were the Programme results to be assessed?

Talking and Writing

54 The period of implementation of the said Programmes has expired. Share about the state of Ukrainian culture and art to date. Assess the situation using the quantitative and qualitative indicators:

- whether you see new currents, methods, forms, visual artistic media now;
- whether you come across an increased number and quality of galleries, forums, exhibitions and presented artistic works;
- whether the museums have engaged into the recent modernisation trends;
- whether they have become centres of artistic life and education, places for family pastimes;
- whether you have become more responsive to pieces of art produced nowadays;
- whether or not there is more art in our life now.

55 Write a letter to the institution, government agency or individual who you think can, should or must address the shortcomings in the Ukrainian culture and arts sector, which you revealed over the class discussion. See the tips on formal letter writing below.

- o Your address and date in the top right-hand corner of the sheet;
- o name of the recipient, position, institution, address – lower on the left;
- o Salutation: Dear Sir/Madam, Dear Colleague, Dear Editor, Dear Professor, Dear Mr President/Minister, Dear Ms Green;
- formal style – impersonal – language not too direct;
- complex sentence structure – frequent use of Passive Voice – single word verbs – non colloquial English – advanced vocabulary;
- each paragraph develops one specific area;
- only facts, no use of literary devices;
- no use of short forms;
- o Name: Yours faithfully, Yours sincerely – if you know the name of the recipient,
Olexandr Makoviychouk

Role-play

56 Divide into three teams and arrange a presentation of each of the three programmes, described in the document above. Distribute the roles among each team and the "audience" representing government agencies, local authorities, culture and arts NGOs, museums and galleries, different regions, uninstitutionalized artists, yet undiscovered talents, mass media and general public.

The purpose of the presentation is to gain support, attract potential partners, network with other related organisations, motivate artists and receive publicity for the programme. The importance of the task will make you sound balanced and convincing.

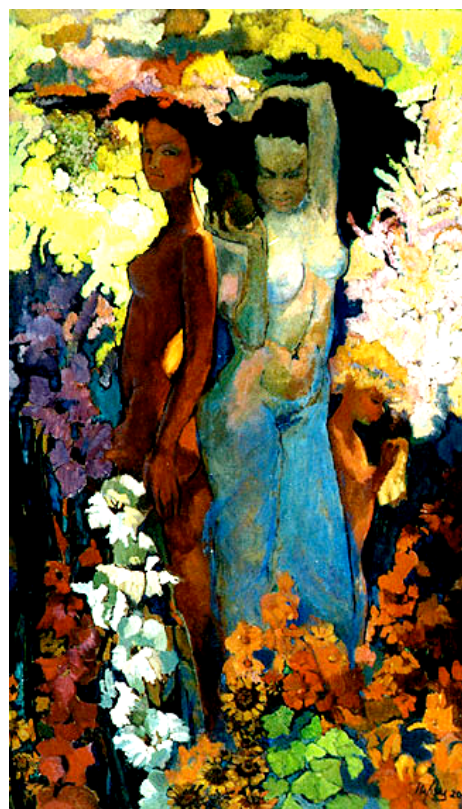
The "audience", on the other hand, will have to clarify certain points for themselves and will ask questions. Make all the three presentations and then discuss their strengths and weaknesses.

57 Complete a role-play that takes place in the City Hall. You represent a local art museum, which recently applied for a grant to implement a project within Programme 1 or Programme 2. Your Project Proposal was accepted and the museum received financing from the Foundation for the project implementation.

Now you are underfinanced from the local budget, which creates natural difficulties in your activities. You come to the responsible officer in the City Hall and try to explain the importance of the current period, the high tasks you have set before yourselves and request for funds.

The officer will probably cite the difficulties in finding funds, question the feasibility of the project objectives, recommend to raise additional funds with the help of other potential donors, reduce the project activities to Kyiv only, do without foreign expertise.

Act out the dialogue in pairs and then share the results of the appointment.



Lyudmyla Perets' "August"

Additional Language Exercises

58 Fill in the names of decorative arts, craftsmen and articles of decorative arts from the list below into the gapped text. The same word may occur more than once.

faience, decorative painting,
embroidery, artistic
weaving, glassware, artistic
ceramics, porcelain(ware),
chinaware, carpet weaving,
woodcarving

artists, handicraftsmen,
carpet weavers,
woodcarvers,
embroiderers, potters,
glass-men, glassblowers

carpets, rugs, aprons, belts, kerchiefs, drug-vessels, household
utensils, beverage sets, figurines, decorative plates, shelves,
plate racks, spoons, ceramic articles, toys, dinner and tea sets,
cups, saucers, tea-pots, vases, mugs, ritual towels, napkins,
runners, table-cloths, folk garments, spoons, candlesticks

STATE MUSEUM OF UKRAINIAN DECORATIVE ART

The museum was set up in 1964. The first hall of the museum is dedicated to Ukrainian _____. We know from the chronicles that _____ were used to decorate the walls of dwellings, benches, trunks and tables. From the 17-th century _____ has become particularly popular. _____ were produced by _____ as well as by private shops and manufactures. The wool was coloured with vegetable dyes. The picturesque nature of Ukraine was an inexhaustible source of inspiration for folk _____. _____ ornaments and compositional arrangements are diverse and have their particular features in each ethnographic region. Thus floral ornaments are typical of eastern Ukraine, while geometric designs prevail in the western regions. The

colour scheme of Hutsul _____ is based on the combination of pure and saturated colours - red, green, yellow and brown. The colours of Poltava _____, for example, are milder and restraint.

The collection of works by Ukrainian _____ occupies an important place in the museum's exposition. Formerly _____ was widely used for decorating cottages and household articles - _____, _____, furniture, carts, sledges and so on.

_____ is one of the oldest crafts in Ukrainian folk decorative art. In almost every region of the country and sometimes even individual villages it has particular marks of distinction in the variety of ornamental motifs, colouring, compositions and technique of execution. Thus, for instance, black and red colours are characteristic of the _____ made by the _____ of the Kyiv region, multicoloured wool threads are peculiar to Podillia, floral and geometric ornaments of tenderly light or white colours are produced in Poltava region. Since ancient times _____ has been used to decorate such household articles as _____, _____, _____, _____. Nowadays, embroidery is being developed on a large scale both by the folk _____ and professional _____.

_____ is a bright page in the material and spiritual culture of the Ukraine people. In the course of centuries it has been constantly developed and perfected. The museum displays a rather comprehensive collection of works of the 17th-18th centuries _____. It comprises rushnycs, _____, _____, _____, _____ and various pieces of national garments-skirts, _____, _____, _____, etc.

_____ is one of the most popular crafts in Ukrainian folk art, which has been practiced since olden times. The museum shows _____, painted trunks, _____, _____ and _____. At present _____ is widely applied in the porcelain, textile industry and architecture.

_____ was practiced on a very large scale in the 18th and 19th centuries in the areas where sufficient deposits of clay suitable for production were available. Poltava _____ made children's _____, which represented horsemen, cockerels, goats, rams, etc.

The first records about glass shops in Ukraine date back to the 15th-16th centuries. As a rule, these shops were located in the northwestern parts of Ukraine, which abound in forests and quartz sands necessary for production of glass.

In the 17th - 18th centuries Chernihiv region became the major centre of _____ production. The _____ of those times produced windowpanes, _____, and various _____ such as plates, kegs, beakers, flasks, mugs and different figured _____ in the form of bears, goats and birds. Today the art of _____ is revived. Contemporary _____ skilfully combine folk traditions with modern forms and decor, produce new and original _____, _____, various _____.

The museum's collection of _____ and _____ provides an insight into the past and present of this interesting craft. The century-old experience of Ukrainian _____ proved very useful when porcelain factories were established in Korets (1793) and Barenivka (1803). The first _____ factory went into operation in the late 18th century. The variety of articles was rather diverse and included dinner and _____, _____, _____, _____, etc. A distinctive feature of Ukrainian _____ of today is wide application in its decor of the traditions of wall painting, combination of floral and zoo-morphic ornaments, which lend the objects exquisite decorativeness. The museum's collection of _____ and _____ is annually supplemented with new works of art of the highest quality.

Unit 6. Man and Nature

Part 1. Climate Change

Lead in

Industrial countries spewing out carbon dioxide and other greenhouse gases through the burning of fossil fuels, including coal, oil and gas, are the prime cause of global warming. The gases trap the sun's radiation at low levels, causing temperatures to rise. As they nose-to-tail their way to work every morning, few Westerners think about climate change. Soon, though, they might be forced to.

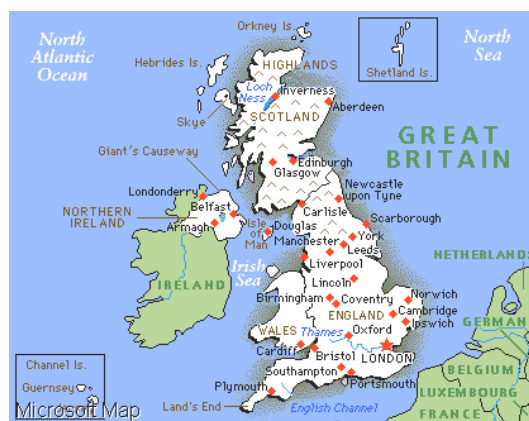
The threat that global warming poses was acknowledged by nearly all countries of the world when they gathered in the Japanese city of Kyoto in 1997 to draw up a comprehensive climate change treaty. Industrial nations agreed to reduce the emissions of six greenhouse gases by an average of 6 per cent from 1990 levels, and to complete the reductions between 2008 and 2012 - but in most countries releases are still rising.

1 Imagine the earth as a hotter place. Think of the likely benefits and troubles that global warming might cause. Consider the vegetation, animal life, ecological balance, rivers, woods, human activity. Also, consider the ideas below. Suggest whether the advantages or disadvantages would outweigh.

- Warmer winters will produce less ice and snow to torment drivers, facilitating commuting and making snow shovelling less of a chore.
- Transportation would benefit generally from a warmer climate since road transport would suffer less from slippery or impassable highways.
- You might be able to swim outside in October even if you lived up North.
- Farmers could grow crops nearly all the year round.
- You would harvest homegrown once-exotic tropical fruit.
- There would be fewer colds and cold-related epidemics.
- Heavy rains could result in dangerous mudslides in mountainous regions.
- Insects that carry tropical diseases like malaria would start to appear in places they've never been before.
- Expenditures for heating and cooling would be cut by about \$12.2 billion annually.
- Global warming would cause some ice at the North and South Poles to melt. Oceans would then rise at least a foot or two. Vast areas of dry land would end up underwater. Countries with very little high ground, like Bangladesh, would mostly disappear.
- Climate changes will affect the established economy structure and labour resources, leading to massive unemployment.
- Hurricanes and typhoons would become more powerful. Steppes would become replaced by deserts.

2 Trace a skeleton map of the UK onto a separate sheet of paper, then listen to a "climate forecast" for Britain. Jot down the climate information onto your map and mark the areas of concern. Afterwards, answer the comprehension questions.

- Which way will British weather change?
- Which part of the country is to become most affected by the sea?
- What might be expected for the port of Immingham, in Lincolnshire?
- What are the prospects for beach holidaymaking?
- How will the new climate affect skiers?
- How will the new weather patterns affect the farmers and agriculture?
- What information is there for river authorities?



3 Look at the collocations that appeared in the climate forecast for Britain in the previous exercise. Recall, or consult the tapescript and give the context where they were used.

storm surges
the Thames estuary
faces a damaging storm surge
for our children's sake

constant irrigation
move to earlier in the year
away from the cooling effect
bonuses for the tourist industry

faces supply shortages
soil moisture
deep depressions with high winds
dump up to 35% more rain

Reading

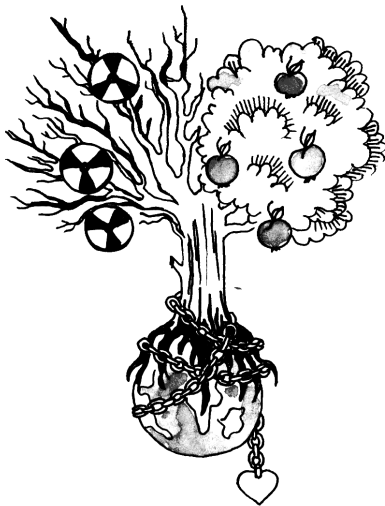
4 Read a report on global warming. Study the issue and the language of the paper. As you read through the text, make sure you don't mispronounce the unfamiliar words.

Global Warming: from Fantasy to Future

http://www.yowusa.com/authors/srussell/2q00/GW_future/GW_future1.html

Your Own World USA, By Steve Russell and Jamie Stensrud

May 25, 2000



Over the past decades, the issue of global warming has slowly moved to the forefront of humanity's concerns about the future. Initially treated as fantasy, global warming is now a primary issue as a result of two indisputable facts:

- Rising Surface Temperatures: The surface temperature of Earth has increased 0.45 – 0.6 degrees Celsius
- Rising Sea Levels: The average sea level has risen globally by 10 – 25 cm over the past century.

There have been at least six major extinctions on our planet in the last 600 million years, and these extinctions have eliminated 99% of all species. The reasons for these extinctions vary, but what they all have in common are dramatic changes in weather patterns and sea levels.

What the Scientists Are Saying

After considerable study, scientists have realised that our Earth is a closed and very ecologically fragile system, which relies on everything working in concert.

Although our planet has cooled and warmed through recurring cycles for eons, the scientific community now sees the impact of our industrial age and this consensus is world-wide.

- The 2,500 scientists of the United Nations sponsored by Intergovernmental Panel on Climate Change (IPCC) warn us that, "...the balance of evidence suggests that there is a discernible human influence on global climate."
- Doctors from Harvard University and the Johns Hopkins Medical Schools have linked recent US outbreaks of dengue fever, malaria and other diseases to climate change.
- NASA's Goddard Institute for Space Studies has analysed data from thousands of meteorological stations around the world and have conclusively stated that "*there has been a long-term global warming trend underway since the early 1960s.*"

The Primary Sources of Global Warming

The levels of carbon dioxide (CO₂), in our atmosphere have increased approximately 30% in the last century and methane concentrations have more than doubled.

If CO₂ is not directly responsible for Global Warming, there can be little doubt that its increased presence is a clear sign of danger to come.

Whether nature or man creates them, the three main engines of Global Warming are:

- Increased Solar Activity: The amount of sunlight received from the Sun, which has noticeably increased due to the Solar Maximum.
- Diminished Atmosphere: The reflectivity of our upper atmosphere has diminished due to the depletion of certain gases.
- Retained Heat: The amount of heat retained by the varying gases in our atmosphere.

The primary greenhouse gases that are generated in part by man are:

- Carbon Dioxide (CO₂): The primary man-made source comes from the burning of fossil fuels.
- Methane (CH₄): This gas traps over 21 times more heat than CO₂.
- Nitrous Oxide (N₂O): This gas traps 270 times more heat than CO₂.

The heat-trapping properties of these gases are undisputed and the amount of heat retained by Earth is also dependent on the amount of greenhouse gases being trapped inside the atmosphere.

However, an even greater danger seems to loom upon the horizon beyond the pale of greenhouse gases. According to our government, more oxygen is being consumed right now than the planet's ecosystem can generate. While this shortfall in oxygen production has yet to reach a state that is harmful to humans, it does signify a serious threat.

Assuming that Global Warming is a worsening natural condition that is being aggravated by humans, this oxygen shortfall is a loud alarm bell. Simply put, we're methodically ripping the lungs out of our planet.

Disaster Modelling Results

The most respected scientific institutions in the world have consistently produced computer-based scenarios that predict:

- Major shifts in temperature and precipitation.
- Varying ranges of infectious disease and increasing cases of infection.
- Rising sea levels.
- Melting glaciers and disappearing snow cover.
- Habitat shifts for plants and animals.

These same scientists will quickly add caveats to their computer-generated models because they willingly admit that they need more data to make their models more precise. But, do we really need a computer to tell us about:

Heat Related Death, Suffering and Starvation

- The ten warmest years of the 20th century occurred within the last fifteen years, and the first four months of the year 2000 are the hottest on record for the last 106 years.
- Extreme weather events have become more common. As result of extreme droughts and rainfall throughout the U.S., the Department of Agriculture crop forecast for 2000 is "*dismal*".
- The increase in childhood asthma has been linked to air pollution.
- Experts fear mosquito-born diseases like West Nile Fever will cause outbreaks this summer on the East Coast, as mosquito's population tends to increase in warmer climates.

- Populations of ticks and fleas infected with Lyme disease and antibiotic-resistant strains of TB and Bubonic Plague have flourished in recent warm weather. Infections are on the rise as rodents spread these diseases.

Polar Melt Down

Since 1958, the Arctic icecap has thinned by approximately 50%, as the atmospheric ozone level dropped 45%.

Antarctic atmospheric ozone levels have degraded by 70% and entire mountain ranges in the Antarctic have lost their snow cover. Consequently, huge icebergs are breaking free of the Antarctic far ahead of even the most conservative estimates.

Concurrent with the polar melt down, there has been an average global sea level increase of 10 – 25 cm., which is important for areas with low ground.

So What If We Do Nothing?

If Global Warming continues at its present pace, we can most likely expect the following noticeable effects within our lifetimes:

- A continued rise of global atmospheric temperatures, leading to accelerated melting of the polar ice caps, which in turn will cause average global sea levels to rise, flooding coastal areas and devastating island and coastal nations.
- A continued rise of global sea temperatures, leading to mass deaths of oceanic animals and the accelerated extinction of endangered oceanic species.
- Our polar ozone levels will continue to erode, downward from the poles toward the equator, leading to a rise of skin cancers among humans and devastating crops and farmlands.
- Devastating wars between hungry nations desperate for scarce resources, and these countries are likely to use weapons of mass destruction.

As global warming proceeds, plants and animals are migrating beyond their traditional home grounds. As this progresses, we will see certain species of plants and animals become threatened by the presence of other, newly-migrated species, as each vies for both resources (sunlight, water, etc), as well as to establish its position on the food chain of which we are also a member.

We Can Take Action As a Nation

Recently environmental leaders from around the world gathered to find ways of implementing the Earth Charter for sustainable living. This charter consists of 16 general principles designed to guide all humans toward a sustainable way of life. There are also 60 supporting principles on how to implement the charter. We support the Earth Charter and encourage you all to do your bit to saving our first home, Earth.

1. Respect Earth and life in all its diversity.
2. Care for the community of life with understanding, compassion and love.
3. Build democratic societies that are just, participatory, sustainable and peaceful.
4. Secure Earth's bounty and beauty for present and future generations.
5. Protect and restore the integrity of Earth's ecological systems, with special concern for biological diversity and the natural processes that sustain life.
6. Prevent harm as the best method of environmental protection and, when knowledge is limited, apply a precautionary approach.
7. Adopt patterns of production, consumption and reproduction that safeguard Earth's regenerative capacities, human rights and community well being.

8. Advance the study of ecological sustainability and promote the open exchange and wide application of the knowledge acquired.
9. Eradicate poverty as an ethical, social and environmental imperative.
10. Ensure that economic activities and institutions at all levels promote human development in an equitable and sustainable manner.
11. Affirm gender equality and equity as prerequisites to sustainable development and ensure universal access to education, health care and economic opportunity.
12. Uphold the right of all, without discrimination, to a natural and social environment supportive of human dignity, bodily health and spiritual well being, with special attention to the rights of indigenous peoples and minorities.
13. Strengthen democratic institutions at all levels, provide transparency and accountability in governance, inclusive participation in decision-making, and access to justice.
14. Integrate into formal education and lifelong learning the knowledge, values and skills needed for a sustainable way of life.
15. Treat all living beings with respect and consideration.
16. Promote a culture of tolerance, non-violence and peace.

We Can Take Action as Individuals

Above all else, be self-informed. A few common sense things you can do today include:

- Make sure your family has adequate clothing for hot and cold weather extremes.
- Make sure your immunisations for Polio, Typhus, Lyme Disease, etc are current.
- Plan various escape routes to safe or high ground.
- Make sure you have emergency supplies and water on-hand.
- Buy a good survival guide and read it now – not later.

Again, the single greatest thing you can do to ensure your continued health and safety and that of your family is to *become self-informed*.

The Time to Act Is Now

Exercises

5 Transcribe the following words.

eons, discernible, dengue, dioxide, methane, depletion, Nitrous, glaciers, caveats, dismal, asthma, Bubonic Plague, migrating, vie

6 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
	spew out, surge, in concert, eon, discern(ible), engine, deplete(-tion), loom, pale, shortfall, aggravate, precipitation, habitat, dismal, degrade, erode, vie, sustainable, regenerate		

7 Translate the sentences below incorporating the vocabulary from the previous exercise.

1. Фабрики забруднюють ріки, скидаючи у воду відходи. 2. У серпні, як правило, відбуваються різкі коливання атмосферного тиску, які, в свою чергу, спричиняють урагани. 3. З цього питання більшість урядів прийняли рішення діяти спільно. 4. Земля сформувалася мільярди років тому. 5. Метеорологи досі не можуть зрозуміти причину збільшення кількості деяких стихійних лих. 6. Зараз екологи розрізняють цілий ряд чинників, які впливають на якість води у Дніпрі. 7. Нинішнє бездумне виснаження природних ресурсів Землі загрожує

екологічною катастрофою та загальноекономічною кризою. 8. Перспектива підвищення рівня моря виглядає загрозливо, головним чином, для надбережних та низько розташованих країн. 9. Окрім простої утилізації сміття, міжнародні екологічні організації зараз стикаються з цілою низкою інших невідкладних питань. 10. Брак обізнаності населення з питань довкілля стримуватиме прийняття дієвих рішень. 11. Вирішення проблеми ускладнюється через брак розуміння. 12. У даній місцевості за лише декілька тижнів випала річна норма опадів. 13. Густі мережі доріг та промислові об'єкти руйнують природне середовище проживання багатьох видів тварин. 14. Пригнітливі повідомлення в пресі не повинні закривати багато чого, що робиться на краще. 15. Якщо не приймати захисних заходів, ґрунти піддаються дощовій ерозії. 16. Багато організацій змагаються за контракти на будівництво, або переоснащення водоочисних споруд. 17. Ми часто переоцінюємо здатність природи відновлюватися після згубних наслідків людської діяльності.

8 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

1. forefront	properties	a.	1. far ahead of	endangered oceanic species	a.
2. primary	issue	b.	2. concurrent	home grounds	b.
3. ecologically	upon the horizon	c.	3. noticeable effects	island and coastal nations	c.
4. everything	of global warming	d.	4. devastating	for resources	d.
5. through	working in concert	e.	5. extinction of	within our lifetimes	e.
6. main engines	in oxygen production	f.	6. traditional	most conservative estimates	f.
7. heat-trapping	fragile system	g.	7. vie	way of life	g.
8. loom	pale of greenhouse gases	h.	8. establish its	bounty and beauty	h.
9. beyond the	recurring cycles	i.	9. sustainable	position on the food chain	i.
10. shortfall	alarm bell	j.	10. secure Earth's	a precautionary approach	j.
11. loud	-born diseases	k.	11. integrity	of Earth's ecological systems	k.
12. ripping	ozone level	l.	12. apply	gender equality	l.
13. fear mosquito	of humanity's concerns	m.	13. regenerative	and environmental imperative	m.
14. atmospheric	the lungs out of our planet	n.	14. ethical, social	with the polar melt down	n.
			15. affirm	capacities	o.

9 Answer the questions on the text and beyond.

- How much attention is being given to global warming nowadays?
- Why are the dramatic changes in weather patterns and sea levels alarming indicators?
- How do you understand the conclusion "that our Earth is a closed and very ecologically fragile system"?
- What were the findings of the Intergovernmental Panel on Climate Change (IPCC)?
- How long has global warming been underway?
- What are the primary engines of global warming?
- How do you explain the "greenhouse effect"?
- How can we be affected by excessive global consumption of oxygen?
- How is destruction of forests related to the discussed problem?
- What are the current developments that contribute to climate change?
- Have the poles remained unharmed by the climate change?
- What are the disaster scenarios for humans if nothing is done to mitigate the climate change?
- What is likely to happen to flora and fauna in the worst-case scenario?
- What is the intent and mission of the Earth Charter?
- Which of its foundational principles first come to mind?
- How can we make our own living more sustainable?

Talking and Writing

10 There is scepticism existing as to the validity of global warming predictions. Below is an abridged version of an article representing an opposing point of view. Read it and share with the class where you stand on the issues raised in the article. There are also places in the text marked with brackets () with editorial comments where you are invited to give an opinion.

Global Warming: Try It, You Might Like It

by Thomas Gale Moore

Pundits, politicians and the press have argued that global warming will bring disaster to the world, but there are good reasons to believe that, if it occurs, we (*All of us?*) will like it (*!?*). Where do retirees go when they are free to move? Certainly not to Alaska. People like warmth (*?*). When weather reporters on TV say, "it will be a great day," they usually mean that it will be warmer than normal.

The weather can, of course, be too warm, but that is unlikely to become a major problem if the globe warms (*!?*). The Intergovernmental Panel on Climate Change has forecast that, by the end of the next century, the world's climate will be about 3.6° Fahrenheit warmer than today, that precipitation worldwide will increase by about 7 percent and most of the warming will occur at night and during the winter. In addition, temperatures are expected to increase the most towards the poles (*Will it pass without consequences?*). Most of the temperature increase will occur during the coldest season, making their climate more livable (*Who for?*).

Warmer winters will produce less ice and snow to torment drivers, facilitating commuting and making snow shovelling less of a chore. Families will have less need to invest in heavy parkas, bulky jackets, earmuffs and snow boots. Department of Energy studies have shown that a warmer climate would reduce heating bills more than it would boost outlays on air conditioning (*!?*).

Most economic activities would be unaffected by climate change. Manufacturing, banking, insurance, retailing, wholesaling, medicine, educational, mining, financial and most other services are unrelated to weather. Those activities can be carried out in cold climates with central heating or in hot climates with air conditioning. Transportation would benefit generally from a warmer climate since road transport would suffer less from slippery or impassable highways. Airline passengers, who often endure weather-related delays in the winter, would gain from more reliable and on-time service.

The doomsayers have predicted that a warmer world would inflict tropical diseases on Americans. They neglect to mention that those diseases, such as malaria, cholera and yellow fever, were widespread in the United States in the colder 19th century. Their absence today is attributable not to a climate unsuitable to their propagation but to modern sanitation and the lifestyle, which prevent the microbes from getting a foothold (*!?*). It is actually warmer along the Gulf Coast, which is free of dengue fever, than on the Caribbean islands where the disease is endemic. My own research shows that a warmer world would be a healthier (*!?*) one and would cut the number of deaths in the U.S. by about 40,000 per year, roughly the number killed on the highways.

According to climatologists, the villain causing a warmer world is the unprecedented amount of carbon dioxide we keep pumping into the atmosphere. As high school biology teachers emphasize, plants absorb carbon dioxide and emit oxygen. Researchers have shown, moreover, that virtually all plants (*What about humans and hothouse effect?*) will do better in an environment enriched with carbon dioxide than in the current atmosphere, which contains only trace amounts of their basic food. In addition, warmer winters and nights would mean longer growing seasons (*Maybe at some places shorter?*). Combined with higher levels of CO₂, plant life would become more vigorous (*What about desertification?*), thus providing more food for animals and humans. Given a rising world population, longer growing seasons, greater rainfall, and an enriched atmosphere (*Really?*) could be just the ticket to stave off famine and want.

A slowly rising sea level constitutes the only significant drawback to global warming. The best guess of the international scientists is that oceans will rise about 2 inches per decade. The cost to Americans of building dikes and constructing levees to mitigate the damage from rising seas would be less than \$1 billion per year, an insignificant amount compared to the likely gain (*What are the gains for others?*) of over \$100 billion for the American people as a whole. Let's not rush (*!?*) into costly programs to stave off something that we may like if it occurs. Warmer is better; richer (*!?*) is healthier (*!?*); acting now is foolish (*!?*).

11 Present your consolidated and balanced standpoint on global warming in a written argumentative essay.

Role-play

12 Let's return in time and imagine that this or another panel on climate change has recently completed the research and produced their report. The scientific findings are presented in a very technical way and now a reporter has arranged an appointment with the project manager to ask some straightforward questions and receive comprehensible answers for their TV programme.

Return to the text "Global Warming: from Fantasy to Future", look at the key points of the report, make use of the text "Global Warming: Try It, You Might Like It", take a few minutes to prepare some clever questions and, eventually, act out the conversation in the form of a successful TV panel.

13 Fill in the gaps in the text below with the provided expressions. Then imagine that it is the year 2020 or thereabouts, and you feel like having a small break somewhere nice. There are a number of holiday destinations, but many have irrevocably changed. Now you are at a travel agency, looking for a suitable place to go to for a few days. There is a long list of attractive centres, but you know there's something wrong with each of them. The agent, on the other hand, seems to be "unaware" of the recently cropped up problems. Act out the conversation at the agency. Choose something for yourself, but don't get sold on the agent's glowing colours of descriptions and promises. (In heart, hoping for better scenarios and developments in the not-so-far distant future.)

- | | | |
|--------------------------------------|---|---|
| 1. doomsday scenario | 7. no-go areas | 13. be particularly hard hit |
| 2. flash floods | 8. compiled the report | 14. submerged by rising sea levels |
| 3. suitable habitat | 9. upgrading facilities | 15. huge costs |
| 4. World Wild Fund for Nature | 10. decline in cloud cover | 16. distribution of wildlife |
| 5. contracting malaria | 11. foreign revenue | 17. skiing destinations |
| 6. ridden with malaria | 12. exposure to the sun's harmful rays | |

Global Warning

Guardian Unlimited, September 1, 1999

Spain will be (a) _____, the eastern Mediterranean will be as hot as the Sahara desert, (b) _____ will swamp parts of the American coastline and there will be almost no snow in the Alps. This is the (c) _____ painted in a new report on the effects of global warming on 10 of the world's most popular tourist destinations in the next century.

The study, commissioned by the (d) _____ (WWF), found that profitable tourist destinations could be turned into "holiday horror stories".

By 2020 visitors to the Costa del Sol could risk (e) _____ as global warming brings more frequent heat waves, making Spain a (f) _____ for malaria-bearing mosquitoes, while increases in summer temperatures to more than 40C may make parts of Turkey and Greece (g) _____ in July and August.

The study by the climatic research unit of the University of East Anglia in Britain suggests that countries that rely on holidaymakers for (h) _____ will need to take account of the changing climate when planning resorts or (i) _____.

David Viner, the senior research scientist who (j) _____, said: "Areas such as the Mediterranean could become unbearable during the traditional summer holiday season. As temperatures begin to soar, many tourists will stay away."

The report says a (k) _____ over Australia will increase (l) _____, increasing the risk of sunburn and skin cancer.

Winter tourism in the **Alps** and other European (m) _____ will be affected because they will have less snowfall and shorter skiing seasons. Lower-lying resorts in **Austria**, and areas where commercial skiing operations are already marginal, such as **Scotland**, will (n) _____.

The southeast coastline of **the United States**, including parts of **Florida**, may be threatened by rising sea levels. Safari holidays in **east and southern Africa** may be affected as droughts and changes in temperature alter the (o) _____.

Some islands in **the Maldives** could disappear as they are (p) _____.

The tourism industry could be faced with (q) _____ as global warming begins to influence decisions about when and where people are going to go on holiday. From 594m international travellers in 1996, numbers are expected to rise to 702m in 2000, 1.1bn in 2010 and 1.6bn in 2020.

Additional Language and Translation Exercises

14 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
	<p>pundit, outlay, attributable, propagate, sanitation, endemic, emit, absorb, stave off, mitigate, irrevocable, submerge, heat wave, soar, marginal, drought</p>		

15 Translate the sentences below incorporating the vocabulary from the previous exercise.

1. Положення Кіотського протоколу передбачають зниження темпів зміни клімату. 2. План невідкладних заходів ставить за мету відвернути екологічну катастрофу. 3. В загальному підсумку зусилля однієї країни будуть малопомітними. 4. Кислотні дощі пояснюють великими викидами в атмосферу вуглекислого газу промисловими об'єктами. 5. Вживаючи заходів у зв'язку зі зміною клімату, на початку промисловість понесе великі витрати на переоснащення. 6. Раптові повені стали тепер характерною ознакою районів, де схили гір позбавлені лісу. 7. Кволість ведмеда віднесли на рахунок тривалого голодування. 8. Місцевість поросла рослинністю, яка розмножується спорами і насінням. 9. Постійним епідеміям було покладено край покращивши санітарні умови в міських нетрях. 10. На забруднених ґрунтах хімічні відходи засвоюються рослинами. 11. В результаті підвищення рівня світового океану під водою можуть опинитися цілий ряд найкращих курортів. 12. Руїнування полярної криги може безповоротно змінити географічну карту світу. 13. Минулого літа температура сягала рекордних відміток. 14. Під час спеки згоріла більша частина врожаю. 15. Тварини, що населяють степи, пристосовані до частої посухи.

16 Translate the text about the historical background and major political decisions preceding the United Nations Framework Convention on Climate Change (FCCC) – the main international document aimed at stabilisation of greenhouse gas concentrations in the atmosphere at safe a level.

Протягом 80-х років наукові факти, що підтверджують можливість глобальних змін клімату, призвели до зростання стурбованості в суспільстві. До 1990 року ряд міжнародних конференцій опублікували заклики до нагального прийняття світової угоди з проблемі зміни клімату. У відповідь Програма ООН з питань довкілля (ЮНЕП) і Всесвітня метеорологічна організації (ВМО) заснували міжурядову робочу групу з підготовки переговорів з укладання угоди. Робота просувалася швидко завдяки діяльності Міжурядової ради з питань зміни клімату (IPCC) і таким зустрічам, як Друга світова конференція з клімату 1990 року.

У відповідь на пропозицію робочої групи Генеральна Асамблея ООН на своїй сесії 1990 року створила Міжурядовий комітет з проведення переговорів рамкової Конвенції про зміну клімату (INC/FCCC). Комітету був виданий мандат на розробку проекту рамкової конвенції і будь-яких, пов'язаних із конвенцією, юридичних документів. У період із лютого 1991 року по травень 1992 року було проведено п'ять сесій засідання членів ради з більш ніж 150 країн. 9 травня 1992 року в штаб-квартирі ООН у Нью-Йорку члени ради прийняли рамкову Конвенцію про зміну клімату.

Невдовзі, у червні 1992 року на Конференції ООН з навколишнього середовища і розвитку (відомої як "Світова зустріч на вищому рівні" у Ріо), Конвенцію підписали більш 155 держав. З тих пір даний документ був підписаний багатьма країнами, і усе більше число держав ратифікують Конвенцію. Конвенція вступила в силу через 90 днів після ратифікації документу п'ятидесятою країною.

Help: International bodies and events:

The United Nations Environment Programme (UNEP), the World Meteorological Organization (WMO), the Intergovernmental Panel on Climate Change (IPCC), the 1990 Second World Climate Conference, the United Nations General Assembly, the Intergovernmental Negotiating Committee for a Framework Convention on Climate Change (INC/FCCC), the Rio "Earth Summit".

17 Below is the abridged preamble of the FCCC resolution in two languages. Provide translations for the missing clauses.

UNITED NATIONS FRAMEWORK CONVENTION ON CLIMATE CHANGE

1. The Parties to this Convention,

a. Сторони даної Конвенції,

Acknowledging that change in the Earth's climate and its adverse effects are a common concern of humankind,

визначаючи, що

Concerned that human activities have been substantially increasing the atmospheric concentrations of greenhouse gases, that these increases enhance the natural greenhouse effect, and that this will result on average in an additional warming of the Earth's surface and atmosphere and may adversely affect natural ecosystems and humankind,

будучи стурбованими тим, що в результаті людської діяльності відбулося істотне збільшення концентрації парникових газів в атмосфері, що таке збільшення посилює природний парниковий ефект і що це призведе, загалом, до додаткового потепління поверхні й атмосфери Землі і може чинити несприятливий вплив на природні екосистеми і людство,

Noting that

зазначаючи, що найбільша частка глобальних викидів парникових газів, що траплялися в минулому і відбуваються зараз, припадає на розвинені країни, що рівень викидів на душу населення в країнах, що розвиваються, усе ще порівняно низький, і що частка глобальних викидів, у країнах, що розвиваються, буде зростати в зв'язку з задоволенням їхніх соціальних нужд і потреб в ділянці розвитку,

Noting that there are many uncertainties in predictions of climate change, particularly with regard to the timing, magnitude and regional patterns thereof,

відзначаючи

Acknowledging that

визначаючи, що глобальний характер зміни клімату вимагає максимально широкого співробітництва усіх країн і їхньої участі в діяльності з ефективного і належного міжнародного реагування відповідно до їх спільної, але диференційованої відповідальності і реальних можливостей, а також їх соціальних і економічних умов,

<p><u>Recalling</u> that States have, in accordance with the Charter of the United Nations and the principles of international law, the sovereign right to exploit their own resources pursuant to their own environmental and developmental policies, and the responsibility to ensure that activities within their jurisdiction or control do not cause damage to the environment of other States or of areas beyond the limits of national jurisdiction,</p>	<p><u>нагадуючи,</u></p>
<p><u>Recalling further</u></p>	<p><u>посилаючись</u> далі на Віденську конвенцію 1985 року про охорону озонного шару і Монреальський протокол 1987 року з речовин, що руйнують озонний шар, із змінами і поправками від 29 червня 1990 року,</p>
<p><u>Recognizing</u> that steps required to understand and address climate change will be environmentally, socially and economically most effective if they are based on relevant scientific, technical and economic considerations and continually re-evaluated in the light of new findings in these areas,</p>	<p><u>визнаючи,</u></p>
<p><u>Recognizing further</u></p>	<p><u>визнаючи далі,</u> що низинні та інші малі острівні країни, країни з низькими надбережними, посушливими і напівзасушливими районами, або районами, підвладними повеням, посусі й наступу пустелі, і країни, що розвиваються, з уразливими гірськими екосистемами особливо уразливі до несприятливих наслідків зміни клімату,</p>
<p><u>Affirming</u> that responses to climate change should be coordinated with social and economic development in an integrated manner with a view to avoiding adverse impacts on the latter, taking into full account the legitimate priority needs of developing countries for the achievement of sustained economic growth and the eradication of poverty,</p>	<p><u>підтверджуючи,</u></p>
<p><u>Determined</u></p>	<p><u>будучи сповнені рішучості</u> захистити кліматичну систему в інтересах нинішнього і майбутніх поколінь,</p>
<p>Have agreed as follows:</p>	<p>домовилися про наступне:</p>

Unit 6. Man and Nature

Part 2. Ecosystems

Lead in

18 Below is a list of warnings. The Arctic ice-cap is undergoing changes and a number of Arctic wildlife species are facing serious challenges now. How can you associate the warming with survival problems for polar bears, walrus, several species of seals, caribou, Arctic foxes? Suggest your own theories.



Guardian Unlimited, August 21, 2000

All you need to know about the ever-growing hole in the middle of the Arctic Circle:

1. There's a bit of a problem at the top of the world. It's melting.
2. Global warming, caused by the so-called greenhouse effect, has already thinned the Arctic icecap by 50%.
3. It's not just the far north that is threatened. Further south there are melting glaciers and rising sea levels.
4. The implications are profound for northern Canada, and very nasty for Vancouver. Indeed, they are alarming for the entire world.
5. Arctic wildlife is also under threat, notably the polar bear.
6. In some places, the polar bear is having to learn to live without

ice.

7. The walrus and the arctic fox are also feeling the heat.
8. The North Pole has been the inspiration for some of man's greatest adventures.
9. Now it is the focus for some urgent scientific research.
10. Oddly enough, there are still people who argue seriously that our best defence against greenhouse gases is to go on pumping them out.

19 How can these developments affect Eskimo communities?

20 Listen to a fragment of an article from the Observer of July 25, 1999. Before you do the actual listening, go over the list of words that follows. This will help in getting a better grasp of the contents. Take notes of what you hear under the categories listed below and compare your earlier guesses to the author's observations.

cod, algae, floes, unravelling, darn¹ high, scant² surprise, warm snaps³, ice dens, cubs, permafrost, lichen⁴, spruce bark beetle, plagues of the voracious bug, Alaska's Kenai peninsula, land a whale, blubber, plywood house, walrus intestine, Arctic fox pelts

- | | | | |
|---------------------------------------|-----------------------------|-------------------------------|------------------------------|
| a. The food chain links; | c. Reproduction challenges; | e. On-land animals' problems; | g. Eskimos' well-being; |
| b. Specificity of Arctic food chains; | d. Deep water; | f. Land parasites; | h. Ethnic culture prospects. |

¹ can't see a darn thing — Я ни черта ничего не вижу. It's one darn thing after another — То одно, черт, то другое. He came darn near killing him — Он его чуть, блин, не убил.

² убогий, обмежений; недостатний. scant eyelashes — ріденькі віі; with scant courtesy — нелюб'язно

³ cold snap, = snap of cold резкое внезапное похолодание; She felt the effects of the snap of winter last week. — Она ощутила влияние зимнего похолодания на прошлой неделе. б) незапный мороз

⁴ ['laɪkən] n 1) мед. Лишай; 2) бот. лишайник

21 Now imagine that you, within a group of scientists and climate change experts, have conducted a research into Arctic ecosystems. You are to make a long-awaited report at a conference in a few days. For the moment, you are at the department manager's office and the boss would like to make sure that nothing will be overlooked and the report will include a careful account of the expedition. The boss will ask a number of questions, like "Will you include a general introduction about global warming? What specifically?" or "What will you say about unravelling food chains? etc." You give brief information on different points of the forthcoming report. Act this conversation out in pairs to structure and consolidate all previous activities.

Reading

22 Read the passage that follows. Study the language of the article, paying attention to proper pronunciation of the new lexis.

Lynx on the Brink

It's Europe's biggest conservation crisis, yet most of us have never heard of it. Within the next five years, we could see the first modern extinction of a big cat - on our own doorstep. Hunters, disease and now EU subsidises could wipe out the Iberian lynx, a mysterious creature known to locals as 'the phantom of the forest'.

Guardian, February 11, 2002

When we think of exotic big cats, our minds usually picture the jungles of Africa, the rainforests of South America, the peaks of distant mountain ranges. Snow leopards or Siberian tigers, you may think, are the world's rarest felines. However, there is one species, which faces such a serious risk of extinction it may disappear well before this decade is out. And it lives much closer to home.

The Iberian lynx, which inhabits the hills and open forests of south-western Spain and Portugal, is heading for extinction at a dramatic rate. In 1988, there were just 1,200 lynxes thought to remain. Today, though, **as few as** 300 of these magnificent animals are left.

In the last four decades, its range has shrunk by a staggering 90 per cent. From a species that recently ranged the entire peninsula, it is now reduced to populations numbering a dozen animals or fewer inhabiting scattered islands.

Some of the last strongholds of the lynx, sometimes referred to as Europe's tiger, include some surprises - such as the hills overlooking the famous beaches of the Algarve. However, the plight of the 'Algarve Tiger' is a shocking story of neglect, persecution and environmental destruction. International conventions, European directives and national laws list the lynx as a 'priority' species, and forbid the destruction of its habitats. But fine phrases have been left on the shelf in the day-to-day reality of the market.

The majority of lynx territories remain unprotected. Traps, snares and bullets still take a heavy toll on animals. And European taxpayers are unknowingly subsidising deforestation and the building of new dams in areas key to its survival. Hundreds, perhaps thousands, of kilometres of highways are being built in the heart of lynx country. **By contrast**, the total amount spent on lynx conservation to date would barely be enough for 1km of new road.

Whilst European leaders lecture so-called 'Third World' politicians on the need to preserve the habitats of tigers, elephants and black rhinos, one of the world's oldest feline species is being allowed to die out on our own doorstep. **Worse still**, those very leaders are in many cases responsible for bringing this species to the brink.

Co-existence undermined

The Iberian peninsula is a miracle of biodiversity, but one that is now under threat. A melting pot of mountains and plains,

forests and steppe, wild rivers and scrubby foothills, it is home to over 100 mammal species and nearly 400 different birds, many of them exclusive to this region. The contrasts between the warm Mediterranean climate and cool, humid Atlantic winds helped make this landmass a fertile ground for such variety.

But so did the traditional farming practices of the area's early settlers, which still continue in some parts, favouring the development of species such as the lynx, a descendant of an African wild cat that roamed the earth 35 million years ago, and which successfully adapted itself to the oak forest habitat - and the supply of wild rabbits. (The word 'Hispania' means 'land of rabbits'.)

The use of the forests' natural resources for animal feed, fuel and wild foods conserved the thick bushy layers under the trees that lynxes use for shelter and cover. Small clearings for grazing and orchards allowed rabbit numbers to grow. Farmers adapted their needs to the area's thin soils, learning to use the wilderness to their advantage whilst conserving its precious resources. Holm oaks were pruned for charcoal, cork oaks were stripped for their cork, and the acorns of both were used to feed animals. The bushes of lavender and heather attracted bees-- for making honey and pollinating fruit and vegetable gardens, whilst herbs were used for medicinal and culinary purposes. These methods are still practised on the Portuguese and Spanish farms in many parts of the south-west of the peninsula, where the lynx is still present. Unlike many other forms of agriculture, this ancient system of mixed farming is not only sustainable, but provides a rich habitat for birds and mammals. And for thousands of years, lynx and farmers lived side by side in relative harmony.

However, the expansion of agriculture early in the 20th century began invading many untouched and semi-wild areas. The lynx was also hunted for its fur. In the 1930s, for instance, as many as 500 pelts were traded every year. After World War II, local authorities organised hunts to rid areas of lynx and other species considered 'vermin'. In fact, the lynx rarely attacks farm animals, and has never been known to attack humans.

Although lynx hunting was banned in Spain and Portugal in the late 1960s, and the lynx subsequently became a protected species, traps, snares and bullets continue to this day to be the leading cause of non-natural mortality. Some have been found shot at close range, suggesting they were killed deliberately. Many were young lynxes dispersing from their natal territories in search of a new home, thus depriving populations of vital new genetic resources.

Some types of traps, used to catch rabbits are legal. Many, however, are not. The laying of poison also poses a risk to the lynx. As with traps, poisons do not discriminate between their victims. Even if a lynx survives, it may be left severely debilitated, and unable to hunt. Researchers have in recent years found many injured lynxes with legs and teeth mutilated from the struggle to free themselves.

Furthermore, over the last three to four decades, much of the region's natural vegetation has been simply destroyed. Some areas have been burnt to make way for urban development, or bulldozed for large infrastructure projects, such as highways and dams. These have inundated the riverbeds and valleys that were once rich in rabbits, and travelled by lynxes in search of a mate.

Others have been systematically replaced by new forms of intensive agriculture, such as the colossal expanses of plastic that grow early strawberries for UK supermarkets, or industrial-scale monocultures of pine and eucalyptus - an Australian tree grown to supply the paper industry - that occupy areas where old woodlands and bush once stood. Whole hill ranges have been machine-terraced and stacked with these alien trees, causing massive soil erosion and water table depletion, and creating a sterile, lifeless environment in which neither the lynx nor its prey can survive. Moreover, they have increased both the frequency and ferocity of forest fires.



In the last 10 years, over 1 million hectares of woodland have burnt in Portugal, and there are 8,000 forest fires every year in Spain. Those lynx which survive are usually driven to hostile environments unsuited to their needs.

Today, Portugal's largest landowner is a logging company. And the plantations, many subsidised with European taxpayers' money, are still growing. **To further complicate matters**, in the 1950s, a French doctor lost patience with rabbits that had been attacking his vegetable garden, and imported from Australia a disease called mixomatosis - with catastrophic results. Entire rabbit populations were wiped out - and many lynxes starved or failed to reproduce. Then, a few decades later, just as rabbit populations began to develop immunity, disaster struck again. A new virus virtually eradicated rabbits from the Iberian Peninsula in the late 1980s and early 1990s. Today, rabbit populations are thought to number just 5 per cent of 1960s levels. There can be few more shocking spectacles than that of a starving, emaciated lynx barely able to walk.

The consequent fragmentation of lynx populations has had a devastating impact on the species' gene pool. Those lynxes still able to breed are forced to do so with close relatives. As a result, the animal's fertility suffers and it becomes more prone to disease and immune deficiency illnesses.

For those lynx that remain, any unfavourable event - a road accident, new dam or snare - could have a disproportionate impact on the local population. A disease affecting one animal can wipe out all the others, in turn provoking the collapse of a nearby group. As today's lynx populations become more isolated and vulnerable, the possibility of a domino effect becomes a serious prospect.

Warnings unheeded

Today, the Iberian lynx finds itself in a pre-extinction phase. Many animals are little more than wandering individuals travelling ever greater distances in desperate search of food and shelter, encountering ever greater dangers and obstacles, and unable to find a mate. Sightings of pairs and young cubs are increasingly rare.

However, European and national authorities have not responded to scientists' frantic warnings. On the contrary. More large infrastructures - including new motorways and mega-dams - are now being planned and built in some of the most important remaining lynx habitats - even when official studies confirm the presence of lynx.

Meanwhile, official conservation efforts are either limited or have yet to be implemented. A promised captive breeding programme has not materialised. And the rapid decline in population has not been stemmed.

And all the while, rural communities, traditional farming practices and potentially valuable natural resources are being forgotten, or lost. Lynx habitats are examples of the best conserved ecosystems in Europe. The situation of the Iberian lynx is thus a litmus test of the health of our own environment.

The scrubby hills are rich not just in wildlife but also foods and medicinal plants. The berries of the strawberry tree - an important part of the lynx habitat - are the most concentrated source of vitamin C available, but local communities have been unable to develop this market through lack of investment.

Cork forests - used by female lynxes to rear their young - not only absorb a significant proportion of Europe's greenhouse gases, they are also a critical barrier against desertification. Cork bark is a natural and effective insulation material, and could help reduce energy use and global warming yet further. Yet these forests continue to be cleared to make way for holiday home complexes, industrial estates and water sports facilities. The heavy promotion by stealth of plastic stoppers by big supermarket chains threatens to undermine the future of rural communities - and lynx habitats - once and for all.

The failure to save the lynx is a failure to recognise the importance for humans of these rich, complex and unique ecosystems. Political neglect has led to many people abandoning their homes and farms in search of work elsewhere, leading to widespread landscape degradation and the deterioration of habitats. If just a proportion of the billions of euros, dollars and pounds spent subsidising logging companies and building big dams were invested in local communities, both the lynx and rural areas could perhaps have a future.

The world stands on the brink of the first of perhaps many future extinction crises. Few may have thought it could happen so soon and so close to home, or that its causes could be so closely related to the models of 'progress' and development that we take for granted.

Exercises

23 Transcribe the following words.

pruned, lavender, culinary, debilitated, mutilated, inundated, eucalyptus, emaciated, medicinal

24 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
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conservation, extinction, range, population, deforestation, biodiversity, melting pot, sustainable, invade, vermin, disperse, debilitate, mutilate, inundate, depletion, ferocity, logging, reproduce, immunity, emaciate, fragment(ation), gene pool, fertility, unheeded, sighting, degradation

25 Translate the sentences below incorporating the vocabulary from the previous exercise.



- Освоєння земель та частіша присутність людини в минулому диких місцях розсіюють популяції диких звірів на великі території.
- Забруднення довкілля справляє негативний вплив на здоров'я населення і знижує імунітет до хвороб.
- Під час землетрусу, який стався у цьому районі, багато людей отримали травми та каліцтва.
- Після того, як цілі гірські схили були позбавлені лісу, подальша заготівля деревини була заборонена.
- Риба розмножується шляхом відкладання ікри.
- Стері знайшли декілька хворих і знесилених дорослих особин оленя.
- Ліси були роздроблені мережею доріг, угідь та населених пунктів.
- Недавні паводки в Закарпатті пояснюються вирубкою лісів у регіоні.
- Екологічна рівновага в природі залежить від збереження біологічного різноманіття.
- Національний заказник Асканія Нова дає притулок різноманіттю занесених у Червону книгу біологічних видів.
- Місцеві туристичні компанії дотримуються ідеї обмеженого туризму, єдиної альтернативи життєздатного існування заказника.
- Місцеві фермерські господарства повідомляють про масове нашествя сарани.
- Великі площі соняшнику винищуються шкідниками.
- Дробіння ареалів та зруйновані харчові ланцюги ослабили генофонд

та зменшили плодючість виду.

- Багато попереджень активістів охорони довкілля традиційно залишаються поза увагою.
- Кілька місцевих жителів повідомили, що вони бачили вовків.
- Наступного року Фонд розпочинає ряд природоохоронних проектів на півночі країни.
- Активісти захисту природи намагаються врятувати великих тварин від вимирання.
- Козулі водяться у лісових районах північного заходу.
- Лісничі б'ють тривогу з приводу зменшення популяції дикого кабана.
- Після опублікування результатів дослідження групу засипали звертаннями надати додаткову інформацію.
- Надмірне споживання палива та спалювання відходів призводить, у кінцевому рахунку, до збіднення озонового шару.
- Стояла немилосердна спека, невластива для тих місць і пори року.

26 Suggest synonymous expressions to explain the meanings of the following phrases from the text.

on our own doorstep	bringing this species to the brink	in a pre-extinction phase
fine phrases have been left on the shelf	to make way for urban development	captive breeding programme
take a heavy toll on animals	to further complicate matters	litmus test
leaders lecture so-called 'Third World' politicians	domino effect	heavy promotion by stealth

27 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

1. Face	key to its survival	a. 1.	non-natural	impact	a.
2. at a dramatic	mortality	b. 2.	soil	erosion	b.
3. shrink	projects	c. 3.	water	to immune deficiency	c.
4. environmental	species	d. 4.	prone	degradation	d.
5. 'priority'	of biodiversity	e. 5.	disproportionate	table depletion	e.
6. areas	rate	f. 6.	frantic	neglect	f.
7. a miracle	practices	g. 7.	stem	estates	g.
8. exclusive	between victims	h. 8.	through lack	mortality	h.
9. farming	to this region	i. 9.	rear	their young	i.
10. non-natural	by a staggering 90 per cent	j. 10.	industrial	of investment	j.
11. discriminate	a risk of extinction	k. 11.	political	the decline	k.
12. infrastructure	destruction	l. 12.	landscape	warnings	l.

28 Answer the questions on the text.

- What do you learn from the article's headline?
- What kind of destiny might befall the Iberian lynx if no urgent actions are taken?
- Where is the lynx found and what is the tendency of its changing range?
- Why does it say that European leaders are responsible for bringing this species to the brink?
- What stands behind the references to the Iberian Peninsula as being "a miracle and a melting pot of biodiversity"?
- How do the traditional farming practices differ from those of modern agriculture?
- What is the species' official status and populations' day-to-day reality?
- Why are dams, highways, urban development and infrastructure projects at odds with wild animals?
- What are the circumstances with the rabbit populations?
- What is the situation like with the lynx' gene pool?
- What does the recent "litmus test" suggest about the health of the Iberian environment?
- What economic solutions are there to prevent the landscape degradation and the deterioration of habitats?

Talking and Writing

29 Take a while and finish the list of the negative factors and developments that directly or indirectly aggravate the Iberian lynx situation. Then explain the mechanisms how those contribute to the crisis.

Traps, snares and bullets (poaching), deforestation, dams, highways, hypocritical leaders, expansion of agriculture, prejudice, laying of poisons, destruction of natural vegetation, ... (fragmentation of habitats, tourism, urban development, lack of investments into traditional agricultural practices and communities, lack of captivity breeding programmes, depletion of the gene pool)

e. g. traps, snares and bullets (poaching) – Driven by either the old prejudice that the lynx is vermin, or greed for pelts humans exterminate lynx populations by hunting or setting out traps.

30 Human activity puts strain on the environment and wildlife, causing pollution and even devastation. Without appropriate strategy the integrity of the environment can be overlooked. In this respect there are a few questions to answer before we go on:

- Can we remain friendly to the world of nature, or do you think that country's environment-friendly development is a contradiction in terms?
- How can places of great natural beauty, or wildlife, be preserved once tourists start visiting in their thousands, bringing with them the need for services and the resulting development of the area?
- Can you visit a place without damaging it in some way?

31 The Association of Tour Operators has developed voluntary guidelines for travel companies. The guidelines contain 10 ideas for tourist industry. Read their thumb-nail description and say what practical measures can be taken to remedy the circumstances, described in the article above.

1. Go Organic (on a bike)	An example may be a bike ride to raise money for sustainable agriculture and forestry. Tourists stay at organic guesthouses and eat organic produce, boosting local organic enterprises.
2. Low-impact tourism	The aim is " low-impact " tourism - small groups staying in local accommodation using local guides and experts to promote "environmental understanding for all".
3. Plant a tree	Tourism should become positive for the country's unadulterated nature. An environmentally-aware company in Iceland pioneered whale-watching trips, which have now substituted commercial whaling. Companies offer treks, riding holidays, whale-watching, 'children of nature' youth camps where children "run free, spending most of their time outdoors, living a healthy lifestyle". Some tour companies encourage tourists to plant a tree before they leave.
4. Tourism for conservation	If you want a wildlife holiday, try to use a company that takes conservation seriously, and choose a destination where conservation measures are already in place and small-scale tourism is properly managed by locals.
5. Beach holidays with a conscience	In terms of the global footprint , the traditional beach holiday is the worst offender . They cater for large numbers travelling by air, increasing carbon dioxide emissions. They use hotels and complexes, which not only scar the landscape but also are not locally owned so tourist money doesn't help the local economies.
6. A hands-on approach	The objective is to encourage and help locals to restore traditional buildings, which can be included in their programmes. Small initiatives sometimes include distributing cotton shopping bags to clients in an attempt to reduce the use of plastic bags, encouraging numerous environmental initiatives including working with local environmentalists.
7. Agro-tourism	Agro-tourism injects money into rural communities. It encourages locals to value and preserve their natural environment, and leads to the restoration of traditional houses, taps into local resources and helps open up neglected footpaths. When tourism values nature it has a knock on effect .
8. Volunteer work nearer home	It may not be as exotic as Namibia, but there's a lot to be said for staying at home and helping conserve what's on your own doorstep . For a start it's a great and inexpensive way of getting fit. Your neighbourhood also needs volunteers for days and weekends doing jobs including pond clearing, hedge laying, etc.
9. Environmental	There are companies that will take you to more remote and exotic locations where you

research in exotic locations can participate in environmental research projects.

10. Go it alone The **jury is still out** on whether you do less harm by going it alone. But, anyway, you merge with and are more receptive and aware of the nature around you.

32 Write a status report on the implementation of international conventions' decisions, European directives and national laws on the lynx as a 'priority' species. Consolidate the ideas set forth over the discussion above to recommend a certain course of action for local authorities. (The exercise is done exclusively for language purposes. See the general tips below.) More updated information on the issue is welcome and encouraged.

Assessing Good and Bad points

When you are asked to write a report assessing the good and bad points of something such as a restaurant, a museum, a course etc, you should include both its positive and negative aspects and comment on them. Bear in mind that you should use appropriate linking words to connect the good and bad aspects of each point, e.g. The airline ticket was rather expensive; however, the food and the service were excellent. You may use the following outline in order to write your report:

Outline for Assessing Good and Bad Points

Introduction	Development	Conclusion
state the purpose and content of your report	summarise each point giving both positive and negative aspects	general assessment and recommendation

Useful Language

To introduce:	The purpose/aim of this report, As requested, This report was carried out/was written etc
To express reality:	In fact, actually, As a matter of fact, In practice etc
To make contrasting points:	Although, Yet, However, Nevertheless, In spite of etc
To express difference between appearance and reality:	On the face of it, At first sight, Apparently etc
To conclude/summarise:	Taking everything into account, All things considered, To sum up etc

See also the **LINKING DEVICES chart in Unit 3, Part 2.**

Role-play

33 Imagine that you are an environmentalist and member of the green movement of a country affected by the problems described in the article "Lynx on the Brink". You now have an appointment with a government official to discuss matters related to:

- government's conservation policy and environmental law efficacy;
- endangered species and prospects of their survival;
- 10 principles of ecotourism and measures to reshape the country's tourist industry strategy;
- funding.

Act out the conversation in pairs, involving the vocabulary and ideas contained in exercises above.

34 Let's say that you leave town for a short holiday and head for a nook to escape from fuss and noise of the city. At the destination you suddenly realise that the local community is sitting on a treasure trove. The place is an earthly paradise. Of course, the area is undeveloped, and you think that the locals should take the initiative and start working to make it a money-spinner. However, at your very first attempt you are faced with half-hearted attitude, even opposition.

You are now talking to the local biology teacher with an idea to push the project for community's own sake. Act the conversation out, with a heavy use of the topical vocabulary. Use the chart below and try to come to common ground.

You describe him/her:	He/she is concerned with:
<ul style="list-style-type: none"> - plentiful opportunities to attract investments; - this project as the locomotive of area's development; - new business and career opportunities; 	<ul style="list-style-type: none"> - community's cultural heritage and established lifestyle; - unspoilt environment and wildlife; - rationing the tourists' numbers and their compliance with rules.

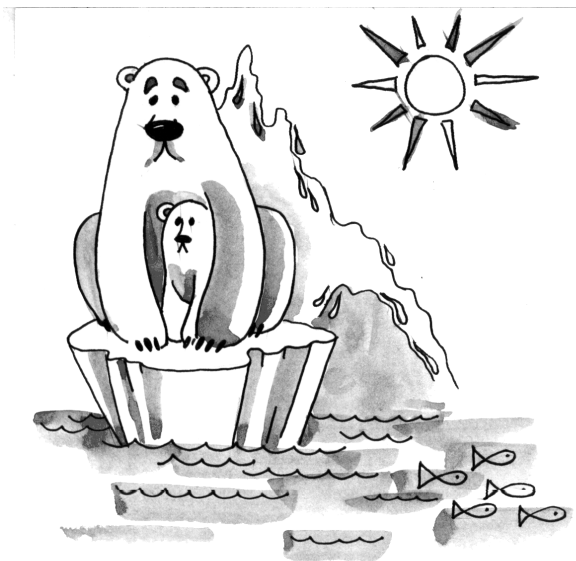
Additional Language Exercises

35 This exercise looks at adjectives formed with prefixes "un", "in", "il", "ir" and "im", which give the word an opposite meaning.

There are only general rules for "il", "ir" and "im": "il" is used before the letter "l"; "ir" is used before the letter "r"; "im" is used before the letters "m", "p" and "b".

Translate the adjectives for future reference.

- a) inadequate, inaccessible, inaccurate, inadmissible, inadvisable, inapplicable, inappropriate, inarticulate, incautious, incoherent, incompatible, incompetent, inconceivable, incongruous, inconsiderate, inconsistent, incorrigible, incredulous, indispensable, inexcusable, insurmountable, innumerable, ineducable, inept, inessential, inexplicable, inexpressible, infallible, infinite, inhuman, inoperative, insensible, inseparable, insignificant, intolerable, invalid, invincible, involuntary;
- b) unabridged, unaccustomed, unadulterated, unambiguous, unarguable, unattainable, unaware, unbiased, uncanny, uncommon, undeniable, unethical, uneventful, unaccompanied, unharmed, unimpressive, unkempt, unmanageable, unpredictable, unprejudiced, unprotected, unscrupulous, unspeakable, unsurpassed, untimely;
- c) illegible, illiterate, illegal, illogical;
- d) immature, immeasurable, impenetrable, imperfect, implausible, impoverished, impracticable, imprudent;
- e) irrational, irrecoverable, irregular, irrelevant, irremediable, irreparable, irreproachable, irresistible, irrevocable.



Unit 6. Man and Nature

Part 3. Man-in-Nature

Lead in

36 Here come two quotations. They represent extreme and opposing views on the dilemma how Earth can be preserved as a living planet. Where do you stand on this issue?

- Some literature includes a definition of human population growth as a 'cancerous tumour' or 'infestation', and the grotesque notion that the Aids catastrophe in Africa and elsewhere in the Third World is no more than Mother Earth's natural response to this human 'cancer'.
- If the main proponents of people-free wilderness areas say that the world must have places that are untouched and where the non-human world can prosper, the main charge against them is that excluding people from living there is morally repugnant, ecologically incoherent, intellectually indefensible and politically dubious.

37 Which of the circumstances, movements and trends are the most and least conducive to life and conservation? vegetarianism, pursuit of material affluence, overpopulation, hunting, Back to Nature Society, land development, environmental education and awareness, national parks and reserves, poaching, climate change, abuse of Earth's resources, technological progress, poverty, spiritual values

38 Read the statements below and then listen to a discourse entitled Finite Oceans, looking at marine life. As you listen, mark the sentences as true or false. Later, provide comments for the "true" sentences and correct the "false" ones.

1. The depletion of the seemingly limitless supply of fish, culminated in a number of local crises today.
2. The notion, that the seas would endlessly replenish themselves with fish turned out to be misleading.
3. The 19th century naturalist claimed that there was likelihood of man's destruction of the entire species of marine animals.
4. It was recognised in 1995 that people's attitude towards marine resources was one of folly.
5. The current level of the world's fisheries could not be continued.
6. The wealth of the oceans can regenerate through the use of technology.
7. Vessels can locate specific areas of the ocean to within 500 feet.
8. Now there is over half a million fishing boats cruising the ocean for fish.
9. Wild fish stocks have dwindled, because 80 to 90% of some populations of fish are removed every 5 years.
10. Humans are newcomers to this world, but they have special immunity against extinction.
11. Outstripping the Earth's material resources is humans' major mistake.
12. The devastation that people are wreaking on animal populations won't add chances to our own survival.
13. We have to check our needs, because supplies are limited.

39 Imagine a situation when your friend and you find yourselves at a fishmonger's. The friend is shopping for some fish and makes some remarks. Some things are beyond his/her understanding. Below are the friend's observations and you are invited to give a comment in paired conversations. In your explanations use the language of the listening text.

- a) Previously one couldn't find such a varied stock of seafood at any shop.
- b) We really seem to be omnivorous in our food tastes – cuttlefish, mussels, scallops, etc.
- c) Amazingly though, fish is becoming increasingly expensive.
- d) Calamary was more plentiful before and you could buy it for a song. We always had some tins in stock at home.
- e) They seem to have stopped fishing in nearby seas. When you read the products' labels you literary learn geography.

Reading

40 The text that follows puts forward a few polemical issues. When you are through with reading, you are to participate in some discussions.

Eat it or save it?

Guardian, October 27, 2001, abridged

It's nine o'clock on a brilliant summer morning as Captain Leif Karlsen and his five-man crew steer the 55ft Sofie towards the landing dock at the island of Skorva, in Norway's Lofoten Islands, 200 miles within the Arctic Circle. The fishing has been long and hard. The Sofie has been gone from port for six weeks in the dangerous freezing seas of the north-east Atlantic. But Karlsen and the crew are happy; Sofie's holds are packed to bursting with a catch worth £52,000 and the unloading of nature's harvest begins. Once they've moored, two fishermen lift back the hold covers and the first load rises high out of the Sofie and toward the fish-processing factory.

To many, the whale is a mythical creature worthy of protection. But to the whalers of Norway's Lofoten Islands they're merely a resource by which their community can survive. So which life is more important - man or beast?

"Whales are just big fish," says crewman Edvardson. "The scientists say there are plenty of whales, so why should we not harvest them. This is just another natural resource." Edvardson's banal comparison is shocking to most Western ears. Who wants to eat whale? It has long become an accepted truth that whales are special, mythic creatures. Whales are intelligent, almost akin to humans. Killing and eating them is morally wrong, unnecessary and cruel. Silhouettes of dolphins and whales now adorn hundreds of consumer products, a symbol of lost natural innocence. The adventures of Wally Whale have replaced Charlie the Clown for children's bedtime reading. "Whales are symbols of our abuse of the planet, symbols of something forced to the brink of extinction by our abuse of natural resources," says Simon Reddy, an anti-whaling campaigner for Greenpeace.

Norway's open defiance of the 1986 international whaling ban enrages environmentalists. In the eyes of most of the outside world, Karlsen and his crew are akin to genocidal murderers. They are pursuing an endangered species to extinction just to satisfy the perverted tastes of the few prepared to pay \$100 a plate for raw whale meat.

But for the Norwegian whalers, the battle for the minke is also a battle for the cultural and economic survival of an endangered species. Except the endangered species is the Lofoten islanders themselves. "The only reason people live on Lofoten is that we get our income from the sea. There is no agriculture here. If you deny us the right to take our income from the sea we will have to leave, every one of us. We are a small people on the margins who are being picked upon," one islander said. It might be easier to win sympathy for the devil than a Norwegian whaler. And the resources of the anti-whaling forces ranged against the Lofoten islanders are virtually limitless.

Every major nation is opposed to whaling and Norway has been seriously threatened with trade boycotts. Banning whaling is also a priority for every major environmental group, including Greenpeace, whose annual budget exceeds \$120m, the World Wildlife Fund (\$320m), the International Fund for Animal Welfare (\$64m), the Humane Society of the United States (\$106m), the RSPCA⁵ (£64m), and other smaller groups. Vast sums are spent, and vast sums are raised from the public, in a determined propaganda battle to outlaw all whaling.

For decades the environmentalists had an incontestable case. The history of whaling is the history of man's exploitation of the world's largest mammals. In the 19th and 20th centuries, many whale species were hunted to the point of extinction in huge factory ship operations in the southern ocean. Some species such as the Blue whale, last hunted in the 1960s, are still not expected to recover. But not all whales are endangered. The minke

⁵ Royal Society for the Prevention of Cruelty to Animals

whale, both in the northern Atlantic and the southern ocean, is relatively plentiful. Counting stock spread over the ocean is never going to be an exact science but it is now accepted, based on independent data from the International Whaling Commission (IWC), that the north-east Atlantic minke population is greater than 120,000. The minke population in Antarctica, where the Japanese whaling fleet hunts, ranges from 400,000 to 1m. With such high stock levels, it is clearly possible to sustainably hunt minkes.

To the embattled Lofoteners this is not just an argument over whale numbers. For them it is a clash of civilisations, a clash between the romantic dreams about nature cherished by soft, "chicken-in-the-microwave" urbanites and the stark reality of life in the heart of a natural wilderness. "The people who live in big cities give the whale a soul. They make it a kind of human being. It's the same with dolphins, and the dog at home. It's wrong to kill them.' But they have lost touch with nature," says Sofie crew member Raymond Tor. "Killing whales is not for fun, it's for income. We do not see the whale as a big piece of meat. It's a living creature and you have to have respect for it. But I don't feel I'm a criminal. If all hunters are criminal then all humans are criminal because we are all born from the same root of people who killed animals for a living." It is also a struggle for economic survival.

Lofoten, the centre of the Norwegian whaling fleet, is home to 10,000 people. In the summer the spectacular, bleak landscape of soaring cliffs, rocks and red houses is bathed in perpetual sunlight. The atmosphere is so clear and unpolluted that the island's fishermen dry their cod catch on long poles in the open air. But the Arctic summer is brief and for most of the year the temperature in Lofoten rarely rises above 10C. It's wet and windy at sea level and there is always snow on the ridges of the 2,000 m-high peaks that rise sheer and straight from the northern Atlantic. In the winter the sun disappears for two months, setting in early December and briefly rising above the horizon in late January. The temperature in this winter of perpetual darkness hovers somewhere between -10C and freezing. Force 10 storms regularly batter the way ashore, polish the land and destroy anything that is not tied down. Lofoten is an inhospitable place for humans.

Norwegian whaling is coastal. The whalers never stray too far from their home waters and use adapted fishing trawlers rather than custom-built deep-sea factory ships. Unlike the British, Russian, Japanese and American industrial whaling fleets of the 1950s that hunted the Antarctic whale population to the point of extinction, it has always been a small-scale fishery. The boats are too small to be at sea longer than a few weeks or to catch and process larger whales. There are over 80 species of whales, but the Norwegians have traditionally hunted minke. Minkes are one of the 14 great whales which include the blue whale, the largest mammal that has ever lived.

"If whaling was done in an unsustainable way then I could understand their campaign. But when you look at the facts you can see that whaling is sustainable. They just use us for their propaganda. We all know that Greenpeace has made a lot of money out of these campaigns and that is why they are still doing it. No matter how we try to address their objections on killing times, on inspections, they always raise more. Their goal is to make whaling so expensive that it's not possible to do it."

To the oil-rich Norwegian government, whaling is an embarrassing economic anachronism. But to the Lofoten fishermen, whaling means a boost to their income of 30%. Under pressure from the fishing communities, the Norwegian government relented and allowed whaling to recommence.

The hunters make no apologies for the bloodshed. "You can't eat it when it's living. You have to kill it," says one whale hunter. I asked Tor why he wanted to become a whale killer but the question puzzled him - the answer was self-evident. "Why? Because it's a hunt. It's exciting. You can't tell what's going to happen. Each time Frode, the harpooner, kills a whale, he is shaking with nerves and then five minutes after he is okay. That is because you are respecting the animal you kill."

There's nothing fishy about whale meat. Minkes might live in the sea but their meat has the same texture, taste and colour as a land mammal. The final product is a solid reddish block of meat that is darker than beef. Like all wild animal flesh, whale has a low fat content; it is easily overcooked and quickly acquires a liverish aftertaste. As a meat, it's a poor rival to beef steak.

Eating whale meat, and fishing their waters, are intrinsic parts of the self-declared Norwegian cultural soul. "People are convinced they have the right to harvest from nature. Whales might be special to people in Berlin, London, Paris and the US but they are special to me here in Lofoten as well - they taste lovely. I would not tell you what to eat and I do not expect you to tell me. We want to do what we have always done, harvest from nature as long as it's sustainable. And it is sustainable and therefore the right to whale is worth fighting for. The environmental lobby wanted a symbol and they found one in whales. They do not care what affects our lives. Whaling is important to our community and for those doing it."

For years, simple slogans such as "Saving the Whale" were enough to help reverse man's huge ecological crime in the mass slaughter of whale species. But simple slogans wear out over time because they mask complex realities. Can we "Save the Whale" and "Save the Lofoten islanders" at the same time? Is there a rightful place for man-in-nature rather than man-against-nature? Do those who live in the warm urban centres of humanity, London, Paris, Washington, have the right to dictate the lives, and meal menus, of small communities in the colder, wilder places of the planet. And can we bring an end to the futile battle of extinction between environmentalist and whaler?

Exercises

41 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
	dubious, repugnant, culminate in, replenish, regenerate, dwindle, outstrip, omnivorous, pick upon, range against, (in)contestable, sustain		

42 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

e. g. "packed to bursting". The fishing boat's holds were packed to bursting with the catch when the captain had moored the vessel at the landing dock.

1. packed	a species to extinction	a. 1.	stark	sunlight	a.
2. worthy	of extinction	b. 2.	heart of	parts	b.
3. adorn	for the devil	c. 3.	perpetual	a natural wilderness	c.
4. akin to	to bursting	d. 4.	hovers	reality of life	d.
5. pursuing	of civilisations	e. 5.	small-scale	way	e.
6. battle for	case	f. 6.	in an unsustainable	complex realities	f.
7. win sympathy	genocidal murderers	g. 7.	economic	lobby	g.
8. propaganda	cultural and economic survival	h. 8.	liverish	between -10C and freezing	h.
9. incontestable	consumer products	i. 9.	intrinsic	fishery	i.
10. to the point	battle	j. 10.	environmental	aftertaste	j.
11. clash	of protection	k. 11.	mask	anachronism	k.

43 Answer the questions on the text and beyond.

- How would you describe the history of international whaling?
- How would you describe a typical Norwegian whaling ship?
- How would you describe the Sofie's crew?
- How would you describe the average person's attitude to hunting whales?
- How would you describe the average Lofotener's attitude to whaling?
- How would you describe Lofoteners' attitudes to that part of people that protest against whaling in all forms?
- How would you describe the Lofoten Islands?
- How would you describe the image that Lofoten fishermen have earned themselves?
- How would you describe the findings of the recent counting stock?

10. How would you describe the environmental lobby?
11. How would you characterise the relationship between the environmentalists and whalers?
12. Why does the author of the article finish the essay with a question?

Talking and Writing

44 Are you among the supporters of or the protesters against whaling? No big judgements can be made based on this only information. Hence, give the discussion the status of a pure language exercise. So, which circumstances will outweigh in making the decision? Share your opinions as a class.

AGAINST WHALING	FOR WHALING
1. Once we have committed ourselves to rescue the whale, we have to be consistent and see this cause through to the end.	a) Humans cannot survive entirely outside their established food chains. Therefore, sustained whaling can be allowed. We eat meat and whale is the only variety up there.
2. Whale meat is not a necessity of life. People can well do without it.	b) Lofoteners have lived there for generations. This is a way of life and an entire culture. We can't rule over those people.
3. Most environmental disasters are explained by "stark economic necessity". There are solutions.	c) The Norwegian whaling fleet is too small to cause discernible damage to global whale populations.
4. Social and economic development does sometimes require entire regions and nations to reorientate their economies.	d) Whaling is a macho job for courageous people. They won't find themselves a matching substitute.
5. The international community, governments and environmental organisations can find funds for relocation of the islanders and their new job placement on the mainland.	e) The situation is less dramatic. Environmental organisations have purposefully created the boom to reap from it.
6. Whale hunting can be replaced by aqua farming. This won't affect the marine wildlife.	f) Whales are just another wildlife species of the many that are ably and controllably hunted around the world.
7. Again, whale-hunting can be replaced by whale watching for tourists and earn comparable income. It's more environment-friendly.	g) Banning whaling will create unemployment and broken destinies.
8. Whaling is an embarrassing circumstance for Norwegian diplomacy.	h) Islanders have no immunity for various diseases, which are endemic in the bacteria-ridden "south".

45 Write a summary of the class discussion on the appropriateness of whaling nowadays.

Role-play

46 Imagine you are a reporter for a newspaper in one of the European capitals. There is a lot of controversy about whaling and the opposing parties won't sit at the negotiating table. Your editor sends you to one of those remote islands to talk to local people and find out first-hand what they think and how much they are ready to compromise if once such talks open up. Now in a conversation with a local resident you probe different proposals and scenarios (use ideas from "Talking and Writing") and try to understand who obstructs the solution. Act the conversation out and later report to the class if there is room for the long-awaited negotiations.

47 Imagine there is a group of enthusiasts who are preparing a hiking trip to Arctic wilderness. They have certain survival skills and supplies, but you think that extreme north is specific and you try to talk them out of it. You speak to a team member to find out if they are serious and are aware of the circumstances. Use the tips on the next page.

His/her track record that gives confidence	Specifics of the North
<ul style="list-style-type: none"> • been lost in the Brazilian rainforest, where his friend's nose was bitten off by a piranha; 	<ul style="list-style-type: none"> ✓ The temperature rarely rises above 10C in summer time. It's wet and windy at sea level and there is always snow on the ridges of rocks.
<ul style="list-style-type: none"> • can make candles from the innards of a dead deer, and knows how to find an explosive compound on the underside of cowpats, can utilise the family saloon car as an all-in-one survival kit; 	<ul style="list-style-type: none"> ✓ In the winter the sun disappears for two months. The temperature in this winter of perpetual darkness hovers somewhere between -10C and freezing.
<ul style="list-style-type: none"> • on one occasion, used the foam from the car seats to insulate his clothes; 	<ul style="list-style-type: none"> ✓ Force 10 storms regularly batter the shores and destroy anything that is not tied down.
<ul style="list-style-type: none"> • had his close encounters with grizzlies in Canada and once in Africa was horrified by the 5m crocodile that walked past his hammock one morning and astonishingly didn't tear him limb from limb; 	<ul style="list-style-type: none"> ✓ That is an inhospitable environment of bare rocks without vegetation or berries to feed on.
<ul style="list-style-type: none"> • is able to trap game, ignite fire with birch bark; once rubbed down an edge of his car's license plate to manufacture a cutting tool; 	<ul style="list-style-type: none"> ✓ The ice meltdown has left many predators hungry and risk of attacks has increased.
<ul style="list-style-type: none"> • now always carries iodine tablets to purify drinking water and remove bacteria and viruses after he had his near-death encounter with malaria in Zambia; 	<ul style="list-style-type: none"> ✓ The basic principles of wilderness survival are instinctive: shelter, water, fire and food. All of those can be scarce or problematic.
<ul style="list-style-type: none"> • Petrol mixed with sand in a can and ignited creates a controllable flame over which you can cook. 	<ul style="list-style-type: none"> ✓ There is no hitching a lift up there. You have to heel-and-toe it.

Additional Language Exercises

48 Study the idioms listed below and then fill in the gaps in the sentences with the right ones.

babes in the wood, hold at bay, concrete jungle, on one's doorstep, burn one's boats, in the offing, come rain or shine, break the ice, ships that pass in the night, come home to roost, put down roots, in fool flood, the back of beyond, have green fingers, in one's element, a drop in the ocean, in the same boat, blow hot and cold, on thin ice, cut no ice

1. When she began to talk, all her troubles came out _____. 2. You can't blame them for their mistakes: they are just _____ in business matters. 3. After living in London, this little town seems like the _____. 4. When Tom was younger, the pressures of town didn't bother him, he was able to _____ this problem _____. 5. He has always _____, so it is not surprising that they have a beautiful garden. 6. She went for horses and now that they started about races she was _____. 7. It may not be as exotic as Namibia, but staying at home and helping conserve what's _____ own _____ can be equally exciting. 8. If your father lends us some money it will be very helpful, but it will really only be _____, when we have to pay all our debts. 9. When I told her about all the work I have on hand she said she was _____. 10. I changed my mind about giving up my job, but unfortunately I had _____ by telling my boss that I was leaving. 11. These problems do not disappear just because graduation is _____. 12. _____, you'll always find him at the football pitch at this time. 13. My girl-friend _____ about going to the cinema – one minute she was keen to go, the next she wanted us to stay at home. 14. I was nervous when I was introduced to Sally, but she _____ by offering me a drink and soon we were dancing together. 15. The football team had lost most of the games, and at the end of the year it was _____. 16. His clever talk _____ with me, it left me unimpressed. 17. I knew her slightly, but never got to know her well – we were just two _____. 18. We welcomed the opportunity to break free from the _____ and spend a day out of town. 19. His unkindness to his daughter _____ when she refused to look after him when he was old. 20. I have high hopes that he will be successful in the job and will _____ firm _____ in the company.

49 Each of the idioms below contains a name of a biological species. Match parts of the idioms to restore their original form and meaning. Later explain what they suggest.

plenty more	garden
(like) a bear	a goose
wouldn't hurt	fish in the sea
work like	out of the bag
a bee	on the wheel
like	a fly
won't say "boo" to	a camel
break a butterfly	a bird
swallow	a beaver
let the cat	in one's bonnet

as the crow	horses
a white	nest
have a frog	herring
a red	a lamb
packed like	elephant
(as) stubborn as	duck
a hornet's	flies
hold your	in one's throat
(as) meek as	a mule
a lame	sardines

not enough room to swing	owl
chicken	fashion
cloud	oyster
a sacred	a cat
crocodile	cuckoo land
a night	tiger
the world is someone's	feed
smell	a rat
a paper	tears
parrot	cow

(as) happy as	in the middle
stick like	sheep
a leopard	possum
the lion's	a peacock
(as) quiet as	a pig of oneself
(as) proud as	never changes its spots
make	a leech
black	share
a pig	a mouse
play	a lark

Translation Practice

50 Translate the sentences into English making use of the idioms from the previous exercise.

1. Коли начальник від'їжджає, цей офіс перетворюється на гармидер. 2. Багато з дівчат не розмовляють італійською і їм доведеться слова просто зазубрювати. 3. Уряд та профспілки досі не знаходять спільної мови, а всі, хто опинився між двох вогнів, як, наприклад, ми з вами, і далі страждають від інфляції. 4. Ми всі об'їлися за вечерею, а тепер страждаємо. 5. Він почав запідозрювати сестру, що вона шарить кишнями, коли він спить, так що пару ночей він удавав з себе сонного... 6. Сучасне мистецтво стало для мого брата хворобливою темою. Він невідступно розказує яке воно бридке. 7. У холодну погоду я завжди тримаю машину в гаражі, так що зранку вона заводиться з півоберта. 8. Він – людина принципова і просто так не поступиться. 9. На їх старій квартирі не було де яблуку впасти, а тепер у них місця доволі. 10. Твоя квартирна плата просто дрібниці в порівнянні з моєю. 11. Поліцейський запідозрив обман, коли чоловік стверджував, що тієї ночі він з дому зовсім не виходив. 12. Не часто трапляється бачити бездіяльного, байдужого, нікчемного члена парламенту, але декілька паршивих овець знайдеться, як і в будь-якому іншому місці. 13. Не думай, що він тобі порадить щось доброго – він вже далекий від реальності багато років. 14. Тоді я була молодою, незаміжною жінкою і все моє блискуче майбутнє було у моїх руках. 15. Авто, яке ми купили минулого року, виявилось морокою; воно споживає безліч бензину і весь час ламається. 16. Плани уряду запровадити високі податки на власність вже так довго відкладаються, що більшість людей вважає це просто пугалом.

Unit 6. Man and Nature

Part 4. The Dnipro

Lead in

51 Here, you will find weather folklore sayings to help you forecast weather with a funny touch. Say which folklores you will be able to test and use next summer.

1. Horses run fast before a violent storm or before windy conditions.
2. Evening grey and morning red, put on your hat or you'll wet your head.
3. If wasps build their nests high, the winter will be long and harsh.
4. If the goose honks high, fair weather; If the goose honks low, foul weather.
5. Flowers close up before a storm.
6. When small clouds join and thicken, expect rain.
7. Birds on a telephone wire indicate the coming of rain.
8. Dandelion blossoms close before a storm.
9. If the bull leads the cows to pasture, expect rain; if the cows precede the bull, the weather will be uncertain.
10. Tulips open their blossoms when the temperature rises, they close again when the temperature falls.
11. If the perfume of flowers is unusually perceptible, Expect rain. Flowers smell best just before a rain.
12. When swallows fleet soar high and sport in the air, He told us that the welkin would be clear.
13. Expect rain and maybe severe weather when dogs eat grass.
14. If autumn leaves are slow to fall, prepare for a cold winter.
15. Fish bite best before a rain.
16. When fish break water and bite eagerly, expect rain.
17. When ducks quack loudly, it's a sign of rain.
18. When the rooster goes crowing to bed, he will rise with a watery head.
19. When the leaves of trees turn over, it foretells windy conditions and possible severe weather.
20. Cats scratch a post before wind, Wash their faces before a rain, And sit with backs to the fire before snow.
21. If the sparrow makes a lot of noise, rain will follow.
22. Ants are busy, gnats bite, crickets sing louder than usual, spiders come down from their webs, and flies gather in houses just before rain and possible severe storms.
23. When bubbles are rising on the surface of coffee and they hold together, good weather is coming; If the bubbles break up, weather you don't need is coming.
24. A severe summer denotes a windy autumn; A windy winter a rainy spring; A rainy spring a severe summer; A severe summer a windy autumn; A month that comes in good, goes out bad.
25. A summer thunderstorm that does not depress the barometer will be very local and of little consequence.
26. Evening red and morning grey are sure signs of a fine day.
27. When spiders weave their webs by Noon, fine weather is coming soon.
28. When dogs in your house start looking paranoid schizophrenic, expect very heavy sleet for 5 hours.
29. The first frost in autumn will be exactly six months after the first thunderstorm of the spring.
30. Look for foam on the river before a rain.
31. Cockroaches are more active before a storm.
32. Spiders enlarge and repair their webs before bad weather.
33. A reddish sun has water in his eye; before long you won't be dry.
34. When smoke rises but not too high, clouds won't grow and you'll keep dry.
35. Sunshiny shower lasts half an hour.
36. After black clouds, fair weather.
37. If cumulus clouds are smaller at sunset than at noon, expect fair weather.
38. When frogs jump across the road, they are looking for rain.
39. If you see toadstools in the morning, expect rain by evening.
40. If frogs make a noise at the time of cold rain, warm dry weather will follow.
41. Frogs croak before a rain, but in the sun are quiet again.
42. Campfires are smokier before a rain.
43. Guitar strings shorten before a rain.
44. Doors and drawers stick before a rain.
45. When dew is on the grass, rain will never come to pass.

52 Imagine you have heard a weather forecast with some severe predictions just before your friend leaves for a holiday. You caution him/her about those possible weather changes and recommend some relevant weather folklores to watch out for. The friend supports the conversation as it unfolds. Act the conversation out in pairs. Here comes the text of the said forecast:

"The weather will get rapidly windier and more unstable. We should expect storm surges that will threaten the coastal regions. Rainfall will cause most problems. Deep depression with high winds is expected to dump up to 35% more rain, leading to a danger of flash flooding. This combined with higher tides could cause severe disruption in the south where most of the extra rain is expected. Work has already started on the river barrier to strengthen 100 miles of sea defences around the river estuary, where the sea waves could be two meters high. The port of Boonese will face a damaging storm surge and can expect to be flooded unless sea defences are raised."

53 Now let's imagine that the doomsday scenario of the forecast above has turned out to be a paper tiger. There were also alarming articles in newspapers, but, all in all, the holiday went fine and the friend has returned refreshed and energised. Now in a conversation he/she is telling a contradicting story. You are glad, but slightly at a loss and would like to check out the facts from the newspaper (see below). The friend relates a true story about a successful vacation somewhere in nature's lap.

It said in the newspaper that:

- He/she went to a cholera-ridden region.
- It was a no-go area.
- The holidaymakers were under a constant risk of contracting infection.
- The facilities needed upgrading.
- The temperatures soared.
- The exposure to the sun's rays was harmful.
- The nightlife was marginal.
- The inland areas were affected by droughts.
- The coastal line was particularly hard hit by regular storms.

54 Listen to a passage on Ukraine's environmental circumstances. As you listen, note down the information under the categories presented below.

Areas of Environmental Concern	Pollutants and Adverse Practices	Effects
--------------------------------	----------------------------------	---------

55 Comment on your notes: explain the reasons, effects, possible consequences and the required crash remedial measures in the "hot spots".

Reading

56 Read the text about the Dnipro River Basin. Process the information for further discussions.

Dnipro Basin Environment Programme

Dnipro is a great river, owing not only to its hydrological parameters (third longest in Europe), but also to its discernible role and significance in the formation and development of the three Eastern Slavic nations. Indeed, the past history, present environmental and economic conditions, and future destiny of Belarus, Russia, and Ukraine are deeply entwined with the Dnipro.

However, the extensive human impact on the Dnipro Basin has increased even more during recent decades due to the Chernobyl catastrophe, and has led to imbalances in nature and disaster conditions in many territories. Unfortunately, adequate measures on pollution prevention and reduction of the impact of other negative factors have not been taken either. The vital powers of the Dnipro – its ability to self-purify and renew its natural resources – have gradually weakened; its biodiversity has suffered, as has depleted the productivity of its fisheries.

Despite the social and economic difficulties underway, all arms of government in the three Dnipro countries are making significant efforts to improve the aggravated environmental situation.

The Dnipro River is the third-largest in Europe (after the Volga and the Danube). The Dnipro is also the second-largest river emptying into the Black Sea. It drains an area of 509,000 square kilometres and has a total length of 2,200 km. The Dnipro's is a trans-boundary system, with 20 percent of the river basin within the territory of the Russian Federation, 23 percent in Belarus, and the largest portion, 55 percent, in Ukraine.

Highly altered by a lengthy cascade of reservoirs, the Dnipro is no longer a self-regulating river **ecosystem**. Adjoining hydroelectric facilities, nuclear power stations, and other heavy industrial complexes have caused environmental and socioeconomic damage on a region-wide scale.

The Dnipro Basin has been described as a "classic example of unsustainable development", due to the past legacy of trying to convert a traditionally agricultural region into a major industrial one in the space of a few decades. The situation has been complicated by the extreme social and economic difficulties faced by all three riparian countries in their transition to market economies. In the Dnipro Basin, this combination of circumstances has resulted in:

- high industrial density and urban population;
- intensively farmed areas with a history of over-fertilisation (to compensate for the loss of agricultural land due to urban, mining, and industrial development), though with little current use of agrochemicals, as well as severe erosion and falling productivity;
- excessive damming of the river system, with six major reservoirs on the main watercourse and over 500 smaller dams on the tributaries, to generate electricity for heavy industry;
- the practice of flooding fertile lands in river valleys in connection with the construction of dams, and the draining of wetlands to provide more land for agriculture, resulting in a gross reduction of biodiversity in the whole region;
- large-scale and extensive water extraction for agricultural and industrial use, particularly for metallurgic industrial complexes;
- poorly regulated deposits of tailings from mining complexes, including wastes from uranium mining;
- industrial accidents, the most notorious being the 1986 Chernobyl nuclear disaster, which led to the contamination of vast areas of eastern and northern Europe, along with radioactive fall-out;
- frequent accidental spills of contaminated wastewater into the river, and on occasions, into the drinking water system; and
- treatment or partial treatment of only 45 percent of the wastewater.

Many of the consequences of the environmental deterioration in the Dnipro basin are trans-boundary in nature. The break-up of the former Soviet Union resulted in new societal divisions, and different economic and political objectives and strategies, among the newly independent riparian states.

The development of a Strategic Action Programme (SAP) can improve the state of the Dnipro Basin environment and reduce the trans-boundary consequences of environmental deterioration.

Long-term objectives of the Programme are:

- remedy the serious environmental effects of pollution and habitat deterioration in the Dnipro River Basin;
- ensure sustainable use of its resources;
- protect biodiversity in the Basin.

SAP is a policy document endorsed in agreements among the governments of the three Dnipro countries and implemented at the highest level of executive authority of all relevant sectors. The document establishes clear priorities for action to resolve the priority problems.

Exercises

57 The text contains a few words with challenging pronunciation. Transcribe the following words.
 riparian, fertilisation, reservoirs, metallurgic

58 Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text
	legacy, riparian, reservoir, watercourse, tributary, tailings, contamination		

59 Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

1.	hydrological	ecosystem	a.	1.	generate	of wetlands	a.
2.	ability	countries	b.	2.	practice	spills	b.
3.	productivity	facilities	c.	3.	draining	deterioration	c.
4.	all arms	of reservoirs	d.	4.	extensive	electricity	d.
5.	emptying	parameters	e.	5.	deposits	of flooding	e.
6.	cascade	into the Black Sea	f.	6.	radioactive	in nature	f.
7.	self-regulating	to self-purify	g.	7.	accidental	of tailings	g.
8.	hydroelectric	of its fisheries	h.	8.	wastewater	water extraction	h.
9.	riparian	density	i.	9.	trans-boundary	treatment	i.
10.	high industrial	of government	j.	10.	habitat	fall-out	j.
11.			k.	11.			k.

60 Make a summary of the text above rearranging the information and add your own opinions to fit it under the following subheadings.

- What the Scientists Are Saying
- The Primary Sources of Disbalance
- Disaster Modelling Results
- So What If We Do Nothing?
- We Can Take Action As a Nation
- We Can Take Action as Individuals

61 Here comes an assortment of environmental activities. Figure out which activity will remedy which problem. Suggest opinions in well-developed sentences.

- ✓ improved practices for managing agricultural waste from intensive animal husbandry;
- ✓ improved regulatory system for pollutant discharge compliance and polluter responsibility;
- ✓ an assessment of Dnipro protected areas, priority ecosystems, and the legal policy for Dnipro basin biodiversity protection;
- ✓ assessments of agricultural practices and fisheries and aquaculture in relationship to biodiversity conservation;
- ✓ a regional strategy for protecting key habitats and species in the Dnipro Basin;
- ✓ projects to protect wetlands important for biological diversity;
- ✓ a series of legal, policy, and institutional reforms;
- ✓ a successful public awareness and environmental education campaign;
- ✓ a system of continuous professional training of experts in the field in question;
- ✓ a deeper involvement of NGOs and other community-based organisations in the region in Dnipro environmental issues;
- ✓ dissemination of information to the general public.

62 What principles of the Earth Charter should we refer to in our efforts to restore the might and beauty of the Dnipro river? Look through the principles 1-16 and explain your motivation.

63 In Part 2 you worked out a list of the negative factors and developments that directly or indirectly aggravate the Iberian lynx situation. The text above lists the problems in the Dnipro context. What is similar and dissimilar about the tasks awaiting solution in the two countries?

Additional Language Exercises

64 Match the acronyms for environment issues and memorise them for future reference.

IPCC	United Nations Framework Convention on Climate Change
WWF	Greenhouse Gas
UNFCCC	Non-Governmental Organisation
KP	Organisation for Economic Co-operation and Development
GHG	Technical Assistance Program for the Commonwealth of Independent States
MENRU	United Nations Development Programme
NGO	Intergovernmental Panel on Climate Change
CITs	Chernobyl Nuclear Power Plant
OECD	Non-Governmental Organisation
US AID	World Wildlife Fund
TACIS	Kyoto Protocol
OSCE	Countries with Economies in Transition
NGO	Ministry of Environment & Natural Resources of Ukraine
CNPP	Organisation for Security and Co-operation in Europe
UNDP	United States Agency for International Development

Translation Exercises

65 Translate the 16 general principles of the Earth Charter (see Part 1), "designed to guide all humans toward a sustainable way of life", into the Ukrainian language and then, throughout your entire life make your personal contributions into the Earth's health and Man's comfortable existence among Planet's plentiful biological diversity.

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Unit 1, Part 1

Let's face it – English is a crazy language. There is neither egg in eggplant nor ham in hamburger; neither apple nor pine in pineapple. English muffins weren't invented in England or French fries in France. Sweetmeats are candies while sweetbreads, which aren't sweet, are meat.

We take English for granted. But if we explore its paradoxes, we find that quicksand can work slowly, boxing rings are square and a guinea pig is neither from Guinea nor is it a pig.

And why is it that writers write but fingers don't *fing*, grocers don't *groce* and hammers don't *ham*? If the plural of tooth is teeth, why isn't the plural of booth *beeth*? One goose, 2 geese. So one moose, 2 *meese*... One blouse, 2 *blice*?

If teachers taught, why didn't preachers praught? If a vegetarian eats vegetables, what does a humanitarian eat? If you wrote a letter, perhaps you *bote* your tongue?

Sometimes I think all the English speakers should be committed to an asylum for the verbally insane. In what language do people recite at a play and play at a recital? Ship by truck and send cargo by ship? Have noses that run and feet that smell? Park on driveways and drive on parkways?

How can a "slim chance" and a "fat chance" be the same, while a "wise man" and "wise guy" are opposites? How can overlook and oversee be opposites, while "quite a lot" and "quite a few" are alike? How can the weather be "hot as hell" one day and "cold as hell" another?

You have to marvel at the unique lunacy of a language in which your house can burn up as it burns down, in which you fill in a form by filling it out and in which an alarm clock goes off by going on.

English was invented by people, not computers, and it reflects the creativity of the human race (which, of course, isn't a race at all). That is why, when the stars are out, they are visible, but when the lights are out, they are invisible. And why, when I wind up my watch, I start it, but when I wind up this essay, I end it?

Unit 1, Part 2

The "Swiss malaise" - pessimism about the survival of Swiss culture and identity - has intensified recently with the debate about whether to surrender to or fight off the encroachment of English as the federation's unofficial fifth language.

Switzerland has four constitutionally recognised national languages: German, French, Italian and Romansh, but educationalists and politicians now acknowledge that English has become the lingua franca of choice between these groups. These days, when young Swiss people from different language areas of Switzerland encounter each other they prefer to communicate in English. Not only are they likely to speak English better than another national language, but it also neutral, allowing them to avoid the thorny issue of whose language to use.

Some commentators are in favour of this trend. A social linguist at the University of Bern argues that Switzerland is becoming more, not less linguistically diverse. He predicts that membership of other linguistic groups, notably speakers of local Swiss-German dialects, will soon surpass that of the Romansh community.

"If one takes Romansh as a yardstick for distinct linguistic communities, then Switzerland has 10 languages, not four," he says. "So a common language is essential to ensure communication among these diverse groups."

But for the guardians of Switzerland's existing national languages the prospect of English becoming a lingua franca is viewed as a threat to the very fibre of the federation. If the Swiss lose their familiarity with other national languages, so the argument goes, it will not be long before they lose interest in their neighbours' cultures and communities, and the patchwork quilt of Swiss identity will fall apart.

The battle over what to do to protect national languages is being fought in schools, where the demand for English language teaching and the pressure to introduce it as early as possible is mounting, especially in German-speaking Switzerland. In Zurich a new language curriculum called "Schools Project 21" has overturned one of the foundations of Swiss language education, namely that all children must learn a national language as their first foreign language. Under the new scheme English will be taught in Zurich's primary schools from year one, with French classes starting five years later.

The rise of English has exposed a failure to teach national languages effectively in schools.

This is the finding of the recently published report, which was commissioned to evaluate and coordinate the teaching of foreign languages in Switzerland. The report concludes that the best way to teach languages is to expose children to them early, not as the subject of lessons but as languages of instruction - geography taught in French or history in English.

But there is a limit to the number of languages that can be introduced in this way, and that is why the Italian-speaking Ticino canton is most vocal in its objection to change. Ticino's schools fear that Italian will be reduced to the status of a minority language in German and French cantons, which will choose to teach each other's languages over Italian.

"The report severely underplays the importance of Italian instruction by degrading it almost to the level of an immigrant language. There is still a big difference between Albanian, Serbo-Croat and Portuguese, and the constitutionally defined national language of Italian," says a school administrator.

The debate in Switzerland over language has revealed that antipathy, not solidarity, between communities is the reality, and the much vaunted multi-lingual society has never existed.

As one observer comments: "The Swiss get on so well with each other because they don't understand one another."

Unit 1, Part 3

David Blunkett, Britain's minister for education and employment, has challenged British businesses to use their fluency in English to gain a competitive edge in global trade. But his appeal, delivered to business chiefs in London last month,

failed to raise awareness about the difficulties that native speakers can encounter in communicating with people who speak English as their second language.

Mr Blunkett told his audience that by the end of this year 750m people would have English as a second language, and second-language speakers would outnumber first-language speakers for the first time in history. "It makes good economic sense that we use English fluency as a platform to underpin our economic competitiveness and to promote our culture overseas," he said. Mr Blunkett was careful to add that British people should not use this advantage as a reason to stop learning foreign languages.

This point was welcomed by Peter Blackburn, chairman and CEO of the British arm of Nestlé, the European multinational. Mr Blackburn, who is an honorary fellow of the Institute of Linguistics, added: "Business is becoming increasingly international, and British managers need to develop their knowledge of other languages - and, importantly, their understanding of other languages. In business the spoken word is more important than the written word."

Yet Mr Blunkett's speech overlooked the increasing challenges that the spread of English raises for native speakers. Not only will they need to understand how to communicate with people with a lower proficiency in English, they must also adapt their language to suit users of emerging regional varieties of English.

According to Jeremy Comfort of York Associates, a languages and inter-cultural training consultancy in England, the problem for British business starts with the assumption that their English will be understood. "Being fluent doesn't make you a good communicator," he says. "We have to be aware that language can be a tool of communication and also a tool of power. Subconsciously many British business people use it as a tool of power and take advantage in situations where they are working with non-native speakers."

Jean Vangarden, who teaches cross-cultural management at a business school near London, says a common mistake made by native speakers is to assume that the level of second-language speakers is as high as their own. "The other side of this problem", says Mr Vangarden, "is that non-native speakers tend to avoid direct communication. For example, they will use a colleague with a higher level of English than their own as an intermediary with their British business partners, and that kind of indirect communication is not good for business."

However, trainers and business leaders agree that the best ways for British people to increase their awareness of communication problems and achieve business advantage is to learn foreign languages.

"Not to have a second language is to depreciate yourself on a business and social front," says Ruth Lea of the Institute of Directors in London.

Unit 1, Part 4

Britain has a deservedly high reputation for education, especially for teaching English. Coming to Britain is an excellent way for anyone to improve his or her English. There are so many different places in the UK where you can learn English - small privately owned schools, medium-sized schools, schools that are part of large groups, summer schools, EFL units that are part of colleges or universities, and even in a teacher's home. If the variety of places to study is overwhelming, so is the choice of courses.

British EFL provision is so diverse because it is customer-and market-oriented: if there's a demand for a particular type of course, someone will set out to provide it. The reverse side of this diversity is the difficulty it presents to students trying to decide where to study. The English in Britain Accreditation Scheme is a valuable tool for students faced with this decision. It is a quality assurance organisation designed to provide prospective students of English with a choice of schools which are committed to quality and which meet or exceed the agreed standards of the scheme.

The private sector is not government-regulated, and although the state sector is, the quality control checks rarely focus specifically on EFL. The English in Britain Accreditation Scheme uses experienced EFL professionals to inspect organisations seeking accreditation. After gaining accreditation they are inspected again at least once every three years.

Details of accredited centres can be found on the Web or you can ask for the English In Britain Guide from your nearest British Council office; some offices also have reference copies of some of the centres' brochures. With a wide variety of centres, courses and locations to choose from, a list of English in Britain accredited organisations is the best place to begin your search for the best English course for you.

When making your choice, you will need to consider what type of course you want: the subject and type of tuition, for example - do you want an English for business course taught in a small group, or one-to-one tuition? You should also think about what type of centre would suit you: somewhere compact, with a family atmosphere (family-run private school), or part of a larger organisation that has British students and teaches subjects other than English?

Similarly, what type of location do you want to study in: a city or a small town; somewhere rural or coastal? That may seem like a lot to think about, but being clear about what you want will make it easier for you to select a course that will best suit you.

Whichever accredited centre you choose, you can rest assured that our inspectors have checked all the things that are important to you. Our inspectors look especially carefully at:

Publicity: you want to be sure that the brochures you read give a true picture of the institution, including its classrooms, the qualifications of its teachers, the resources available, and the kind of accommodation provided. Our inspectors look at all the available publicity, including brochures and websites, to make sure it's accurate.

Teaching: the quality of the teaching is obviously a key element in a study visit to Britain. Our inspectors check that the teachers have qualifications in teaching English as a foreign language. They watch classes and talk to students to make sure they're satisfied.

Resources: we look at the textbooks, library and self-access resources to check that they match what's advertised, and will really help people learn.

Accommodation: whether luxurious or simple, we visit the accommodation that's provided and check that it is suitable for international students to live and study in.

Courses for children: A quarter of language visitors to Britain are under 15 years of age, and we take their care and protection very seriously. Children's courses are checked particularly carefully to make sure that children are safe and properly looked after, that the course is suitable for younger learners, and that there are enough spare-time activities to keep them entertained and help them to continue to learn English outside the classroom.

Also, in the unlikely event that you have a complaint about an accredited English language course that you are not able to resolve with the school or college, we are committed to helping you solve the problem.

So if you're looking for a wide range of high-quality English language courses in a variety of locations offering different approaches to teaching and a selection of out-of-class activities, you'll find that the English in Britain Guide and website are the best starting place.

Unit 2, Part 1

1. I don't think this was a bad film, but I **resent** having it compared to such great films as Ordinary People, Kramer Vs. Kramer, and Terms of Endearment. Those movies **dealt with** real characters, with real-world problems. I don't understand why this movie has been treated as "**The Darling of 1999**". I realize that all of these situations exist in today's world, but to have them all in one family is **a little too far-fetched** for me. American Beauty was **a distant third** behind The Green Mile and The Sixth Sense for my Oscar choice.

2. I belong to the small group that dislike the movie. I really do not understand the enthusiastic reviews. OK, the performances were not bad, but Kevin Spacey **made** better movies and Annette Bening can not give more to her part. But the story, how many times have we seen such a one!!! Some jokes, a few funny scenes, **attempt at** psychological profile. There was only **a bittersweet taste** I felt when I left the cinema.

3. It's rare that a simple drama/comedy could be so memorable, but American Beauty seems to have that ability. I'm not sure exactly what it is- maybe it's the **wonderful** script, the **witty** dialogue, the **deadpan** humour, or the **flawless** cast and direction – maybe it's a mixture of all these elements. I can't remember a more **satisfying** film in recent years. Everything about this movie **oozes class**. I saw all the Best Picture Oscar nominees this year, and I don't think anyone can **legitimately argue** that it has not been **worthy of at least some of the praise** and awards it has received. The Academy should have recognised Wes Bentley's performance. He was a real **scene stealer** and the movie wouldn't have been the same without him. Undoubtedly a 5 star movie.

4. American Beauty is a strikingly original, nearly flawless film, that works on so many levels. Unlike The Star Wars **Episode 1**, with American Beauty the viewer can only walk into the cinema expecting a good film, but one they can not expect what it's going to be like, or even what **genre** it is. The film **had this strange effect on you**, after you leave the cinema, you don't realise that you've just seen **an incredible masterpiece of a film**. While I was watching the film, I **was thrown in all directions**, I felt a million different emotions. I could see that Mendes was a **gifted filmmaker**, and as a playwright I think he has the ability to **combine tragedy with comedy**, and create a **totally disarming** film. American Beauty is definitely **not for all tastes**. If you are over 45 you may find it **depressing** and very hard to watch. For anyone under 30 you've got **a real special film** here, with a message so deep it may take you two **viewings** to find it.

5. Would you like to see a movie that **features** the following scenes **set** in a small town? An old man successfully seduces an underage girl. A wife exuberantly commits adultery. Nude teens have sex, barely hours after meeting. A person blackmails his employer, without cause. A teen drug dealer is a hero. A teen girl runs off to New York with the drug dealer, because they can make more money selling drugs there. After these, and other, **graphic scenes**, it was **almost a relief to view** a bloody murder with a handgun. At least we knew the movie was almost over.

What movie is this? American Beauty. This movie is **acclaimed** and **nominated** for seven Academy Awards. Worse, this movie is presented to us by Hollywood as a documentary of ordinary life in a small town. I **reject the notion** that this **represents day-to-day** life around us. Unfortunately, it seems believable, and will be **a role model** for our youth.

6. Kevin Spacey is **tops**, as are Thora Birch (as the daughter), Mena Suvari (as her friend), and Wes Bentley (as the spying neighbor). But the **charismatic** Peter Gallagher is **wasted in an ill-defined role**, as is Chris Cooper, whose psycho military dad is **more cartoon than genuine**. And Annette Bening contributes her first boo-hiss performance as the always-cranky wife.

7. I don't know why people **rant their souls out** and almost kill each other for liking or disliking the film. It's **neither somewhat revolutionary and truthful, nor is it stereotypical and fake**, it's only good. But it's **plain** good, it's very very good, actually. But **that's all there is to it**. It's very **enjoyable**, though the **pace** is rather slow, it's satire and the characters are **intriguing**. I have to disagree with those who say the characters are **one-dimensional**, it's a lie. It's just that we are rather supposed to have fun with them than to examine their wounded souls. Great performances by Kevin Spacey and Chris Cooper, and also the rest of the cast **do very fine jobs**. The emotions are rather **restricted** and true, and the dialogue is **fantastic**. Not those **annoying monologues** that seem to be supposed to be cool. Only the things that have to be said, plus **jokes that hit**.

8. This is a debut for the director Sam Mendes and an amazing achievement. The director and screenwriter have equipped Burnham with something as rare as an opening monologue – not a play-by-play but more of a fairy tale introduction – **a major spoiler** none the same. **To top that off**, the best scenes **are courtesy of** some splendid and intertwined dreamy passages – **thick and rich on** symbolism and both sexy and surreal – that **blend in effortlessly**. This is **ambiguous** and successful filmmaking **containing an original cinematic spark**. However, you'll be disappointed if you go in expecting the movie to **come up with** any new angles or answers. American Beauty is a movie much **in the vein of the late 90s** – a product of the time it was made in – as it **revolves around** a general rebellion against all forms of normality and basic consumerism. **Nothing more, nothing less**. Some characters are **as deep as cereal bowls**. The message being nothing more than a Nike commercial; 'Just Do It'.

9. Listen, folks: American Beauty is a masterpiece – for various reasons of which I'd like to mention a few. First of all, there are just a couple of movies that contain so many "magic moments": Scenes to remember for a long, long time after you left the cinema. Scenes which instantly **come to your mind** when thinking of a movie. **Not to forget** the plastic bag dancing in the wind, a magic moment that might **make film history**. Apart from that, American Beauty shows us the dark voids that lie under the clean surface of the middle-class homes.

It **opens our eyes for** the beauty in life. It makes us think whether **happiness really lies** in an Italian designer sofa and a bungalow with a swimming-pool or maybe rather in the golden brown leaves falling from a tree on an autumn day. Or in the faces of the persons we love.

Unit 3, Part 1

Pre-school and school education

It is the subject of many a battle between parent and child - homework. The traditional standpoint for most students is that homework is boring and they would rather be doing something else. Parents and teachers think it is essential.

So what is a happy medium?

The State Government last week released its guidelines on homework and asked the parents of 536,000 state students to make sure the students complied.

The guidelines include:

- * Year 10 to 12 students to do 90 minutes to three hours a day and up to six hours at weekends.
- * Year 5 to 9 to do 45 to 90 minutes of homework.
- * Prep to year 4 students to do a maximum of 30 minutes of homework a day.

But many education experts feel it's not the amount of homework that matters, but the type.

Chris Perry, a senior lecturer in education at Deakin University, says society needs to rethink its traditional notion of homework. "The thoughtful teacher can use the kids' diverse experiences to draw out learning that is happening outside the school," she says. "You can ask them about the time management practices they have learnt in their job at McDonald's." Dr Perry says that the type of homework given also needs to be looked at to avoid boring and dreary work.

John Glass, a University lecturer, is doing his PhD on problem-solving techniques. He agrees that there are many ways to do homework to suit students' different approaches to learning. Mr Glass, a former secondary teacher and counsellor, says parents can use the "scaffolding method" to help their children work out answers. "Instead of giving someone the answer, you provide them with a clue," he says. "You can help children to develop, not just to learn."

However, Mr Glass sees value in traditional methods of revising schoolwork. "Research shows that, generally, if you look at your class notes within the first 24 hours, then you tend to remember most of it," he says. "But if you put material away and don't look at it for another few weeks and then come back to it, it's as if you were never in the classroom."

But do students always have to be doing homework? A University of California project, in which 6000 students' homework was surveyed over five years, showed that students who did an extra 30 minutes of maths a night beginning in year 7, would, by year 11, see their achievement soar by two grades.

However, such results have been disputed and, some say, **cloud the issue** of how much homework should be given. Educationalists say quality, not quantity, is needed.

Yet in a report it was found that some parents were calling for more homework. The report acknowledges that parents have different views of what homework is, or what it should be.

And homework does not always have to be done at home. Many schools now have homework clubs, which have been running for several years. The clubs are usually open to junior and senior students twice a week. A benefit of the homework club is that students get to talk about maths problems with each other. It's not an **onerous** thing. The students go by choice. It's enjoyable.

Mick Butler, president of the Victorian Welfare Teachers' Association, says the new guidelines should be flexible enough to take into consideration the changing needs of children and their families. An increasing number of students work part-time to supplement family incomes, he says. Other students have "unpaid domestic labours" to perform, such as picking up younger siblings after school or caring for sick parents.

Helen Thomas, co-ordinator of the Teacher Learning Network, a professional development organisation for teachers, is, like a number of educationalists, concerned about the increasing demands on students' time and the increasing presence

of homework in their lives - particularly when it prevents them from playing sport at a time when research is showing that more Australian schoolchildren are becoming obese.

What message are we giving our kids? Do we need to give them five hours of homework every night for them to be successful?

Unit 3, Part 2

British universities are like the car industry of the sixties – under-invested and unprepared for the growing global competition -- vice-chancellors have been warned in a robust wake-up call.

Radical reforms, including wholesale mergers and regional networks of institutions, are being explored by university heads following a controversial review of the long-term prospects of UK universities.

The discussion paper was presented during a Committee of Vice-Chancellors and Principals meeting last week by one of the most experienced figures in higher education policy circles, University of Southampton's vice-chancellor Professor Howard Newby. It comes only a year after the Government's response to the 18-month-long Dearing review of universities.

Newby urged vice-chancellors to consider profound structural changes as they prepare for a global higher education market, more competition from the private sector, and increasingly diverse demands from an expanding student population. His review backs the widely held assumption among academics that universities will have to raise student fees.

The Newby review highlights some ominous trends for UK universities over the next 10-15 years. Fuelled by the explosion of computing and the emergence of English as the international language, US organisations are poised to exploit the increasingly global marketplace through distance-learning courses.

As universities start to offer a wider range of training, including professional development courses, to meet the demands of an increasingly diverse student population, they are moving into the very areas being eyed by private competitors.

Students will be more like customers and academics require more formal training and career development. The investment needed in courseware, buildings and infrastructure is vast. Long-term, this might mean students paying higher tuition fees. "The sector has been caught between a government imperative to expand higher education to sustain a globally competitive economy, on the one hand, and an equally important government imperative to limit public expenditure on the other," argues the paper.

Universities have not "been able to develop a true market for higher education, nor have they been encouraged to restructure the sector to meet the globally competitive challenges outlined above. Rather like the British car industry in the 1960s, we have a sector which is under-invested and structured to meet local/national need rather than to compete within a global marketplace."

Newby's report seeks to develop the long-term vision for universities so lacking in the Dearing report. "The [Dearing] report contains the curious recommendation that another enquiry be established five years hence, perhaps offering an implicit recognition that there was neither time nor resources to investigate thoroughly some of the broader issues," it says. "Dearing ... produced a short-term political fix, but left a long-term policy vacuum."

Yet the Dearing report did outline the many aims and objectives for universities in the next century: to create a culture of learning for all ages and social classes, to help revive regional economies, and to carry out research and technological innovation. Newby thinks these goals can only be achieved through a new division of labour among universities. Vice-chancellors are to consider the feasibility of four future scenarios for universities.

The first proposes government grants for institutions according to how well they have met their agreed strategies and objectives, encouraging institutions to work with, not against, each other. Another scenario envisages regional "networked institutions", with several campuses providing different types of courses and degrees. The third suggests mergers and alliances to handle the cost of mass higher education. The fourth asks if collaboration between universities could be improved under existing arrangements.

Unit 3. Part 3

1. Sharon Ellis, 30, returned to learning after many years she has juggled her studies with looking after her two daughters. She also has to work round her part-time job. Over the last three years Sharon has completed a range of courses including, courses in basic maths, word processing and using the internet. Sharon says: "It was a real struggle getting started. I was terrified of trying anything new, especially learning. I've had a very isolated life and I'd lost all my motivation and self-confidence. It was on my sixth attempt that I actually had the courage to walk into the Rockingham Centre to sign up for some courses - since then I've never looked back. I've increased my confidence, improved my social skills and learnt so many things which I never imagined I would. I'm better at writing and researching information. I'm no longer daunted by numbers and it's a fantastic feeling! I plan to keep at it and hope to do some more work-related courses such as using spreadsheets and databases. Taking up learning has had an enormous impact on me - it's opening so many doors and giving me the chance to do something more with my life. I'd recommend it to anyone.

2. Having left school at 16 with few qualifications, Gerard went to the Belfast Institute of Further and Higher Education to study English Language, English Literature and Text Processing and then got a job in a local factory. Unfortunately for Gerard he was soon made redundant and was looking for a job once more. He realised that it was time to make himself more marketable if he was to stand any chance of competing in the job market. He needed something that would set him apart from all the other people competing for the same jobs. "I needed something that would not only look good on a CV or application form but would also give me the practical skills to do the kind of job I wanted to get", he says. Gerard, who has made the most of his spare time, was determined not to let himself become one of the long term unemployed or to let his situation affect his self-esteem. He was also keen to show potential employers that he had the kind of motivation and drive that would make him a valuable employee. You can't fail to recognise Gerard's commitment, as he is an almost constant fixture at learning centre spending 2-3 hours a day there, 3 times a week. Gerard's commitment is evident and didn't go unnoticed - he soon found himself a new job. He is, however, determined that his learning experience does not end there and aims to continue doing yet more courses in the evenings.

3. Merle Peters has found learning about the Internet a cosmic experience. 62-year-old Merle joined her local learning centre, communicates over e-mail with her siblings and has still yet to explore the millions of web sites available over the Internet and has found hundreds giving details and information about her favourite television programme - Star Trek. For years, Merle has worked part-time, fitting jobs in around her family responsibilities. She says: "My children were never left with a latch-key - I wanted to be there for them when they came home from school, so the jobs varied. I've never wanted to stagnate - I need to keep my mind active so six years ago I decided to learn computing based on my skills as a copy typist." Park Lane College in Leeds has helped Merle achieve every qualification available in word processing and suggested she joined to learn about the Internet. She says: "I go two or three times a week for a couple of hours. There's a mix of people and we all have a laugh and a good time. There's one learner who knows about computers himself and he's always pleasant and ready to pitch in if you get stuck. He loves helping people!" Merle fits her learning around caring for her husband and seven-year old granddaughter - also a Star Trek addict. Every weekday, Merle picks her up from school and together they spend most afternoons watching Star Trek movies and surfing the 'Trekkie' sites - although she admits she's a little concerned about running up the telephone bill. "I didn't go to courses to better myself - some people can live like cabbages and never explore what's on the outside. I'm just not one of those people. I need to be doing something, whether its learning new things or pottering around in the garden. What I need to do now is learn how to search properly on the Internet - it's the key to the whole thing and how to get the most out of it"

4. Scottish rugby player Gregor Townsend chose distance learning to fit in with international rugby competitions and running his sports café. Referring to the programme as his flexible friend Townsend said, "you can study anywhere and any time which is great for me. I can balance study with my rugby commitments. And studying by video has ensured that I can study in my own time and at a pace with which I feel comfortable".

Unit 3, Part 4

I went to Bradford girls' grammar school. It was a disciplined place and I was a bit of a rebel.

My favourite teacher was Mrs Collen. She came to the school when I was about 13, and she was my English teacher until I was 18. The first impression we had of her was of a gorgeous, glamorous woman. She would bound into the classroom with her books under her arm. School was **never a chore**. Mrs Collen's personality helped -she was positive

and cheerful, always smiling. She loved the subject she taught and **communicated this enthusiasm clearly to us**. This was what made us want to learn. She never sat behind the desk, like the others, but perched on the front, leaning forward and asking questions. She was totally **wrapped up in what** we were doing. Whenever we offered anything she would say "Good, good". This became her **catchphrase**. She encouraged us to **read beyond the curriculum**, to read anything that would inspire. She was pleased that we were **reading from choice**. Reading **set texts** can easily be a task rather than a joy. Literature was a joy to me.

I think it is difficult for our children to understand what they are **working towards**. They are working for themselves, for qualifications, without necessarily knowing what these **signify**. For us, **personal excellence** was a result of what we did, not the motivation.

I was already an **avid reader**, but it was Mrs Collen who **gave my favourite pastime validity**. I had wondered if I was wasting my time reading, but she made me realize literature was special.

My best teacher was called Mr Steadman-Jones and he was head of the English department at Holland Park comprehensive. I arrived at the school **half the way through the year**, and I was **a kind of reject** from other schools, **a hopeless case**. I came from a very academic family and was regarded as **the black sheep**. Then Mr. Steadman-Jones **took me under his wing**.

He decided that he was going to get me into Oxford, **come what may**. The first thing was to get sure I had the basic **matriculation requirements** - so I had to do Latin. In the exam I stopped **halfway through**, **crumpled up** my paper and threw it into the bin. He took it out, smoothed it, and said: "I'm going to **hand this in**." **Somehow or other I scraped a pass**. What he did with this piece of paper I have no idea. There is no way I could have passed Latin. But I did.

He **got me into the habit of** reading analytically. It was great fun and I liked writing essays for him. I think I got into Oxford **purely on the strength of** an essay that I wrote on the subject. I got a scholarship that was astounding and meant I didn't need the matriculation requirements after all.

He **turned my life around**. Up until then I hadn't expected to go to university. I quite liked the idea of writing but without an academic root to it. Mr Steadman-Jones wouldn't **accept anything other than** the best. He was pretty **waspish**. If you didn't do your homework, nothing very bad would happen to you, but he would give you such a **withering look**. He didn't like to **play to the crowd or show off**, he was **reticent**. But he was very warm, his warmth was in his enthusiasm.

I went to Lancashire's All Saints Church of England primary school in Clayton-le-Moors, and then to Accrington grammar school. My favourite teacher was Mrs Birtwell, who taught maths. She was an extremely good teacher. She had **a twinkle in her eye** and you could talk to her **outside the lesson**. She was a word that is not much used in education these days — strict. There was no way the class could **rock the boat**. If we didn't have our homework in on time we were in terrible trouble. I had an enjoyable time at school, even though half the time we were scared to death. Mrs Birtwell **opened the door to maths** for me. But when I came to **take my GCSEs** I got nothing. I think I took four and I failed five. It was my fault — I didn't work. The school said I had let myself down; let the school down, and let my parents down. But most of all I had let myself down.

So I went out and **emptied dustbins** for a year. I was **a slow learner** — I must have been, because it took me eight months to realize I didn't want to empty bins for the rest of my life. The headmaster of Accrington grammar was a wonderful man called Ben Johnson. I think he had been **expelled from the SS for cruelty**. After I had been on the bins for a year I went back to the school. This **dictatorial man**, who showed very **little sentiment**, saw in me **a spark of ambition** and **ignited** it again. I **am eternally grateful** to Ben Johnson for that. I went back into the same rigid environment and **got my head down**, and the second time I passed nine exams.

Schools in the Fifties were tremendous. They realized there is no such thing in life as **a level playing field**. **Life was about competition**, and school equipped us to compete.

Unit 3, Part 4

Task 2

We all want to give our children as many life skills as possible. It is estimated that there are 1.5bn speakers of English in the world today, and that this number is growing. Our children are part of that future - so how can we help them succeed?

All children are born with a tremendous desire to learn, to discover, to explore and experiment. Tony Buzan, leading British psychologist, rightly comments that "a child picks up a language much better than a doctor of philosophy, and is a master of it by the age of three or four". It is remarkable (and enviable) how quickly a child can progress from communicating by using a string of baby sounds to being able to handle complex grammatical structures.

The acquisition of language, according to the linguist Noam Chomsky, can be compared to the development of walking. Just as a child will naturally learn to walk if given the right nourishment and freedom of movement, so he will acquire language if exposed to the right environment. As parents there is a lot we can do to enrich that environment and stimulate our children's natural curiosity, so they become confident and enthusiastic learners.

More and more non-native English speakers want to encourage their children to reach a good level of English. However, language is very closely linked with identity, so it is important to take steps to avoid confusion. Wear a funny hat. Put on a special shawl. Do something obviously different to your appearance to let your child know that English is different and that English is fun. Set aside a cosy corner of your home where English activities will take place. You can quickly and simply create a more exciting atmosphere by throwing a colourful blanket over an armchair that your child can associate with "English time".

Alternatively, choose an outside spot where your child feels safe, warm and secure.

Children learn in different ways, and will respond most effectively to activities where all the senses are involved. A song or a chant that is accompanied by pictures and actions will be enjoyed and remembered, however complex the structure. There is a wealth of nursery rhymes to choose from, as well as a large number of "TEFL" songs that have become popular in the last decade. "Hokey Cokey" and "Head, Shoulders, Knees and Toes" are top favourites. In both of these the children sing and participate with actions - quite strenuous for the adult, but exhilarating and energising for the child.

Songs and chants play an important role in language development at various levels. The child enjoys new structures and vocabulary in a relaxed way, and also practises intonation and pronunciation, while becoming familiar with the rhythm of English. I have often found that even in fluent adult speakers the "music" of the language is somehow stilted, and the strong stress patterns of the mother tongue come through.

Also, when we sing or chant together, we all breathe in time and often feel a sense of unity with the people around us, which is very positive for learning. This contributes to rapport - a very important ingredient in teaching.

Young children get bored and fidgety quite quickly, so keep the activities short and varied. At the same time there is a security in establishing a familiar routine as long it isn't too rigid. The secret is to create a balance, and to do this, notice and respond to the child's needs and reactions.

Puppets can provide a whole world of experience that can be transferred to language learning, and they can be simple and enjoyable to make. The shape of a person or animal cut out of card stuck on a drinking straw or stick is sufficient for endless role-play games. Make up short dialogues based on your child's experiences, and have a lot of fun practising them, using different voices.

Art activities such as making puppets, decorations for festivals, and invitations to parties can all become part of your child's English experience. Most exercises have far more value if there is a genuine reason for doing them, so make the most of special occasions such as birthdays and holidays, by helping your child to make an English card for a friend or relative that will be appreciated.

There is also a wide range of published materials available that you and your child can enjoy. All you need is a picture dictionary to play memory games, bingo and guessing games. Videos and CD-ROMs can be both useful and entertaining, as support material though not as an exclusive teaching tool. Many of them now come complete with activity books with colouring and matching exercises for the pre-reader.

Books that have accompanying cassettes with songs and stories are excellent - but look for ones that are really clear. Flashcards can be used as labels for vocabulary that you are teaching, as well as for games such as Pelmanism (finding pairs of cards), and board games can be adapted.

Finally, remember that valuing and developing the mother tongue is a sure way of helping your child become successful in a second language. Children who have a rich experience in their first language and are encouraged to enjoy books are often those who do best, as they are able to transfer the necessary skills.

Children all have a huge learning potential that needs to be fuelled and not neglected. Above all, we should try to foster the curiosity that our children have when they are tiny and when they believe that learning is the greatest game of all.

Unit 4, Part 1

His face is on tea towels and mugs and posters and T-shirts; an image fixed in the brain.

An old man, with clouds of white hair and dark, expressive eyes that had seen the mysteries of the universe, shrewd and innocent and beyond us.

Albert Einstein invented relativity, with its elastic view of time and space. With pure thought, he changed our perception of reality.

Marilyn Monroe called him the sexiest man on earth - and, like Marilyn Monroe, Hitler perhaps, he is one of the icons of the twentieth century. Less well-known, in spite of the numerous biographies of him, is the younger Albert Einstein. The face stares from the cover of Dennis Overbye's biography: dark-haired and neat and conventionally posed beside the intense, dark-haired woman who was for many years his melancholy wife: Mileva Maric.

The author has set out to write about the man behind the image, and so give him back his humanity: the restless son of a conventional family, the 'young brawler, the flirt, the violinist, the dreamer, the man in love, the man in flight from love's demands. His book proceeds like leapfrog: a chapter or so on physics; a chapter or so on Einstein's love adventures, his passionate relationship with his mother, his marriage that started so ardently but eventually collapsed in bitterness and grief.

Einstein was born at the end of the 1880s. He discovered relativity and quantum physics before he was 40. He was awarded the 1921 Nobel Prize for Physics, though the vast implications of his discovery unfolded gradually thereafter.

The personal life is not simple at all; no harmony there. The book almost starts off as a dual biography, of Einstein and Maric, whom he met when they were students. She was also a physicist, one of the rare female students to study pure science. And clearly one of the things that drew Einstein to her was her difference. He was outgoing and charming; she was solitary, intense, silent and insecure.

He adored her for a bit, wooed her passionately, loved her more passionately when they were separated, and, it seems, married her at last out of duty, when the love was already fading.

He passed his exams with flying colours. She failed hers, partly because she was already pregnant with their first child.

They married at last, to the horror of both families, and she had two more children, sons whom Einstein loved and neglected. He had affairs, she had illnesses. He had triumphs, intellectual excitements, praise. She became less important; sat at home while he roamed Europe and fell in love with another woman.

Eventually Mileva and Einstein are divorced, bitterly, in a dispute that lasts about the same amount of time as the First World War. Her identity was scarcely known during his famous later life, because he never talked about her and she remained, as always, silent. Mileva never comes to life: she is too much of a cliché of the pensive and melancholy Serb. Mileva's story is the familiar, depressing one of a woman adored when young and pretty and strange, who gives up her work and her country for the man she loves, but is left behind. She is an emblematic betrayed wife.

Einstein's story has a heroic continuation beyond the marriage; Mileva's story comes to a dreary end. The author strains too much for effect. He wants to restore Einstein to his humanity - to make him credible and explicable; the young scuffler abroad. But what Einstein did in his life remains hardly credible, always inexplicable, deeply mysterious - an icon forever.

Unit 4, Part 2

When Ellen MacArthur recently sailed round the world, alone in her boat Kingfisher, she always knew exactly where she was. An electronic device hooked her up to eight satellites and constantly updated her position, telling her to within a few metres which point on the earth's watery surface she had reached. Not only did she know where she was, but everyone else did too - the organisers of the race, her family, newspaper readers, visitors to her Web site. You could even watch her on the Internet. MacArthur, too, could browse the Internet, check where her competitors had got to, phone home, receive weather forecasts by fax. If she'd got into trouble, help would have been only a few hours in coming. She didn't get into trouble, of course, but sailed home and into the nation's hearts: a courageous captain indeed, but far from mad.

Just 33 years ago, to sail solo round the world was a very different kind of deal. In 1968 nine men set out to be the first to sail single-handed non-stop round the world in what was dubbed the Golden Globe race. A Voyage for Madmen, Peter Nichols calls his book, and he's not wrong.

Most were woefully ill-prepared. One competitor, Chay Blyth, had never sailed before; the moment he lost sight of land, he was lost. There were no Web cameras then, or satellite navigation. Radios generally broke down, and though some of these sailors knew more or less where they were, there were long periods when no one else did. There wasn't much in the way of sponsorship in those days either, though Nigel Tetley got some money from Music for Pleasure, a company that marketed cassettes, plus a whole lot of tapes. So Tetley could advertise music to the waves and fish and ease the pain of loneliness. He had the best-stocked kitchen, too: prawns, lobster, asparagus, oysters, pheasant and cases of fine wine.

The race was won by Robin Knox-Johnston, a "distressingly normal" man, according to the psychiatrist sent to check him out before the race. In fact, of the nine, he was the only man to finish. Others had faster boats, but those broke up or their skippers broke down, and they limped into ports while Knox-Johnston ploughed doggedly on, fuelled by the classics of English literature. Ellen MacArthur took 94 days to sail round the world. Robin Knox-Johnston got back home in a little over 10 months.

But the story belongs to the other, more eccentric men. Mad, even. Those such as Frenchman Bernard Moitessier: "You do not ask a tame seagull why it needs to disappear from time to time toward the open sea. It goes, that's all." Moitessier had spent his life sailing the oceans of the world, usually running away from something. He was one of the few who knew his boat and how to deal with really extreme conditions. He could have won, but after rounding Cape Horn he decided he wasn't ready to face real life yet, so instead of turning north for Plymouth he just kept on going, sailing round the world again, searching for his soul.

Most of all, though, the story belongs to Donald Crowhurst, a brilliant electronics engineer who had been dismissed from his job for bad behaviour. Charming and enthusiastic, Crowhurst had never been successful at anything; his life up to the voyage had been all crushed aspirations. The signs were there from the beginning that this wasn't to be his race: the champagne bottle failed to smash at the launch of his boat, then a burn to the hand erased the lifeline on his palm (sailors are a superstitious lot). After he had finally set off, just hours before the deadline, a box was found on the quay, full of vital repair equipment.

Crowhurst soon realised that he was not equipped to sail round the world, but instead of abandoning the race and limping home in shame he hatched a bizarre plan to hang around in the Atlantic, hidden from the rest of the world, before rejoining the race and sailing home to fame and victory.

So for months he zigzagged aimlessly about the Atlantic, lost in self-doubt and his obsession with electronics. He kept two log books, one which was to do the trick and make him a hero; and another one, which told the truth. Both were found when a mail ship discovered his boat, abandoned. The cabin was a terrible mess of dirty dishes and electric wires.

As the time to turn back for home approached, Crowhurst's writing had become the mad scribbling of a man who could no longer live with his deception. In the end he lowered himself over the side and slipped silently into the Atlantic, while his boat drifted on without him.

Peter Nichols hadn't taken much interest in the Golden Globe race when it happened; he was a schoolboy at the time. But when he later found he had saltwater in his blood, he became obsessed by the story of those nine men and the silly

risks they took, risks that don't seem to be taken any more, and he was inspired to set off alone across the Atlantic in a little wooden boat. I suspect he has much more in common with those early pioneers than with the Ellen MacArthurs of **this world**. He failed, of course.

A Voyage for Madmen is a book about boats and the sea, about wind and waves and frightening, lonely places. But more than that, it is about sad, heroic characters, and Nichols does characters like a novelist does. There have been other books about this race, but those were written by sailors for sailors. But this one is different: an outsider's view, but that of an outsider with a healthy obsession with his subject. It is a wonderful **yarn**, told with passion.

Unit 4, Part 3

Face reading has been practiced for thousands of years. Its formal name is physiognomy (fizzy-OG-nuh-me), which means interpreting the face to learn about the inner person. When you do this, a side benefit is that you discover new things about your own face you never noticed before.

Since 1986, I've done thousands of face readings for people like you. And most have made surprising discoveries about their physical faces. How could this be? Before they didn't pay close attention. Why should they? Most face parts weren't meaningful.

I'll emphasise three practical ways it can increase *your* personal power.

All of us find ourselves in situations where we need to sell ourselves and negotiate with others. Most of us would like to do it better. For instance, Mickey Kantor, our U.S. trade representative, is no slouch in the persuasion department. But he has reportedly found himself at a loss when dealing with his 10-year-old daughter. "I have to negotiate with her every day and I usually lose," he has complained. Maybe you don't have to psych out a crafty kid or a foreign government, but better communication skills still could **come in handy**.

On a job interview--for any kind of job--wouldn't it help if you could get inside information about your prospective boss? Once hired, couldn't you serve your clients better if you knew more about them? And if your company should downsize, might your ability to read people help you to survive as one of the fittest?

A great *Peanuts* comic strip delivered this **punch line**: "I love humanity. It's just people I can't stand." Face reading helps you to deal with people. Some people's eyes light up at the thought of how their insights could bring sales.

Therefore, even if you don't stand to gain a nickel from reading faces, you'll profit inwardly when you explore this deeper human knowledge.

The power of face reading **shows in relationships**, especially those situations where people normally feel **the opposite of powerful**; meeting your prospective mother-in-law; wondering about your grumpy new next-door neighbour with the rottweiler. Face reading informs you of practical things, like how a person makes decisions, spends money, works most productively, **handles details**. Who has a **goofy sense of humour**? Who won't laugh unless the humour is **wry and dry**? Who is a **deep-down** nonconformist? The face parts are richly varied. And the Secrets they'll tell you go far beyond the stereotypes you're probably expecting. In fact, face reading is guaranteed to smash all the stereotypes that keep you from seeing people as individuals.

That is part of what brings you more power in relationships. Another part of relationship empowerment is that face reading **gives you license to climb out of ruts**. Bored with someone you see **on a daily basis**? Let face reading help you to appreciate that person **in an entirely new context**.

Daily we're bombarded by **innumerable** images of celebrities and models who have been cosmetically enhanced, possibly surgically altered, and definitely wearing identifiable hairstyles; next, photographers have placed flattering lights around them and then these unnaturally beautiful people have been retouched. Even *they* don't look as good as their photos. All this **is mighty discouraging**. And we **take this discouragement so deep**, we take it for granted.

Face reading helps self-esteem. You'll discover that every detail about your face means something wonderful – the angle of your lips, the cheeks. Face Reading Secrets is based on this **premise**: *God don't make no junk*.

Unit 4, Part 4

The University of Western Sydney is fully committed to equal opportunity and affirmative action principles. It recognises that language is not a neutral medium and that discriminatory language contributes to the unequal social status of a number of groups.

The following guidelines have been prepared to alert staff and students to the possible ways in which language can be discriminatory and to assist them in the use of non-discriminatory language.

The University undertakes to use non-discriminatory, inclusive language in all official documents and to promote its use in classrooms, meetings and other settings.

Australia is home to people from many different ethnic and racial backgrounds. Discriminatory or racist language implies either directly or indirectly that people from racial backgrounds, other than the majority Anglo-Celtic group, are somehow inferior. Language about the majority group tends to be positive whereas discriminatory language is more negative, emphasising differences and implying inferiority.

Non-discriminatory language in relation to race and ethnicity recognises and presents the diversity of Australia's population in a positive manner.

Some of the major forms of racist language are -

Stereotyping

A stereotype is a generalised and relatively fixed image of a person or persons belonging to a particular group.

Stereotypes, even ones which seem positive, take away from a person's individuality. Members of ethnic and racial minorities are more likely to be discriminated against by the use of stereotyping than members of the majority group.

Inappropriate emphasis on racial & ethnic differences

In many cases it is unnecessary to mention a person's race or ethnic background. For example, if a white Anglo-Saxon man's behaviour was being reported on in a newspaper the headline might be man's behaviour questioned. No other details are supplied. However, the same report relating to a racial minority group member might say Asian man's behaviour questioned.

Singling out the racial characteristic without any particular purpose can be discriminatory. It is drawing attention to what is not necessarily a relevant factor. The way language is used in these examples implies that the majority group is the norm against which the minority are judged.

Omission or invisibility

Language should reflect the diversity in and amongst racial and ethnic minorities. Generally individual members of the majority group are described in terms of their individual characteristics. This is often not the case with minority groups. For example, the term Asian is sometimes used to cover a diverse group of races where it would be appropriate to use more specific terms such as Chinese or Vietnamese. Another example is to group all Lebanese together without allowing for strong individual differences, not to mention the strong differences between Christian Lebanese people and Islamic Lebanese people.

Derogatory labelling

Terms such as ethnics, wogs, dagoes, slopes are generally considered derogatory and should be avoided. Similarly, terms such as New Australian and others, which now carry the implication that the people referred to are somehow lesser than the majority race should also be avoided.

Imposed labelling

Imposed labelling is when a minority or less powerful group has a name or term given to them by the majority group. Usually when these minority groups assert their own powers and rights they replace their imposed label with a term of their own choice. It is important to be aware of the significance of terms, forms of address and labels chosen by minority groups and to respect and use their chosen preference.

Sexist language is language that expresses a bias in favour of one sex and thus discriminates against the other. In general the bias has been in favour of men and against women. This bias occurs when the language used to describe women makes them seem invisible, is stereotypical or implies that women are somehow inferior to men.

Non-discriminatory or non-sexist language is language which recognises the differences between the sexes but treats both sexes equally and fairly.

A common form of sexist language is the use of the terms man, he, his, etc to refer to all humanity, both male and female. This use of these terms does not give women equal linguistic representation. Ambiguities also arise because these terms have a dual meaning. They can be used to refer to men only. Here are some suggested alternatives.

Avoid	Suggested
man	humans, human beings, humankind, man and woman, person, men and women, people
manpower	workforce, personnel, staff, human resources
man-made	artificial, constructed, fabricated, handmade
man in the street	average person, ordinary people, people in general
chairman	chairperson, convenor, coordinator
workmanlike	skilful, efficient
policeman	police officer
groundsman	gardener, grounds worker, landscaper
spokesman	principal advocate, official, representative, speaker, spokesperson
businessman	business person, business executive, entrepreneur

Avoid using occupational titles containing the feminine suffixes -ess, -ette, -trix, -ienne. These often have trivialising or negative connotations and convey the idea that women are deviations from a male norm.

actress authoress waitress sculptress comedienne	actor author waiter sculptor comedian
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The inappropriate use of names, titles, salutations and endearments creates the impression that women merit less respect or less serious consideration than men do. Be absolutely consistent and use titles for men and women that are parallel.

The titles Miss and Mrs not only identify the person addressed as a woman but reveal her marital status, whereas the use of Mr merely identifies that person as a man. The use of Ms is recommended for all women when the parallel Mr is applicable, and Ms should always be used when a woman's preferred title is unknown. A woman's preferred title should be respected when known.

The use of endearments such as dear, love, sweetie, honey for women in work and formal situations is inappropriate, condescending and sometimes insulting to women. Their use should be avoided.

Avoid irrelevant sexist references to a woman's physical appearance, marital or parenting status. In the professional context where these factors are not referred to in relation to a man they should not be raised in relation to a woman.

Avoid the use of stereotyped descriptions when referring to men's and women's behaviour. If men and women have similar behaviours or characteristics the same language should be used to describe both. Commonly used stereotyping terms are -

For men	For women
strong	domineering
cautious	timid
assertive	aggressive
firm	stubborn
conversation	gossip

In recent years, there has been an increasing awareness of the rights and concerns of people with disabilities. With this increasing awareness has come the recognition that discriminatory language is often used in relation to people with disabilities. Often these people have been the subject of depersonalising, stereotyped and derogatory language. The preferred term people with disabilities was developed because it recognises that people with disabilities are people first.

The discriminatory nature of derogatory labels used to describe members of minority groups is often obvious. However, in the case of people with disabilities, labels such as crippled, blind, deaf, dumb and retarded are still commonly used and should be avoided. Some acceptable alternatives for such labels are person with mobility impairment, person with Down's Syndrome, person with hearing and speech disabilities, person with an intellectual disability.

The use of imprecise euphemistic terms such as physically challenged, physically gifted and differently abled should be avoided. Avoid using the terms victim or sufferer to refer to a person who has or has had an illness, disease or disability.

These terms dehumanise the person and emphasise powerlessness.

Avoid	Suggested
victim or AIDS sufferer	people who are HIV positive, a person who has AIDS
polio victim	a person who has had polio

Language used in reference to people of other than heterosexual preference is often derogatory and implies inferiority or deviance. Avoid terms such as poofter, queer, queen, dyke, transvestite and use instead homosexual/gay men or homosexual women/lesbian or transsexual/trans-gender.

Avoid stereotyped descriptions or derogatory terms, eg. gay men are often referred to as effeminate and lesbians are often referred to as butch or masculine.

Unit 5, Part 2

I have worked all day today,
I will work all day tomorrow,
Troubled sleep is no relief,
More like a chance to breath,

And what will I have
To show for my efforts?
Headaches, brain damage,
Stress and a broken marriage,

Money is fluid,
Impossible to hold,
There is no way to stop it
Flowing in and out of my pocket,

I am driftwood buffeted by the sea,
And from my voyage so far,
I'm empty tired and sore
As I drift on towards the shore.

Unit 5, Part 3

Empty white rectangles on the wall mark the spot in Sweden's national museum where the two Renoirs used to hang, though a Rembrandt snatched from the next room has already been replaced - temporarily - by another 17th century Dutch work. It was late on the Friday before Christmas when something like a bank robbery shattered the cultured hush of Stockholm's waterfront, opposite parliament and the royal palace.

Masked men held off unarmed guards at gunpoint and cut down the three pictures.

Three weeks after one of the boldest crimes Sweden has ever seen, five suspects are in custody.

But the motives of the thieves and, crucially, the whereabouts of these priceless works of art, remain a mystery.

Swedes, stunned by the museum theft, are asking uneasy questions about security and violence. "It was a shock for many people," said Hans-Henrik Brummer, the acting director of the fine arts gallery. "Things like that just don't happen here."

In extraordinary scenes, terrified visitors were held back in the lobby by one gunman while two others were busy on the second floor, where guard Dan Andersen - equipped only with a radio - was on duty in the old masters room. "He was wearing a mask with holes for the eyes so I never saw his face," Mr Andersen recalled this week. "I went up and said: 'What the hell are you doing?' Then he pointed a gun at me and told me to lie down. He was very controlled."

The Rembrandt was a 20x30cm self-portrait painted in 1630. Seven larger works by the Dutch master were untouched.

In the next room, where a dazzling array of French impressionists are housed, the second thief used wire-cutters to quickly remove Renoir's Conversation and Young Parisian, both small and easily portable works.

Running down the marble stairs to the museum lobby, they joined the third robber, left via the front door and jumped into a speedboat. By the time police arrived, six minutes later, it was all over.

Initially, Stockholm police believed the crime had been commissioned by a wealthy collector willing to pay to keep the pictures for their private pleasure: clearly such famous works could never be sold or displayed openly.

But then came a new twist: police received a photograph of the pictures juxtaposed with a recent edition of a popular tabloid, along with a demand for several million kronor of ransom.

Police and the museum insist that paying a ransom is out of the question. Police admit the case is a bizarre combination of professional execution and clumsy amateurism.

Staff desperately hope the pictures will be returned. Police remain silent about the investigation, saying only that they believe the three pictures are still in Sweden and that more people are involved.

Unit 5, Part 4

Over the centuries the Ukrainian people have evolved a varied folk art. Embroidery, wood carving, ceramics, and weaving are highly developed, with stylised ornamentation that represents many regional styles. Intricately designed Easter eggs have become popular in many countries that have Ukrainian immigrant populations.

With the introduction of Christianity in the 10th century, the various forms of Byzantine art (architecture, mosaics, frescoes, manuscript illuminations, icon painting) spread rapidly and remained the dominant art forms through the 16th century. The beauty and supposed miraculous power of Ukrainian icons was recognized by the invading Poles and Russians, who removed two outstanding ones for veneration to Czestochowa and Vladimir, respectively.

The mosaics and frescoes of the churches of Kiev, notably the Cathedral of St. Sophia (11th-12th century), and the icons of the more distinctively Ukrainian school in Galicia (15th-16th century) are particularly noteworthy. Because such buildings evoked Ukrainian nationalist feelings, a number of outstanding churches, such as the Cathedral of St. Michael's Golden-Domed Monastery (early 12th century), now blissfully restored, were demolished by the Soviet authorities in 1934, and only international protests saved that of St. Sophia from the same fate.

Western European influences in the 17th and 18th centuries affected iconography and stimulated portrait painting, engraving, and sculpture. From Ukraine the Western trends penetrated into Russia, where many Ukrainian artists worked, especially after Ukraine lost its autonomy to Russia in the 18th century. During the late 18th and early 19th centuries the sculptor and rector of the St. Petersburg Academy of Arts, Ivan Martos, and the portraitists Dmytro Levytsky and Volodymyr Borovykovsky were among the leading figures of the St. Petersburg Classical school of painting.

The Classicism and the emergent realism of the 19th century are best exemplified by the poet-painter Taras Shevchenko. New art movements are evident in the work of such 19th-century painters as the Impressionists Ivan Trush, Mykola Burachek, and Aleksander Murashko, the Postimpressionist Mykola Hlushchenko, and the Expressionists Oleksander Novakivsky, Oleksa Hryshchenko, and Anatoly Petrytsky.

The brief renewal of Ukrainian independence in 1918 fostered further avant-garde trends that reflected a resurgence of Ukrainian national traditions. Two schools developed: in painting, the Monumentalism of Mykhaylo Boychuk, Ivan Padalka, and Vasyl Sedliar, consisting of a blend of Ukrainian Byzantine and Early Renaissance styles; and, in the graphic arts, the Neobaroque of Yuriy Narbut.

Modernist experimentation ended in Soviet Ukraine in the 1930s, however, when both these schools were suppressed and Socialist Realism became the only officially permitted style. The Ukrainian avant-garde was rejuvenated following Nikita Khrushchev's de-Stalinization campaigns of the late 1950s; it consisted mostly of Expressionists who wanted to illustrate Ukraine's tragic modern history. These artists, who included Alla Horska, Opanas Zalyvakha, and Feodosy Humenyuk, were again suppressed by the Soviet authorities in the 1970s and '80s.

A number of Ukrainian artists have won considerable renown in the West, among them Grishchenko, who began with Cubism and then turned to a dynamic form of Expressionism, and the painter and engraver Jacques Hnizdovsky, who developed a simplified style of realism. The sculptor Oleksander Arkhynenko, one of the pioneers of Cubism, who later experimented in Constructivism and Expressionism, was a major figure of 20th-century European art.

Unit 6, Part 1

Scientists predict British weather would get rapidly warmer and more unstable. Rising sea levels and storm surges threaten the south-east of England. Work had already started on how to replace the Thames barrier and strengthen 100 miles of sea defences around the Thames estuary, where the sea level could rise by 86cm (3ft) by 2080. The east of England is sinking at the same time as sea levels are rising - the port of Immingham, in Lincolnshire, which faces a

damaging storm surge once every 50 years, can expect to be flooded for nine years out of 10 by 2080 unless sea defences are raised.

Hot summer days in the south would reach 40C. We thought we should plan how to deal with this for our children's sake, now we realise we have to do it for ourselves. This is happening in our lifetime and we must work to avoid these dangers and threats.

Winters will be mild and very wet with frequent flooding, and most of Britain will be snow-free. Even the Scottish mountains will have 90% less snow. Summers will be far hotter and drier everywhere. Crops in the south will have to grow with 50% less rain and need constant irrigation to thrive. The growing season may have to move to earlier in the year, as in Mediterranean countries, because some crops may not survive the summer heat.

By 2080 temperatures will increase by between 2C and 3.5C, depending on how much carbon dioxide is in the atmosphere, but inland in the south, away from the cooling effect of the sea, this may be as much as 5C. A very hot August, as experienced in 1995 when temperatures were 3.4C above normal, will occur every two years in three in 2080, and may be even hotter.

But while there may be bonuses for the tourist industry with weather in the south resembling the Bordeaux region of France, it is bad news for the water industry, which faces supply shortages. Summer soil moisture may be reduced by 40% making life difficult for gardeners and farmers.

But the winter rainfall will cause most problems. Deep depressions with high winds are expected to dump up to 35% more rain on Britain, leading to more frequent flooding. This combined with higher tides and sea levels could cause severe disruption in the south where most of the extra rain is expected.

More on global warming at www.guardian.co.uk/globalwarming

Unit 6, Part 2

A few degrees increase in temperature may not seem to matter much in a place where winter winds force the thermometer as low as -75C. But from plankton to polar bears, the Arctic meltdown threatens an environmental and human catastrophe. Almost every living creature in the Arctic Ocean depends on ice. Humans and polar bears hunt the whales, walruses and seals which feed around it; walruses and seals live off the shellfish and Arctic cod which eat the algae that grows under it.

Now, as the floes thin and retreat north, that delicate food chain is unravelling. It is cold and dark out there for much of the year and survival is hard. Every species depends on a short food chain. Each link in that chain is vital because, unlike temperate or tropical areas, there are no food substitutes. If anything changes, the consequences are huge. Melting threatens everything. Animals here depend on the ice. If it disappears, so will they. The stakes are pretty darn high.'

This is scant surprise to the environmentalists. Melanie Duchin, a climate change expert who visits the Chukchi Sea every year, says each time it gets harder to find the animals. 'The ice is much further from the shore and it is directly affecting wildlife.'

As the floes retreat north, animals find it harder to breed and raise their young. Warm snaps melt bear and walrus ice dens, crushing the suckling mothers and their cubs. Even if the young do survive, adult animals cannot always feed them because the further the ice retreats, the deeper the water and the harder it is to dive to the bottom where shellfish and Arctic cod live. Some animals can even find themselves trapped on land because the ice has retreated so far they can no longer swim to it. Scientists predict that, if the floes go on thinning, many species - including polar bears - could become extinct within 20 years.

It is not just marine wildlife which is at risk. On land, grizzly bears, caribou, Arctic foxes and wolves which roam the vast permafrost have finely tuned their migration habits over millions of years to coincide with the growing season of grass, moss and lichen so that they can mate and feed their young.

But as spring arrives earlier and the tundra dries out, herds are finding it difficult to travel from wintering areas in time to feed. Some 10,000 reindeer died of starvation on Russia's Chukotka peninsula two years ago and Alaska's Peary caribou face extinction.

Warmer temperatures have also sped up the reproductive cycle of land parasites like the spruce bark beetle. Plagues of the voracious bug have devastated forests on Alaska's Kenai peninsula.

An estimated 20 to 30 million spruce trees are being killed each year. Some 30 million died in 1996 alone, and the outbreak now covers more than three million acres. If the natural world is under threat in the most hostile place on Earth, the people who depend on it to survive are quick to suffer.

For centuries Eskimo fishermen on the Alaskan coast and on St Lawrence Island have harpooned whales, walrus, and seals and gathered plants to feed their families and make boats, clothes and musical instruments and to carve ivory.

Food used to be so plentiful that when one village landed a whale it shared the meat and blubber with neighbouring communities. Now Eskimos say they cannot even find enough to feed themselves and their children. A 67-year-old whaler who lives on St Lawrence Island said: 'We used to have a good life. We caught walrus and seals very much. But now we cannot find animals so easily. We go hunting for days but we do not find anything. The fishermen do not take food on their boats like the white man and after days they come home real skinny.'

Eskimos know little about the science of global warming. But they are convinced their environment is changing. March used to mark the start of spring but now the February sun melts the floes, strengthening the currents that sweep the ice edge further and further away from the coast.

Birds and insects are getting bigger. Fruits and berries they have never seen before have begun growing. If the land and water they depend on goes on warming, the people of the Arctic fear their ancient culture will die. 'We want to carry on the traditions that our grandparents, fathers and mothers showed us, but we can't,' said an Eskimo villager, who lives with his wife and seven children in a plywood house by the sea shore.

'We don't find walrus intestine and Arctic fox pelts to make special clothes. We cannot get stomach to make the drums for singing and dancing. People not have clothes, not sing, not dance.

I like traditional life, but we are suffering and people far away do not care.'

Unit 6, Part 3

In just 50 years, humankind has managed to deplete a seemingly limitless supply of fish, culminating in a global fish crisis today. As fish numbers drop, we are being forced to confront a previously held notion, that the seas would endlessly replenish themselves with fish, and that man's feeding would not have any long-term effects on populations.

19th Century naturalist Jean Baptiste de Lamarck demonstrated this optimistic perception of the limitlessness of the seas when he argued that "animals living in the sea waters are protected from the destruction of their species by man. Their multiplication is so rapid and their means of evading pursuit or traps are so great, that there is no likelihood of his being able to destroy the entire species of any of these animals."

It was in 1995 that signs of the depletion of global fish stocks became impossible to ignore.

In an article published in the New Scientist that year, the author argued that the crisis in fish stocks had been caused by a "fundamental folly": a failure to perceive that fish are wildlife, "the only wildlife still hunted on a major scale. "Wild fish, he continued, "regenerate at rates determined by nature", so fishing under market dictates must "eventually run into limits".

At the same time, the UN's Food and Agriculture Organization (FAO) concluded that the current level of functioning of the world's fisheries could not be sustained; and the National Academy of Sciences in the US reported that human actions had caused discernible changes in the composition and abundance of edible marine life, changes sufficiently significant to endanger marine ecosystems.

An article in the November 1995 issue of National Geographic, highlighted the fact that fishing was failing despite all technological advances, because the fish were no longer there. The "wealth of the oceans, once deemed inexhaustible, has proven finite. Fish, once dubbed 'the poor man's protein', has become a resource in demand - and fought over - by nations."

This situation is the result of the modern fishing boom, which lasted about 50 years. Improvements in radar technology allowed boats to fish in fog. Long-range navigation equipment meant that vessels could locate specific areas of the ocean to within 50 feet, and sonar opened up the deepest recesses of the sea darkness. By the 1970s half a million fishing vessels were moving through the seas around the world, tracking and catching fish. Now the figure is over a million. Nearly half the world's oceans are now "claimed" by fishing nations and organisations. Pressure on fishing populations has increased dramatically year after year; now 80 to 90% of some populations of fish are removed each year.

In just half a century of intensive fishing, we have seriously altered and endangered many of the world's wild fish stocks. At the point where wild fish stocks have dwindled, technology has come up with the solution again: aquaculture, or the cultivation of fish in controlled environments. Irrespective of the benefits or otherwise of farmed fish, we have been, and continue to be, enormously careless of the perilous balance of marine wildlife populations.

Homo sapiens has existed for less than one-thousandth of the time since animal life ventured from the oceans onto the dry land. Humans are newcomers, with no special immunity against the usual fate of biological species on earth: extinction.

Our extinction threat, or our "endangerment", as a species derives not necessarily from the contamination of local environments with toxic chemicals, or from the outstripping of the Earth's material resources - oil, metals, timber and so forth. Rather, the risk derives from the disruption of natural systems because we are exceeding the planet's capacity to absorb, replenish and restore. That is, because of our impact on other species populations, we are tampering with various natural systems which are vastly helpful in sustaining life.

An estimated 99% of all species that have ever existed on Earth are now extinct. Extinction is, therefore, absolutely the norm. The sort of wild devastation we are wreaking on animal populations surrounding our own can hardly help the chances for survival of either the species coexisting with us for this brief blink of time, or our own. We humans cannot live apart from nature, remote from the great web of life."

We have assumed that just because the human need for something is seemingly limitless, supplies would follow. It is this sort of belief in the mysterious regenerative faculties of nature, which cannot continue.

Unit 6, Part 4

During the Soviet period, rapid industrialization, intensive farming, and a lack of effective pollution controls combined to seriously degrade the environment in Ukraine. Some of the most polluted areas in the world are now found here. The coal-burning industries of eastern Ukraine, which emit high levels of sulfur dioxide, hydrocarbons, and dust, have created severe air pollution throughout the region. Air quality is particularly poor in the cities of Dnipropetrovs'k, Kryvyy Rih, and Zaporizhzhya. Lightly industrialized cities in the west, such as Uzhhorod and Khmelnyts'kyy, face air pollution caused by the prevalence of inefficient automobiles burning leaded gasoline. Major rivers, including the Dnipro, Dnister, Inhul, and Donets', are seriously polluted with chemical fertilizers and pesticides from agricultural runoff and with poorly treated or untreated sewage. Coastal water pollution in the Sea of Azov and the Black Sea has necessitated the closing of beaches and has led to a dramatic reduction in fish catches. The freshwater flow into the Sea of Azov has been largely diverted for irrigation purposes, leading to a sharp increase in salinity. The 1986 accident at the Chernobyl nuclear power plant has created severe environmental problems in northwestern Ukraine. Vast areas of land are contaminated by dangerous short- and long-lived radioactive isotopes, notably strontium-90, which can replace calcium in foods and become concentrated in bones and teeth. Contaminated agricultural lands near Chernobyl will be unsafe for thousands of years, though some of these areas continue to be occupied and farmed.

Glossary

aberration	1. відхилення від правильного шляху чи істини; омана; an aberration from the truth - відхід від істини; 2. потьмарення розуму; безпам'ятність
ably	1. уміло, мистецьки, спритно; 2. компетентно; кваліфіковано; 3. розумно, талановито
abridged	скорочений; abridged edition — скорочене видання
academia	1) життя й обстановка коледжу, університету; 2) наукові кола (фахівці, <i>особ.</i> в галузі гуманітарних наук); професура
academic	1. академічний, чисто теоретичний, відірваний від практики; academic argument — чисто теоретичний доказ 2. <i>несхв.</i> що не має ніякого практичного значення; пустий (про питання і т.п.)
accept the word of sb	те ж, що to take smb. at his word — повірити комусь на слово; прийняти чийсь слова серйозно
accolade	похвала, схвалення, схвальний чи похвальний відгук; the play received accolades from the press — п'єса отримала схвальні відгуки в пресі
account	1. звіт; доповідь, повідомлення; to give /to render, to send in/ an account — давати /представляти/ звіт, звітувати; to give an account of smth. — робити звіт, давати відомості, пояснювати щось; 2. опис, розповідь; account of the trip — розповідь про поїздку /подорожі/
accountability	відповідальність, підзвітність
acquiescent	що мовчазно погоджується; що не протестує
Actaeon	<i>грец. міф.</i> Актеон
action	<i>міст.</i> рух (ілюзія руху в живописі, скульптурі)
ad hoc	<i>лат.</i> на даний випадок; ad hoc committee — спеціальний комітет; ad hoc assumption — довільна /надумана/ гіпотеза
adage	(стародавнє) прислів'я, приказка; вислів
addle	1. плутати, заплутувати; to addle one's brain /one's head/ — забивати собі голову (чимось); 2. заплутуватися, плутатися
addle-brained	пустоголовий; безмозкий; мозки набакир
adept	знаючий; умілий; he is adept at playing the piano — він прекрасно грає на роялі; adept tennis player — досвідчений тенісист
adhere	твердо триматися, дотримуватися; to adhere to a decision — дотримуватися, виконувати рішення; to adhere to a plan — дотримуватися плану; не відступати від плану
adjacent	попередній, наступний за чимось чи розташований навпроти; on the adjacent page — на протилежній сторінці
adorn	прикрашати; to adorn a room with flowers — прикрашати кімнату квітами; to adorn oneself with fine clothes — наряджатися
adroitly	спритно; уміло; винахідливо
adverse	несприятливий; шкідливий; що суперечить (чийсь) інтересам, бажанням і т.п. under adverse circumstances — при несприятливих обставинах
affair	1. справа; it is an affair of a few days — це питання /справа/ декількох днів; 2. pl справи, заняття; foreign affairs — закордонні справи; 3. роман, зв'язок, любовна історія; to have an affair with smb. — вступити в любовний зв'язок з кимсь
affiliate	приєднувати; поєднувати; зливати; включати в систему як філію і т.п.; the College is affiliated to the University — цей коледж входить до складу університету
affirm	захищати, ставати на захист (чогось); to affirm life by refusing to kill — стверджувати життя, відмовляючись убивати

affix blame	(to) приписувати провину комусь; звалювати провину на когось
afflict	засмучувати, турбувати; доводить до відчаю; to afflict smb. with complaints — дошкуляти когось скаргами
aftermath	наслідок (нещастя, катастрофи); aftermath of a storm — наслідки бури; aftermath of war — відзвук війни
aftertaste	1. (при)смак, що залишається в роті; 2. осад, неприємне враження; aftertaste of a bad marriage — неприємні спогади про невдалий шлюб
aggravate	погіршувати, підсилювати; обтяжувати; to aggravate an illness — загострювати хворобу; to aggravate danger — збільшувати небезпеку
agreeable	приємний, милий; agreeable person — приємна людина; agreeable voice — приємний голос; agreeable weather — гарна погода
albeit	<i>поет.</i> хоча, навіть хоча, проте
alert sb to sth	попереджати (про небезпеку і т.п.); the doctor alerted me to the danger of not getting enough sleep — лікар попередив мене про небезпечні наслідки недосипання
algae	водорість
all at sea	to be (all) at sea — бути в цілковитому здивуванні, не знати, що робити, що сказати і т.п., зайти в тупик
alleviate	1. полегшувати, зм'якшувати (біль, страждання, проблему); 2. <i>мед.</i> частково знімати (симптоми)
allowance	похибка, поправка (на щось); виправдання (чомуś); to make allowance for smb.'s illness [youth, inexperience] — брати до уваги чиюсь хворобу [молодість, недосвідченість]
all-pervasive	усепроникаючий, що поширюється всюди, що пронизує; all-pervading principle — універсальний принцип
alluring	1. звабний, звабливий; an alluring beauty — зваблива красуня; 2. привабливий; alluring proposal [prospects] — приваблива пропозиція [-ві перспективи]
alter	визмінювати, вносити зміни; to alter clothes — переробляти вбрання
alter-ego	друге я; найближчий друг і однодумець
alumnus	(<i>pl</i> - <i>ni</i>) колишній вихованець, у минулому студент, випускник (коледжу чи університету)
amateurish	аматорський, непрофесійний, дилетантський; amateurish attempt - дилетантська спроба; amateurish work - дилетантська робота
ambiguous	1. двозначний; 2. неясний, нечіткий; невизначений; що допускає двоєке тлумачення; неоднозначний; ambiguous answer — невизначена /незрозуміла/ відповідь
ambivalence	роздвоєння почуттів, неоднозначне ставлення (до когось, чогось)
ambivalent	роздвоєний (про почуття і т.п.); двоїстий (про ставлення і т.п.)
animal husbandry	скотарство; poultry husbandry — птахівництво; silkworm husbandry — шовківництво
antsy	неспокійний, засмиканий; to feel antsy — місця собі не знаходити
anvil	ковадло
anxiety	тривога, занепокоєння, острах; страх; slight [vague, acute] anxiety — незначне [неясне, сильне] занепокоєння; to be in anxiety about smth. — турбуватися /тривожитися/ про щось
apathetic	байдужий, байдужний; апатичний
apprehension	<i>частіше pl.</i> побоювання, погане передчуття, страх; vague apprehension — неясна тривога
aptness	1. здатність; обдарованість; уміння; 2. схильність, природна властивість
aquamarine	1. <i>мін.</i> аквамарин; 2. колір морської хвилі
arbitrary	1. довільний, випадковий; arbitrary choice — випадковий вибір; вибір навмання; 2. <i>книжн.</i> деспотичний; arbitrary rule — деспотизм, свавілля влади
archetype	1. прототип; оригінал, зразок (з якого знімаються копії); модель
ardently	<i>adv</i> гаряче, палко, жагуче
argumentativ	1. що любить сперечатися; 2. спірний, дискусійний

e	
army surplus	war surplus – надлишки військового майна
arrogance	зарозумілість, гордовитість, зарозумілість; самовпевненість; intolerable arrogance — нетерпима зарозумілість
ascertain	1) з'ясувати; переконуватися; to ascertain the truth — з'ясувати істину; 2) установлювати; to ascertain smb.'s guilt [smb.'s innocence] — установити чийось провину [чийось невинність]; to ascertain how the thing happened — установити, як це відбулося
asparagus	кул. столова спаржа, молоді пагони спаржі
aspire	(to, after, at) прагнути, домагатися; to aspire to honours [to riches] — прагнути до почесностей [до багатства];
assert	1. стверджувати, заявляти; it is not directly asserted but it seems to be implied — про це не заявлено відкрито, але це, очевидно, мається на увазі; 2. відстоювати, доводити (права); to assert one's manhood — доводити своє право називатися чоловіком; to assert oneself — а) самостверджуватися; намагатися завоювати визнання; б) поводитися впевнено, уладно
assertion	твердження, впевненість у собі; mere assertion — голослівне твердження; assertion training — тренування упевненості в собі
asset	розм. цінна якість, плюс; good health is a great asset — гарне здоров'я — велике благо
astounding	разучий, надзвичайний; astounding memory — приголомшлива пам'ять
at best	у кращому випадку; to be at one's best — бути в ударі /на висоті/; бути в найкращому стані
at close range	1. на невеликій відстані; близько; 2. впритул
atrocious	1. жорстокий, звірячий, лютий, жадливий; atrocious crime — звірячий /мерзенний/ злочин
atrocities	жорстокість, звірство, жорстокий учинок, підлий злочин; atrocities of war — жахи війни
attributable	з імовірністю бути приписаним (чомусь), віднесеним (до чогось)
avenging	що мстить, караючий
aversion	відраза, антипатія; to have a great aversion to /for/ smb., smth. — відчувати відразу до когось, чогось
awe	у німому благоговінні
awe	трепет (перед кимсь); глибока шана і страх; to be /to stand/ in awe of smb. — тріпотіти перед кимсь
backdrop	тло, на якому розгортаються події; against the backdrop of crisis — в умовах кризи
backward	відсталий; backward mind — нерозвинений розум; backward country — відстала країна
backwoods	1. лісова глухомань; 2. задвірки, глушина; 3. пустельне, необжите місце; 4. нерозвідана галузь; the backwoods of English literature — недосліджена частина англійської літератури
baffled	1. збентежений, спантеличений, здивований; baffled question — розгублене питання
Bafta	маска
balance	зводиться, балансуватися; the accounts don't balance — рахунки не сходяться
ballot	1. амер. голосувати; to ballot for [against] smb. — голосувати за [проти] когось; 2. тягти жереб; to ballot for places — спорт. проводити жеребкування
bankable	першокласний
baroque	гротесковий; вигадливий; химерний
base-minded	підлий; що плекає брудні думки
batsman	гравець з биткою; той що відбиває м'яч, (крикет і бейсбол)
batter	бити, дубасити, колошматити
be at odds	а) мати розбіжності; бути у гніву/сваритися, не ладнати; б) бути в протиріччі, розходитися, не відповідати;
be left out of	виходити з циклу

the loop	
befall	v. (befell; befallen) 1. траплятися (з кимсь); приключатися; випадати на (чийсь) долю; a strange fate befell him — йому випала дивна доля; what befell him? — що з ним стало?
behest	прохання, запрошення; at the behest of smb. — за запрошенням когось
belligerent	войовничий; агресивний
benevolence	1. доброзичливість, прихильність; 2. доброта, добросердя; людинолюбство
bias	пристрасть, упередження, упереджене ставлення; racial bias — расовий забобон; with considerable bias — з явною пристрастю; without bias — без упередження
binder	папка (для газет, журналів і т.п.)
biodiversity	біологічне різноманіття
bitter	лютий, запеклий; bitter enemy — найлютіший ворог
bizarre	дивний, вигадливий, ексцентричний
blacktop	<i>амер. дор.</i> гравіє-асфальтове покриття
bland	1. увічливий, ласкавий; a voice sweetly bland — ніжний /ласкавий/ голос; 3. м'який (про клімат і т.п.); bland air — тепле повітря
blatant	явний, очевидний; blatant lie — явна неправда
Blighty	<i>військ. жарг.</i> 1. (Blighty) Англія, батьківщина; going back to Blighty — повертаючи на батьківщину
blubber	зайвий жир (на тілі)
blur	робити неясним; затуманювати; затемнювати (свідомість і т.п.); the haze blurs the outlines of the mountains — серпанок ховає обриси гір
blurred	неясний, розпливчастий, змазаний
boardroom	зал засідань ради директорів (фірми)
bohemian	представник богеми
boor	1. груба, невихована людина, хам; 2. <i>усн.</i> хлоп, селяк
bottleneck	перешкода
bottom-line	1. зацікавлений тільки в прибутках; 2. прагматичний, реалістичний
bounty	щедрість, (щедрий) подарунок, дарунок; bounty of nature — дарунки природи
brainstorm	1. проводити колективне обговорення; 2. вирішувати проблему і т.п. спільно
brainy	розумний, мізкуватий, тямущий
brawler	забіяка; скандаліст
break down	не витримати, втратити самовладання, розплакатися; she suddenly broke down and cried — вона раптом не витримала і розплакалася
brink	край, грань; on the brink of ... — на краю ..., на грані ...; to be on the brink of ruin — бути на грані розорення
brink	край, грань; on the brink of ... — на краю ..., на грані ...
brisk	жвавий, енергійний, моторний; brisk trade — жвава торгівля; brisk demand — великий попит
broach	оголосити; почати обговорення (питання); we broached the third point — ми почали обговорювати третій пункт; to broach smth. — зачіпити тему чогось; почати /відкрити/ дискусію на якусь тему
broad	широкий; broad chest — широкі груди
brogue	провінційний (<i>особ.</i> ірландський) акцент
brood	виношувати (у голові, душі); to brood over schemes of vengeance — виношувати план помсти
brownie	шоколадне тістечко з горіхами
Bubonic Plague	бубонна чума
bull-headed	1. свавільний, упертий; 2. відчайдушний, безрозсудний
bundle	включати в стандартний пакет програм

butch	1... грубіян, нахаба; гвалтівник; 2. хлоп у спідниці; 3. лесбіянка
buy	buy [to sell] for a song /for an old song/ — купити [продати] за безцінь
cacophony	какофонія, немилозвучність
calamary	кальмар
calculated	зроблений з розрахунком
call number	шифр (карти, книги)
call, on a	у гостях, to pay a call on smb. — відвідати когось; завітати до когось
camp jokes	армійський гумор
canvas	картина, полотно (про роман, фільм і т.п.); to fill up a canvas — щоб доповнити картину
caper	<i>жарг.</i> «справа», злодійство, грабіж
capitalize	(on) наживати собі капітал (на чимось), використовувати (щось) собі на користь; to capitalize on an opponent's error — скористатися помилкою супротивника
card	картковий каталог
catalogue	
caribou	<i>зоол.</i> карибу, канадський олень
caricature	1. змальовувати в карикатурному вигляді; робити шарж; 2. висміювати; описувати сатирично, пародіювати
carnal-minded	суєтний; захоплений мирськими, практичними інтересами і справами
carpool	<i>амер.</i> спільно користуватися автомобілем (для доставки на роботу, у крамницю, у школу і т.п.)
cartoon	карикатура; малюнок комічного чи сатиричного змісту
cast	давати роль (актору); to cast actors for parts — призначати виконавців; she was badly cast — їй дали невідповідну роль
catalyst	щось, веде до змін; хтось, хто спричинює зміни
catatony	<i>мед.</i> кататонія, ступор, нерухомість
catch	улов; здобич; a fine catch of fish — гарний улов риби
catch on	<i>phr розм.</i> стати модним; прищепитися; the idea caught on — думка упала на благодатний ґрунт
cater	(for) обслуговувати, бути розрахованим на когось
cat-witted	<i>зневажл.</i> 1. дріб'язковий; недалекий; з курячими мозками
 caveat	застереження, попередження; to enter a caveat — подавати заяву чи клопотання; зробити письмове попередження
celebration	прославляння; оспівування
celluloid	<i>кіно розм.</i> 1. (кіно)фільм, (кіно)картина (також celluloid flicker); 2 кіноплівка
chaff	1. дрібно нарізана солома, січка; 5. покидьки; щось легковаге, наносне, що не має цінності; their suspicions were chaff — їх підозри були цілковитою нісенітницею; a grain of wheat in a bushel of chaff — незначний результат, що коштував великих зусиль
chagrin	досада, прикрість; much to his chagrin — на його велику прикрість; petty chagrins — дрібні негаразди
chalk up	записати на свій рахунок (досягнення і т.п.); we chalked up more points than any other team — ми записали собі більше очок, ніж будь-яка інша команда
champion	захищати, відстоювати; боротись (за щось); to champion disarmament — боротися за роззброювання
charcoal	деревне вугілля
charge	обвинувачення; to bring /to proffer/ a charge against smb. — пред'являти комусь обвинувачення
chasm	1. безодня, прірва; 2. глибока розбіжність (у поглядах, смаках); непримиренне протиріччя
chastise	1. піддавати покаранню (<i>особ.</i> тілесному); пороти; 2. карати; 3. критикувати
chiaroscuro	1. <i>живопис</i> світлотінь; 2. контраст(и); контрастне зіставлення
chilly	1. холодний; натягнутий, манірний; chilly reception — холодний /непривітний/ прийом;

	chilly smile — натягнута /крижана/ посмішка 2. моторошний, від якого пробирають дрижаки; chilly suspicions — моторошні підозри
cholera	гнів; кепський характер
circulation	видача книг додому; абонемент; circulation desk — абонементний стіл (бібліотеки); circulation period — термін видачі (книги додому); circulation department /division/ — відділ абонементу, абонемент (у бібліотеці)
citation	1. посилання (на автора і т.п.); згадування (прізвища і т.п.) 2. <i>юр.</i> посилання на прецедент чи статтю закону; 3. цитування
civilization	цивілізованість, культура, цивілізація
cleansing	що очищує, дезинфікуючий; cleansing agent — миючий засіб; cleansing cream — крем для зняття косметики
clear-headed	с ясним розумом, тверезомислячий
clergyman	священик, духовна особа (<i>переваж.</i> у протестантських церквах); пастор
clever	спритний, умілий, вправний; clever workman — вправний /умілий/ працівник
click	1. мати успіх; a movie that clicks with young people — фільм, що подобається молоді; 2. подобатися (<i>особ.</i> представникам іншої статі) they clicked with each other as soon as they met — вони сподобалися один одному з першого погляду; 3. ладнати (з кимось)
clinch	остаточно вирішувати, домовлятися; to clinch a bargain — укласти угоду; that clinched the argument — це поклало кінець суперечці
closed-minded	заскнілий, консервативний; що відхиляє усе нове
cloy	1. пересичувати; to be cloyed with pleasure — пересититися насолодами; 2. псувати (апетит); 3. приїдатися; набридати; sentimental music tends to cloy — сентиментальна музика незабаром набридає
clutch	1. схопити, стиснути; затиснути; the mother clutched her baby in her arms — мати міцно притискала дитину; 2. схопитися; a drowning man will clutch at a straw — потоплюючий хапається за соломину
cob corn	corn on the cob — варений початок кукурудзи з олією
cod	<i>зоол.</i> тріска
coddle	доглядати (як за хворим); няньчитися; розпещувати; пестити
cognitive	пізнавальний; cognitive science — когнітивістика, наука про мислення
coin	1. фабрикувати, вигадувати; to coin a lie — вигадати брехню; 2. створювати нові слова; to coin a word — видумати /створити/ нове слово
cold-eyed	1. с холодним поглядом; 2. тверезий, позбавлений романтизму; cold-eyed realist — тверезий реаліст
cole slaw	салат із сирої капусти, моркви, цибулі
colony	селище; colony of artists — селище /«містечко»/ художників; summer colony — <i>амер.</i> дачне селище
comic strip	оповідання у малюнках
commander	командир, начальник; командуючий; commander of the guard — начальник варти; commander in charge — а) виконуючий обов'язки командира; б) керівник операції
commend	хвалити; схвалювати; his work was highly commended — його роботу дуже хвалили; його праця отримала високу оцінку
commitment	зобов'язання; to meet commitments — виконувати зобов'язання; to make no commitments — не зв'язувати себе зобов'язаннями; come and look around our shop without commitment — приходьте подивитися, що є в нашому магазині — робити покупки не обов'язково
complement	доповнювати; this wine complements the food perfectly — це вино прекрасно доповнює обід
composed	спокійний, стриманий; що володіє собою; composed face — спокійне обличчя; composed manner — стримана манера
comprehensi	усебічний; comprehensive knowledge — різнобічні знання

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concede	визнати свою поразку, визнати себе переможеним; the candidate refused to concede defeat — кандидат не хотів визнати поразку
conceit	марнославство; зарозумілість; чванство; he is full of conceit — в ньому багато зарозумілості
conceited	марнославний, самовдоволений, зарозумілий
concern	концерн; фірма; підприємство
conclusively	переконливо
concurrent	рівнобіжний, діючий одночасно або спільно; the concurrent existence of two different systems — одночасне існування двох різних систем
condemn	засуджувати, ганити; to condemn a person for his conduct — засуджувати людину за її поведінку
condemned	засуджений, осуджений
condense	складати скорочений варіант літературного твору
condescend	1. ставитися поблажливо, удостоїти; 2. поводитися поблажливо, по-заступницьки;
condone	виправдувати (погані вчинки); потурати; закривати очі (на злочин і т.п.)
confer	дарувати, надавати; to confer a title upon smb. — давати титул комусь
conferencing	організація і проведення науково-технічних нарад
g	
conflict	1. (with) суперечити; 2. конфліктувати; вступати в конфлікт
confluence	злиття (рік); з'єднання (доріг)
conform	1. відповідати; goods conforming to our requirements — товари, що задовольняють наші вимоги; 2. дотримуватися; to conform to the rules — дотримуватися правил
congenial	(with, to) близький, поріднений; congenial tastes — подібні смаки
connive	1. (at) потурати, to connive at the violation of the rules — дивитися скрізь пальці на порушення правил; 2. (at) сприяти; to connive at smb.'s escape — допомагати чийсь втечі
conscientious	сумлінний, чесний, свідомий; conscientious worker — сумлінний /свідомий/ працівник
consensus	1. згода, єдність; consensus of opinion — одностайність; 2. єдність думок; the general consensus — загальна думка
conservation	охорона природи, довкілля; раціональне природокористування; охорона пам'яток старовини, історичних будівель і т.п.
consistent	1. (with) сумісний, що узгоджується; this is not consistent with what you told me yesterday — це суперечить тому, що ви сказали мені вчора; 2. послідовний; he is not consistent in his actions — він непослідовний у своїх діях /учинках/
console	утішати; I consoled myself with the thought that it might have been worse — я утішав себе думкою, що могло бути гірше
conspicuous	видатний, помітний, що кидається в очі; очевидний conspicuous statesman — видатний /помітний/ державний діяч
constraint	1. примус; to act under constraint — діяти з примусу /під тиском/; 2. скутість, незручність, напруженість
construction	тлумачення, пояснення; to put /to place/ a wrong construction on smb.'s action — неправильно витлумачити чийсь учинок
construe	1. пояснювати, тлумачити; інтерпретувати; his remarks were wrongly construed — його зауваження невірно витлумачили; 4. грам. робити синтаксичний аналіз речення; this sentence does not construe — це речення не піддається розбору
consummate	книжн. 1. чудовий, прекрасний, довершений, закінчений; consummate taste — чудовий смак; consummate skill — довершена майстерність; consummate happiness — вище щастя; 2. висококваліфікований; віртуозний
contender	суперник; претендент; contender to the title — спорт. претендент на звання чемпіона
contour	контур, обрис; the contours of the human body — обриси людського тіла
conventional	звичайний, звичний, загальноприйнятий; традиційний

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cool-headed	спокійний, урівноважений, незворушний, холоднокровний
co-operative	що співпрацює; що бере участь у спільній роботі;
corn	жито, кукурудза, маїс (<i>особ.</i> в Америці й Австралії)
correlate	приводити в (якесь) співвідношення;
corrupt	розпусний; розтлінний; аморальний; corrupt desires — низькі помисли /думки/; corrupt film — аморальний фільм
corruption	розбещеність
cosmic	<i>переваж.</i> <i>ірон.</i> колосальний; світовий; that's really cosmic — це грандіозно; this is not so cosmic after all — це зрештою не настільки вже й важливо
cottage industry	надомне виробництво; надомний промисел
countenance	вираз обличчя, обличчя; an expressive countenance — виразне обличчя; to keep one's countenance — не показувати вигляду
counterpart	колега, особа в аналогічному становищі
counting stock	stock counts — інвентаризація запасів
coup	1 удалий хід; удача в справах; he made /pulled off/ a great coup — йому дуже поталанило; 2. пряме влучення кулі в лузу (більярд)
cover	(for) <i>розм.</i> замінити, підмінювати (відсутнього працівника); please cover for me at the counter for a few minutes — будь ласка, підміни мене за прилавком на кілька хвилин
cowpat	<i>евф.</i> коров'ячий корж
craft	створювати, виготовляти щось уміло, майстерно; a carefully crafted story — ретельно побудована розповідь
crafty	хитрий, лукавий; підступний; crafty politician — хитрий політик; he is as crafty as a fox — він хитрий як лис
crank	1. дивак; людина з дивацтвами, «намаханий»; I had a crank telephone call — мені подзвонив якийсь божевільний /дурень/; 2. маніяк; a food [a fresh air] crank — людина, що повелася на раціональному харчуванні [на свіжому повітрі]
cranky	1. розладжений, несправний (про механізм); 2. роздратований; 3.1) примхливий; із дивацтвами; 2) ексцентричний; cranky ideas — несвітленні нісенітниця, маревні фантазії
crash	1. терміновий, невідкладний (про захід); ударна (про роботу); crash programme — термінова програма; crash effort — ударна робота, аврал; 2. інтенсивний; що дає негайний ефект; crash course in computer programming - прискорений курс програмування; to go on a crash diet — сісти на дієту, що повинна негайно дати результати
creative	<i>амер. розм.</i> творчий працівник
credible	що заслуговує довіри (про людину); надійний
credulous	довірливий, легковірний
creepy	що викликає мурашки, гидливість; що викликає дриготу; відворотний; a creepy old house — старий будинок, у якому моторошно; children like creepy stories — діти люблять страшні розповіді
cripple	каліка, інвалід; war cripples — інваліди війни
crossing guard	черговий, що регулює рух транспорту біля школи (службовець чи на громадських засадах)
cross-reference	давати, робити чи використовувати посилання
crushed	1. роздавлений; 2. зім'ятий
cub	маля, дитинча (звіра)
culinary	1. кулінарний, culinary triumph — чудо кулінарного мистецтва; 2. придатний для варіння, уживаний у кулінарії

culminate	(in) завершуватися; all our efforts culminated in failure — усі наші спроби скінчилися невдачею /провалилися/
cultivate	розвивати, поліпшувати, удосконалювати; to cultivate the mind — розвивати розум; to cultivate love of art — прищеплювати любов до мистецтва
curator	хоронитель музею, бібліотеки і т.п.
curfew	1. військ. комендантська година; 2. розм. затемнення; 3. іст. вечірні дзвони (сигнал для гасіння світла і вогню)
custodian	доглядач (будинку)
customize	приганяти, обладнати, оформляти відповідно до вимог замовника
custom-made	виготовлений, зроблений на замовлення
cuttlefish	зоол. каракатиця
dago	амер. презирл. даго (прізвисько італійця, іспанця, португальця)
dam up	1. перекивати греблю; 2. стримувати; to dam up one's feelings — стримувати свої почуття
dangler	залицяльник, дамський догідник
darn	евф. емоц.-підсил. крайній, it's a darn shame! — який сором!
dashing	1. хвацький, молодецький; 2. що любить порисуватися; що розраховує на ефект; dashing woman — ефектна чи ефектно одягнена жінка; a dashing air — франтівський вигляд
date	застаріти
dawning	початок, зачатки, паростки, перші ознаки, проблиски; the dawning of a new era — зоря нової ери
dead loss	чиста втрата, чистий збиток
deadpan	що чиниться з удаваною серйозністю; dead-pan humour — гумор під простачка
debilitate	мед. знесилювати, ослаблювати; виснажувати; розладжувати (здоров'я, розум і т.п.)
decadent	декадентський, занепадницький
deceased	п. офіц. (переваж. the deceased) покійник, небіжчик
deception	1. обман, шахрайство; there is no deception — тут усе без обману; 2. шахрайський трюк, виверт; хитрість; брехня; clever deception — уміла неправда; спритний трюк
deep-down	у глибині душі; deep down they questioned the wisdom of it all — у глибині душі вони сумнівалися в мудрості цього (рішення)
deference	повага, шана; шанобливе ставлення; to pay /to show/ deference to smb., to treat smb. with deference — ставитися до когось шанобливо /з повагою/, виказувати комусь повагу; in /out of/ deference to the court — з поваги до суду
degradation	деградація, погіршення; виродження; to undergo degradation — деградувати, погіршуватися, вироджуватися
degrade	знижуватися, знижуватися, зменшуватися
dehumanise	1. дегуманізувати, робити нелюдським; 2. робити безликим; позбавляти сердечного тепла
deletion	те, що викреслено, стерто; викреслений абзац, викреслений рядок
deliberative	дорадчий; deliberative body /assembly/ [voice] — дорадчий орган [голос]
delimit	визначати межі; розмежовувати
delinquent	винний, провинений
delude	(свідомо) вводити в оману, обманювати; to delude oneself — обманюватися, помилятися; обманювати себе
den	лігвище, барлога, нора; a fox's den — лиса нора
dengue fever	лихоманка денге
depiction	1. опис, зображення; 2. малюнок: картина, портрет; зображення
depletion	1. виснаження, вичерпання; спустошення; 2. виснаження запасів копалини; хижацька експлуатація
deplorably	сумно, гідно жалю; жалюгідно

depose	змішувати; скидати; to depose a king (from the throne) — скинути короля (із престолу); to depose a deputy — відкликати депутата
depraved	розбещений; розтлінний; порочний
deprecation	применшення власної гідності, самозневага
depreciate	1. знецінювати; зменшувати цінність (чогось); 2. знецінюватися, падати в ціні (про валюту, власність)
depression	1. зниження тиску; падіння барометра; 2. депресія, зона пониженого атмосферного тиску; циклон
derogatory	принижуючий; що применшує; derogatory remarks — зневажливі зауваження; his tone was a bit derogatory — його тон був дещо зневажливим
descendant	нащадок; direct /lineal/ descendant — прямий нащадок
desecrate	опоганювати (святиню); to desecrate a temple — опоганити храм
desertification	перетворення степу в пустелю, дезертифікація
designate	позначати, називати; to designate smb. (as) the greatest poet — назвати когось найбільшим поетом
detritus	осколки, уламки; руїни
devastation	спустошення, руйнування
deviance	відхилення від норми; зрушення (у психіці і т.п.)
deviation	відхилення, відступ; deviation from the original — відступ від оригіналу;
dictum	(<i>pl також dicta</i>) 1. вислів, афоризм 2. авторитетна заява, авторитетна думка, судження
dike	1. дамба, гребля, насип; 2. перешкода, перепона
dim	1. <i>розм.</i> безбарвний, сірий, нудний; a dim sort of joke — присний /дурний/ жарт; 2. <i>розм.</i> тупий, дурний;
dim-witted	тупий, недалекий
dip	<i>розм.</i> соус, підлива
dire	1. жахливий, страшний, лиховісний; dire consequences — пагубні /фатальні/ наслідки; 2) <i>емоц.-підсил.</i> крайній, повний; dire necessity — жорстока необхідність
disapprove	(of) ставитися осудливо; висловлювати осуд; to disapprove of an action — засуджувати вчинок
discernible	видимий, помітний; зрозумілий; for no discernible reason — без всякої видимої причини
discerning	що вміє розрізняти чи розпізнавати; проникливий; discerning critic — проникливий критик
discourse	1. <i>книжн.</i> лекція, мова, слово; 2. <i>книжн.</i> розмова, бесіда; 3. <i>лінгв.</i> 1) дискурс, надфразові єдності; 2) висловлення
discredit	дискредитувати, компрометувати; ганьбити; to discredit oneself — покрити себе ганьбою
discrepancy	невідповідність, розбіжність; розходження; незгода; there is a discrepancy between the two stories — ці дві розповіді суперечать одна одній
discretion	обережність, обачність; розважливість; розсудливість; to show discretion — виявляти /виявляти/ обачність
discretionary	наданий на розсуд, discretionary income <i>ек.</i> частина особистого доходу, що залишається після задоволення основних потреб
discriminate	відрізняти, розрізняти; бачити різницю; to discriminate between fact and fancy — відрізняти факти від вимислу
disdain	презирство; зневага; to treat smb. with disdain — ставитися до когось з висока
disfranchise	<i>юр.</i> позбавляти громадянських чи виборчих прав, привілеїв
dismal	гнітючий, <i>рідк.</i> катастрофічний; dismal prophecy — лиховісне пророкування; dismal facts — сумні факти
dismiss	1. розпускати; to dismiss the assembly — розпустити зібрання; 2. <i>військ.</i> розпускати (стрій); dismissed! — розійдися! (команда); 3. звільняти, звільняти з роботи; to dismiss an official

	— звільнити чиновника
disparate	непорівнянний, несумірний, (докорінно) відмінний
disperse	розсіюватися, розходитися; the crowd dispersed — юрба розійшлася
displease	бути неприємним; не подобатися, бути не на чийсь смак; to be displeased with /at/ smth. — бути незадоволеним чимось; I'm displeased with myself — я незадоволений собою
disproportionate	несумірний (з чимось); непропорційний (чомусь); a disproportionate share — непропорційно велика частка
distressingly	<i>adv.</i> болісно
у	
dither	<i>розм.</i> 1. бути украй схвильованим; 2. доводити до сум'яття, збуджувати
diversions	розвага, забава; cultural diversions — культурні розваги; indoor diversions — розваги /ігри/ у приміщенні
divine	дивний, божественний; divine weather — чудова /божественна/ погода; divine hat — чарівний капелюшок; you look divine in that dress — ви чарівно виглядаєте у цій сукні
docent	викладач, лектор
docility	слухняність, покірність
doctrinaire	виразник ідей, теоретик
doggedly	уперто; завзято; to pursue doggedly — завзято переслідувати
doomsday	судний день, кінець світу
doss	<i>жарг.</i> 1. ночувати, спати; to doss out — спати під відкритим небом; doss down — завалитися спати; 2. байдикувати
downmarket	1. розрахований на споживача з низьким доходом; 2. низької якості (про товар)
downright	<i>емоц.-нідсил.</i> зовсім, явно; просто; прямо; downright scared — явно наляканий; it's downright good of you — це просто чудово з вашого боку; he refused downright — він відмовив(ся) навідріз
downsized	звільнений
downstroke	рух пера вниз
draw on smth	звертатися до чогось; to draw on smb.'s critical comments — опиратися на чийсь критичні зауваження; to draw on one's savings — витратити заощаджені кошти; to draw on one's imagination — (бути схильним) придумувати /видумувати, прибріхувати/
drawl	протяжна вимова; манірна повільність мовлення
dread	боятися, страшитися; здригатися від страху; to dread the coming winter — здригатися при думці про наступаючу зиму; I dread to think of it — боюся і думати про це
dream up	<i>phr розм.</i> видумувати, придумувати; what have you dreamed up this time? — що ти придумав цього разу?
dreary	похмурий, похмурий, безвідрадний; страшенно нудний; dreary room — похмура кімната
drought	посуха; absolute drought — метеор. чотирнадцятиденний чи більш тривалий період без дощів
drum into	(into) утовкмачувати, вбивати; to drum Latin into smb. /into smb.'s head/ — утовкмачувати латину комусь у голову;
dub	<i>жарт.</i> дати прізвисько, охрестити
dubious	1. сумнівний; неясний; двозначний; dubious advantage [honour] — сумнівна перевага [честь] 2. підозрілий, сумнівний; темний; dubious character — підозріла особа
duke	герцог
duplicate	дублювати, робити дублікат чи копію; відтворювати: повторювати в точності
durable	довговічний, тривалий, довгостроковий; durable peace — міцний мир
dwindle	скорочуватися, зменшуватися; убувати, виснажуватися (<i>також</i> dwindle away); to dwindle to nothing — зійти на нівець
dyke	<i>сл.</i> лесбіянка
earl	граф

effeminate	жінокоподібний чоловік; слабка, зніжена людина; зніжений; надмірно чуттєвий; немужній
efficacy	ефективність, сила; дієвість; the efficacy of a medicine — ефективність ліків
effigy	зображення; статуя; wax effigy — воскова фігура; to execute [to hang, to burn] in effigy — символічно стратити [повісити, спалити чиєсь зображення]
egotism	зарозумілість, самозакоханість; еготизм
elevation	височина, велич; the lack of any elevation in his thoughts — приземленість його мислення
elicit	1. витягати, виявляти; to elicit truth by discussion — установити істину в суперечці; 2. виводити; to elicit a principle from data — на основі наявних даних вивести принцип; 3. домогтися; допитатися; to elicit a reply — домогтися відповіді
elude	уникати, ухилятися; вислизати; to elude the grasp — не даватися в руки; the meaning eludes me — не можу збагнути значення,
elusive	1. невловимий, що вислизає, ухильний; elusive reply — ухильна відповідь; 2. важкий для запам'ятовування чи розуміння (про слово, поняття); an elusive concept that means many things to many people — розпливчата концепція, що кожний розуміє по-своєму
emaciated	виснажений, худий, хирлявий; body emaciated by illness — тіло, виснажене хворобою
emanate	виходити, випускати, випромінювати(ся);
emblematic	емблематичний, символічний; a crown is emblematic(al) of royalty — корона; символізує королівську владу; the forget-me-not is emblematic(al) of fidelity — незабудка — символ вірності
embrace	приймати, сприймати; to embrace a doctrine [a theory, embrace a course of action] — прийняти доктрину [теорію, програму дій]
encounter	(несподівана) зустріч
encroachment	1. вторгнення; (поступове) захоплення; encroachment on our territory — вторгнення на нашу територію; 2. зазіхання; encroachment on /upon/ smb.'s rights — зазіхання на чийсь права; 3. вихід за свої межі; encroachment of a forest by natural seeding — наступ лісу шляхом природного засівання
endearment	ласка, ніжність; a term of endearment — ласкаве звертання, прізвисько
endeavour	<i>n.</i> (енергійна) спроба, старання, зусилля; to make every endeavour — прикласти всі зусилля
endeavour	<i>v.</i> докладати зусиль, намагатися; to endeavour to see things as they are — намагатися бачити речі як вони є
endemic	властивий даній місцевості
engine	знаряддя, механізм; засіб; an engine of destruction — засіб знищення; the hidden engines — таємні засоби, чинники
enhance	збільшувати, підсилювати; the candlelight enhanced her beauty — при свічці вона була ще гарніше
ensuing	подальший, наступний; що впливає; the ensuing panic — подальша паніка; ensuing consequences — наслідки, що випливають
enthuse	<i>v. розм.</i> 1. викликати ентузіазм, приводити в захват; he enthused the audience with his suggestions — його пропозиції викликали захоплене схвалення слухачів; to be enthused — бути в захваті, приходити в захват
entity	істота, організм; legal entity — юридична особа, юридичний суб'єкт; economic entity — економічна одиниця, економічний об'єкт
entry	1. список учасників (конкурсу, виставки, змагання); large entry — великий конкурс; 2. той, що записався (для участі в змаганні, конкурсі), претендент, учасник; 3. стаття (у словнику, довіднику і т.п.); the latest edition contains 5,000 entries — останнє видання містить 5 тис. словникових статей
entwine	сплітатися, переплітатися; his interests are so entwined with my own — його інтереси тісно переплітаються з моїми
eon	1. <i>ліднес.</i> вічність; 2. мільярд років (одиниця геологічного часу)
epitome	утілення, уособлення; the epitome of tradition — утілення традиції; the living epitome of heroism — живе уособлення героїзму

equitable	справедливий; неупереджений; equitable conditions — справедливі умови; equitable treaty — рівноправна угода
eradicate	вимищувати; викоринювати; to eradicate yellow fever — знищити жовту лихоманку
erode	роз'їдати, руйнувати (поступово)
eschew	<i>піднес.</i> ретельно уникати, цуратися, остерігатися (чогось, когось); чи утримуватися, відмовлятися (від чогось)
estuary	устя (ріки), дельта
ethnic	1. представник (якоїсь) етнічної групи; 2. представник національної групи, <i>переваж.</i> національної меншості (<i>особл.</i> що дотримується звичаїв своєї групи і говорить своєю мовою)
even-minded	спокійний, урівноважений
evince	виявляти, показувати; to evince curiosity [intelligence] — виявляти цікавість [кмітливість]
evoke	викликати (замилування і т.п.); будити (почуття і т.п.); to evoke energies — розбудити сили; to evoke a smile — викликати посмішку
exacting	1. вимогливий; строгий; 2. настійна (про вимогу); to be exacting about cleanliness — настійно добиватися охайності; 2. важкий, обтяжливий, виснажливий; the exacting life of the seaman — суворе /важке/ життя моряка
excel	(<i>часто in, at</i>) виділятися (чимось гарним); відрізнятися, видаватися; to excel at games — відрізнятися в спортивних іграх; to excel in shooting — прекрасно /відмінно/ стріляти
excerpt	уривок; витримка; виписка; цитата
exclusive	єдиний (у своєму роді)
explode	руйнувати, розбивати, відкидати; to explode a lie — спростувати неправду; to explode a fallacy [a superstition] — викрити помилку [марновірство]; to explode a theory — спростувати теорію
exponent	представник (напряму і т.п.); виразник (ідей і т.п.); an exponent of the age — типовий представник свого століття
expunge	викреслювати, виключати (зі списку, тексту); to expunge smth. from the record — викреслити щось із протоколу; time had expunged from his memory all recollections of the event — час стер у його пам'яті всякі спогади про ту подію
extravagance	1. марнотратство; 2. навіженство, безглузда витівка; примха; чудацтво; 3. нестриманість, невитриманість; 4. перебільшення; крайність
extravagant	1. марнотратний; extravagant tastes and habits; 2. навіжений, безглуздий; екстравагантний; 3. крайній (про думку, переконання)
extravaganza	1. <i>театр.</i> феєрія; буфонада; вистава-буф; 2. <i>літ.</i> твір жанру фантастики; фантасмагорія
extroverted	1. <i>психол.</i> екстрверт, екстрвертована людина; людина, не схильна до інтроспекції; 2. товариська людина
exuberance	достаток, надлишок, багатство, exuberance of vegetable growth — буйна рослинність, exuberance of feeling — надмір почуттів
faggot	1. <i>жарг.</i> педераст; 2. <i>зневажл.</i> мерзенний тип
faint-heartedness	малодушність, боягузтво
fair-minded	справедливий, неупереджений
fall in	улаштуватися, прилаштуватися, приєднатися до чогось, когось; (<i>переваж.</i> to fall in alongside, to fall in beside); onlookers fell in alongside the demonstrators — публіка приєдналася до демонстрантів
fallacy	1. помилка, помилкове уявлення; a statement based on fallacy — помилкове твердження; popular fallacies — традиційні хибні уявлення;
far-fetched	неприродний, притягнутий за вуха; far-fetched analogy — штучна аналогія; far-fetched idea — дивна /заумна/ ідея

fault-finding	причепливий; критиканський
faux	псевдо
fawn	лестити, підлизуватися, прислужуватися; раболіпствувати; to fawn on a rich uncle — підлещуватися перед багатим дядьком
feat	1. подвиг; 2. майстерність, вправність, уміння; brilliant feat of engineering — блискуче досягнення в машинобудуванні
ferocity	жорстокість, лютість; дикість
fertility	плодючість, здатність до відтворення потомства
fervent	палкий, гарячий, полум'яний; ревний; fervent affection — гаряча прихильність; fervent love — палка любов; fervent hatred — пекуча ненависть; fervent admirer — ревний шанувальник; fervent desire — жагуче бажання
fickle	непостійний, перемінний; fickle disposition — мінливий характер; fickle weather — нестійка погода; fickle friends — невірні друзі
figurative	метафоричний, образний; figurative style — образний стиль;
figure	1. уявляти собі; how do you figure it to yourself? — як ви це собі уявляєте? 2. <i>амер. розм.</i> вважати, думати
finite	обмежений, що має межу
firebrick	вогнетривка цегла
first-hand	безпосередньо, з перших рук
fishery	1. рибальство; рибний промисел; 2. рибництво; 3. рибні ресурси; 4. рибні місця
flail about	махати, крутити; he flailed his arms at me — він замахав на мене руками
flair	1. чуття, нюх; 2. хист, схильність, смак (до чогось); a true flair for the theatre — справжня любов до театру
flash flood	зливовий паводок, раптова повінь
flattering	утішний, схвальний; flattering portrait — прикрашений портрет
flaw	вада, недолік, дефект, слабке місце; this is a flaw in his character — це його недолік
flea	блоха; to send smb. away /off/ with a flea in his ear — а) зробити різке зауваження, осадити, дати різку відсіч комусь; прогнати когось
fleeting	короткий; скороминущий, швидкоплинний
flip side	<i>розм.</i> зворотна сторона грамплатівки (з менш популярними піснями, музикою)
floe	плавуча крижина
florid	квітчастий, вигадливий; пишномовний; florid style — а) пишномовний стиль;
fluid	1. текучий, несталий, що змінюється; 2. плавний, гладкий; the opinions of the young are fluid — у молодості люди часто змінюють думку
foam	піногума
foible	пунктик, примха, дивацтво
follow suit	іти за прикладом, наслідувати; the others followed suit — інші поступили за його прикладом
follow through	доводити до кінця; to follow through a line of inquiry — розслідувати /досліджувати/ справу /питання/ до кінця
fool's gold	<i>мін.</i> пірит (іноді його путають з золотом)
foothill	передгір'я
forceful	сильний, вольовий; he is a forceful sort of person — він сильна людина
forefront	1. передній край, центр діяльності; 2. перший план; найважливіше місце; in the forefront of peace movement — в авангарді боротьби за мир
forego	відмовлятися чи утримуватися (від чогось); to forego all the pleasures — відмовлятися від усіх задоволень
foremost	1. передній, передовий, перший; 2. основний, головний
forerunner	1. попередник; предтеча; 2. провісник
forgery	автор, брехун, фальсифікатор
formative	1. формуючий; child's formative years — роки, коли складається особистість дитини; 2.

	<i>лінгв.</i> словотворчий
forte	сильна сторона (людини); writing is his forte — він добре пише; у нього прекрасний стиль
fortitude	сила духу, стійкість; to bear smth. with fortitude — стійко переносити щось
fossil fuel	різні види викопного палива
fraction	<i>мат.</i> дріб; common /vulgar/ fraction — простий дріб; decimal fraction — десятковий дріб
fragmentation	дроблення, фрагментація
frantic	шалений, божевільний; frantic appeal for help — відчайдушне благання про допомогу
fraudulent	облудний, шахрайський; there is something fraudulent about it — там щось нечисто; fraudulent gains — нечесно надбане; нетрудові доходи
fraught	(with) сповнений; здатний викликати; fraught with danger — сповнений небезпеки; fraught with sorrow — сповнений суму
freehold	безумовне право власності на нерухомість
fringe	чубок, чубчик
frivolous	1. легковажний, марний (про людину); frivolous person — легковажна людина; 2. поверховий; frivolous book — поверхова книга; frivolous argument — несерйозний доказ; frivolous objection — дріб'язкове заперечення
front office	дирекція, правління (фірми)
frustrated	1. що невідбувся, що зірвався; frustrated hopes — несправджені надії; a frustrated boycott — невдалий / що не відбувся/ бойкот; 2. <i>психол.</i> розчарований, що не вірить у свої сили; critics are often frustrated writers — критики — це нерідко письменники, що не відбулися
fudge	(on) ухилятися, відкручуватися (від чогось); to fudge on an issue — не висловлюватися прямо з якогось питання
fuel	живити, підтримувати; this organization is fuel led by massive grants — ця організація тримається на величезних субсидіях
fugitive	біженець; вигнанець; a fugitive from the invaded areas — біженець з окупованих (ворогом) районів; 2. мандрівник; бурлака
fuse	short fuse запальність, схильність легко вибухати, виходити із себе to be on a short fuse — нервувати
fuss over	(over, with) надмірно піклуватися (про когось), носитися (з кимсь); don't fuss over the children so much — не можна так трястися над дітьми
futuristic	футуристичний
gallant	галантний, люб'язний, уважний, шанобливий (до жінок); gallant man — люб'язний /послужливий/ чоловік, приємна в обходженні людина
gallery	<i>театр.</i> 1. балкон, галерея, гальорка; 2. гальорка, відвідувачі гальорки
galore	<i>усн.</i> достаток
gawky	незграбний; необтесаний
gelding	1. кастрована тварина, <i>особ.</i> мерин; 2. <i>іст.</i> кастрат, євнух
gene pool	генофонд, сукупність спадкоємних факторів популяції
generic	загальний; generic term — загальний термін; generic character — загальний характер
get a foothold	пробитися, зародитися
get ahead	процвітати, досягати успіху
gibberish	невиразна, незрозуміла мова, тарабарщина; foreign gibberish — незрозуміла іноземна мова
giddy-brained	легковажний, вітряний
glacier	льодовик
goofy	<i>разг.</i> дурний, безглуздий, тупоголовий; отупілий
gormless	<i>розм.</i> тупий, безглуздий
graphic	1. мальовничий, виразний, барвистий (про мову, розповідь); graphic description /account/

	— яскравий опис /-а розповідь/
grapple	(with) намагатися здолати або розв'язати; to grapple with a difficulty — намагатися перебороти труднощі
gravity	статечність, урівноваженість; the gravity of his behaviour inspired confidence — його урівноваженість уселяла довіру
greenhouse gases	парникові гази. The major GHGs responsible for causing climate change are carbon dioxide (CO ₂), methane (CH ₄), and nitrous oxide (N ₂ O). The Kyoto Protocol also addresses hydrofluorocarbons (HFCs), perfluorocarbons (PFCs), and sulphur hexafluoride (SF ₆).
grisly	страшний, жакливий, що викликає марновірний страх; grisly shadow — страшна тінь
grotesque	безглуздий, абсурдний; grotesque appearance — безглуздий вигляд
ground	to begin again from the ground up — (знову) почати усе з нуля
grumpy	сердитий, сварливий; раздражительный; a grumpy old man - старий буркун, старий брюзга how grumpy you are today! - ти сьогодні єш чассердитий
gun-toting	озброєний; to tote a gun — мати при собі зброю
habitat	<i>біол.</i> 1. батьківщина, місце поширення, ареал, середовище існування (рослини, тварини); 2. природне середовище
hallmark	1. клеймо, проба (<i>також</i> hallmark stamp); 2. ознака; критерій; the hallmark of genius — печатка генія
hands-on	практичний; пов'язаний з життям; hands-on experience — практичний досвід; to combine academic work with hands-on training for real jobs — поєднувати загальноосвітнє навчання з професійною підготовкою
hang on	не відпускати, не відходити (ні на крок); he has hung on to me all day — він не відходив від мене цілий день
haphazard	випадок, (чиста) випадковість; at /by/ haphazard — випадково, навмання
hapless	<i>поет.</i> нещасливий, безталанний, бідолашний
harassment	докучання, переслідування, настирливе залицяння, домагання
harebrained	необачний, необережний; легковажний; a harebrained scheme — безрозсудний план
harshness	брутальність, різкість, суворість
hatch	1. замишляти, таємно підготовляти (<i>також</i> . hatch up); to hatch (up) a plot — підготовляти змову; 3) виношувати; to hatch a design [a theory] — виношувати план [теорію]; to hatch a hope — плекати надію
headway	1. просування вперед; to make headway — а) просуватися; б) пробивати, прокладати шлях (через хащу, сніжні замети і т.п.); 2. прогрес
heart-rending	it rends my heart — у мене від цього серце рветься на шматки; heart rent by grief — серце, розбите горем
heat wave	1) <i>метеор.</i> перенос теплих повітряних мас; 2) смуга, період сильної спеки
heather	<i>бот.</i> вереск
heavy-handed	незграбний, невмілий; важкий (про стиль і т.п.)
hedge	огорожа, живопліт
heed	звертати увагу, враховувати; остерігатися; to heed a warning [advice, smb.'s words] — врахувати /узяти до уваги/ застереження [пораду, чийсь слова]
heel-and-toe it	пройти пішки усю відстань
hefty	<i>розм.</i> 1. великий, здоровенний, важкий, дебелий; that's a hefty job — нічого собі шмат роботи; a hefty book — важкий том 2. рясний, неабиякий; a pretty hefty sum of money — пристойна /неабияка/ сума (грошей)
heir	спадкоємець; rightful heir — законний спадкоємець
hidebound	1. обмежений, вузьколюбий, з вузьким кругозором; 2. фанатичний; заскнілий
high camp	навмисне показна поведінка
high-brow	<i>розм.</i> 1. людина, яка претендує на інтелектуальність, на витонченість смаку, «розумник», «інтелектуал»; сноб

hitch	(on, to) 1. зачіпати, причіпляти; зчіплювати, скріплювати; to hitch a rope over /round/ a bough — перекинути мотузку через гілку, захлиснути мотузку за гілку; to hitch a carriage on to a train — причепити вагон до потяга
hitherto	минулий; all his hitherto offences — усі його минулі гріхи; <i>adv книжн.</i> дотепер, до цього часу, дотепер; better than hitherto — краще, ніж колись
hoarding	1. тимчасовий паркан навколо будівельного майданчика; 2. щит для наклейки афіш, плакатів і т.п.
hodden	1. у домотканому вбранні; 2. нефарбований, натурального кольору (про тканину); 3. доморослий, необтесаний, сільський
hold	трюм
hold down	утримувати, зберігати (посаду, становище); to hold down a job — утримуватися на посаді, не втратити місце; hold down the prices — утримувати ціни на тім же рівні
hold off	утримувати, тримати віддалік; to hold off an enemy attack — <i>військ.</i> відбити атаку супротивника; hold that dog off! — тримайте пса!
holm oak	<i>бот.</i> дуб кам'яний
homely	1. простий, повсякденний; невибагливий; скромний; a dear little homely woman — мила простодушна жінка; homely joys — тихі радості; 2. домашній, затишний; homely atmosphere — обстановка, у якій відчуваєш себе як удома; 3. <i>амер.</i> непоказний, некрасивий; to be homely — не відрізнятися красою
hook up	зачіпати, причіпляти; зчіплювати; надягати, навішувати на гак, з'єднувати, під'єднувати
hooked	звиклий, що пристрасився; схвбнутий на чомусь; пойнятий чимось; he is hooked on television — він сидить біля телевізора як присилений
hooky	<i>амер. розм.</i> прогул (у школі); to play hooky — прогуляти; утекти, ушитися (з уроків)
hover	1. (over, around) крутитися, вештатися; ходити навколо когось, стовбичити, юрбитися навколо когось; don't hover over me! — не стій над душею! 2. вагатися, не зважуватися, гаятися; to hover on the brink of decision — вагатися, не знати, що робити /яке рішення прийняти/
howler	<i>розм.</i> груба, кричуща або безглузда помилка; stylistic howlers — стилістичні ляпи, «перлини»
hue	1. колір; відтінок; тон; колорит; the autumnal hues — фарби осені; осінні тони; of all hues — усіх відтінків /тонів/
humanity	гуманність, людяність, людинолюбство; гуманізм; act of humanity — гуманний учинок
hunch	<i>амер. розм.</i> передчуття; інтуїція; натхнення; on a hunch — інтуїтивно; to have a hunch — передчувати; інтуїтивно догадуватися
hurdle	перешкода, труднощі
hurl	1. кидати із силою; жбурляти; to hurl all effort into smth. — кинути всі сили на щось 2. <i>refl</i> накидатися; the dogs hurled themselves at the bear — собаки накинулися на ведмедя; to hurl oneself into one's work — піти з головою в роботу
husbandry	1. землеробство, хліборобство; сільське господарство; animal husbandry — скотарство; 2. ошадливість, економія; good [bad, ill] husbandry — уміле [недотепне, погане] ведення справ /господарства/
ice pick	товкачик для колення льоду
icon	предмет поклоніння, ідол, кумир
iconoclast	1. <i>іст.</i> іконоборець; 2. бунтар, людина, що бореться з традиційними віруваннями, забобонами
identifiable	що пізнається, що піддається упізнанню
idiosyncratic	<i>книжн.</i> своєрідний, унікальний
imbue	1. насичувати, просочувати, насичувати; 2. (with) надихати; уселяти, наповняти; imbued with a sense of duty — сповнений почуттям обов'язку
immovability	спокій, незворушність, безпристрасність

у	
immunity	<i>мед., біол.</i> імунітет, несприйнятливість; <i>immunity from a disease</i> — несприйнятливість до хвороби
impairment	<i>п. книжн.</i> 1. погіршення, ослаблення; <i>impairment of quality</i> — погіршення якості; 2. ушкодження, збиток
impart	ділитися (думками, почуттями і т.п.); повідомляти, передавати; <i>to impart one's knowledge [one's skill]</i> — поділитися своїми знаннями [своїм умінням]
impeccable	1. безгрішний; непогрішний; 2. бездоганний; <i>her logical process is impeccable</i> — до її міркувань не причепишся; <i>she speaks impeccable French</i> — вона блискуче говорить французькою мовою; <i>her record is impeccable</i> — у неї бездоганна кар'єра
imperative	1. обов'язок; <i>moral imperative</i> — моральний обов'язок; 2. наказ; вимога; імператив; <i>the imperatives of our era</i> — веління часу
imperfect	недосконалий; дефектний, з вадою; <i>imperfect knowledge</i> — посередні знання
impetus	імпульс, стимул, поштовх, спонукання, рушійна сила; <i>temporary impetus</i> — тимчасовий стимул
implausible	неймовірний, неправдоподібний
implication	(прихований) смисл, значення; нюанс; <i>social implication</i> — суспільне значення; <i>financial implications of smth.</i> — витрати, зв'язані з чимось
implied	який мається на увазі; передбачуваний; <i>implied contract</i> — <i>ком.</i> договір, який мається на увазі; <i>implied yield</i> — <i>с.-г.</i> передбачуваний /очікуваний/ врожай
impose	(on, upon) нав'язувати; <i>to impose one's views on smb.</i> — нав'язувати комусь свої погляди
impress	слід, враження, відбиток, печатка (чогось); <i>the impress of beauty</i> — образ, творіння краси
in concert	разом /у взаємодії/ з, узгоджено з, спільно
in the pipe	в процесі розробки (про документ і т. п.)
in tow	<i>to have smb. in tow</i> — а) мати когось на своєму піклуванні, опікувати; б) мати когось у числі шанувальників; в) водити із собою
inarticulate	1. нечленороздільний, невиразний; безладний; 2. що нечітко висловлює свої думки; 3. мовчазний, безсловесний, німий; <i>he is inarticulate with rage</i> — він онімів з люті
incarnation	утілення, уособлення; <i>she is the incarnation of goodness</i> — вона втілення доброти, вона сама доброта
incite	збуджувати; спонукувати, стимулювати, заохочувати; підбурювати
inconsistenc	несумісність
у	
inconstancy	мінливість, непостійність
incontestabl	незаперечний, безперечний
е	
incumbent	що нині займає посаду, діючий; <i>the incumbent President</i> - нинішній президент
index card	картотечна картка
indigenous	тубільний, місцевий; <i>indigenous population</i> — корінне населення
indispensabl	необхідний, незамінний (про людину); <i>to consider oneself indispensable</i> — вважати себе
е	незамінним;
inert	інертний, млявий, повільний; неактивний, бездіяльний; <i>inert little town</i> — сонне /тихе/ містечко;
inextricable	1. заплутаний, складний; <i>inextricable tangle</i> — заплутаний клубок; 2. нерозв'язний; <i>inextricable difficulties</i> — нерозв'язні труднощі
infatuation	полум'яне захоплення, гаряча закоханість, безрозсудна пристрасть
infestation	<i>мед.</i> зараження паразитами
ingenious	винахідливий; умілий; <i>ingenious mind</i> — винахідливий розум
ingenuity	винахідливість; <i>it requires much ingenuity</i> — це вимагає великої винахідливості /багато вигадки/
ingrain	уроджений; укорінений; <i>ingrain idea</i> — думка, що глибоко запала

ingrained	1. укорінений; закоренілий, що в'ївся; ingrained habits [prejudices] — укорінені звички [забобони]
inhibition	стримування, придушення (почуттів)
inject	ек. вкладати (гроші і т.п.)
innards	<i>n pl</i> 1. внутрішні органи людини чи тварини, внутрішності; 2. внутрішня частина будівлі чи механізму
innate	1. уроджений, природний; innate eloquence — природне красномовство; 2. властивий
insane	божевільний
inscrutable	небагненний, несповідимий, загадковий; inscrutable facts — незрозумілі факти; inscrutable mystery — незбагненна таємниця
insecure	(of) що сумнівається, невпевнений; insecure of the future — невпевнений у майбутньому
insensibility	бездушність, байдужість; insensibility to human suffering — байдужість до людських страждань
insight	розуміння; інтуїція; deep /keen/ insight — глибоке розуміння
instruction	навчання, викладання; driving instruction — навчання водінню автомобіля; to give [to receive] instruction in English — навчати [навчатися] англійській мові
insufferable	нестерпний; insufferable bore — нестерпно нудотний тип; insufferable insolence — неприпустиме зухвальство
insufferable	нестерпний; insufferable bore — нестерпно нудотний тип
insularity	1. острівне положення; the insularity of Great Britain — острівне положення Великобританії; 2. ізольованість
integrity	чесність, прямота; a man of integrity — чесна /непідкупна/ людина
intellectual	мислячий, розумний; intellectual being [person] — мисляча істота [людина]
intent	сповнений рішучості; наполегливо прагнучий (до чогось); intent to succeed — наполегливо добивається успіху; to be intent on one's purpose — наполегливо прямувати до своєї мети; he is intent on doing his best — він сповнений рішучості зробити усе, що від нього залежить
interactive	1. взаємодіючий; що впливає один на одного; узгоджений; 2. <i>комп.</i> інтерактивний, діалоговий (режим доступу до ЕОМ)
intermittent	періодичний; що припиняється, що зупиняється (на якийсь час); intermittent light — а) миготливе світло, вогонь (маяка)
intestine	кишечник; кишка
intrinsic	внутрішній, властивий
intuitive	що володіє інтуїцією; she is more intuitive than her brother — вона володіє більш розвинутою інтуїцією, а ніж її брат
inundate	<i>книжн.</i> 1. затопляти, заливати; наводнювати; to be inundated with visitors — бути переповненим відвідувачами
invade	1. захоплювати, займати, окупувати; to invade a country — вторгнутися в країну; 3. нахлинати; наводнити, заповнити; tourists invaded the city — місто наводнили /у місто нахлинули/ туристи
inviolable	непорушний; нерушимий; недоторканий
irreverence	нешанобливість; неповага
irrevocably	безповоротно; незмінно
jeer	1. презирливе глузування, шпилька, уїдливе зауваження; 2. знущання, осміяння
jello	<i>амер.</i> «Джелло» (фірмова назва концентрату желе)
jersey	плетений жакет; фуфайка; вовняна трикотажна білизна
jest	<i>жарт</i> , гострота; a misplaced /inappropriate/ jest — недоречний жарт; to say smth. in jest — сказати щось жартома; many a true word is spoken in jest <i>присл.</i> у всякому жарті є частка правди
jot down	коротко записати, зробити короткий, швидкий запис; the policeman jotted down my address — поліцейський узяв на замітку мою адресу

jumble	1. змішувати, перемішувати (часто <i>jumble together, jumble up</i>); his thoughts were all jumbled together — його думки плуталися; 2. трястися (в поїзді і т.п.)
jut	v. видаватися, виступати (часто <i>jut out, jut forth</i>)
juxtaposition	1. безпосереднє сусідство; зіткнення; накладення; нашарування; 2. зіставлення
keen-witted	кмітливий, що швидко і легко схоплює
Kenai Peninsula	<i>геогр.</i> півострів Кенай
khaki	1) захисний колір, хакі; 2) тканина кольору хакі, захисного кольору; 3) військова форма; to get into khaki — надягти військову форму
kid	1. лайковий; kid gloves — лайкові рукавички; 2. молодший; kid sister [brother] — молодша сестричка [-ий братик]
knack	уміння, спритність, вправність; майстерність; to have a knack of /for/ doing smth. — уміти щось робити; мати особливі здібності до чогось
knowing	1. пізнавальний; що стосується розумових здібностей; ordinary knowing faculties — середні розумові здібності; 2. <i>розм.</i> спритний, хитрий; проникливий; knowing fellow — спритний малий
labour	(for) докладати зусиль, добиватися, прагнути; to labour for peace — боротися за мир;
ladle	черпати; розливати (черпаком, ополоником)
lamely	1. кульгаючи, накульгуючи; 2. спотикаючись, запинаючись; недоладно
lamentation	скарги, нарікання; ламентації; they raised a cry of lamentation — вони здійняли крик
land	1. витягати на берег (рибу і т.п.); to land a fish — піймати /витягти/ рибу; 2. <i>розм.</i> піймати; he landed himself a good job — він улаштувався на гарну роботу
landmark	що має помітне значення; що грає помітну роль
large-minded	с широкими поглядами, широко мислячий
lark-about	забавлятися; грати, веселитися (<i>також</i> ~ about; ~around); stop larking and get on with your work! — перестань валяти дурня і ...
lassie	<i>шотл.</i> 1. дівчатко; 2. любочко, дівчинко моя (у звертанні)
latent	прихований, у прихованому стані; latent qualities — приховані властивості; latent energy — <i>фіз.</i> потенційна енергія, нерозкритий, що не проявився, нездійснений;
latitude	1. широта поглядів, суджень; свобода (релігійна і т.п.); 2. широта; latitude of knowledge — широта пізнань
launch	1. баркас, катер; 2. моторний човен; pleasure launch — човен для прогулянок /розважальних поїздок/
lavender	<i>бот.</i> лаванда; oil of lavender — лавандова олія
laxative	проносний засіб
lay	непрофесійний; a lay opinion — думка непрофесіонала; a book for the lay public — книга для непідготовленого читача
layman	непрофесіонал; нефахівець; a book for laymen — книга для широкого кола читачів
leapfrog	чехарда; leapfrog operations — <i>воєн.</i> просування військ стрибками; рух перекатами
levee	1. дамба, гребля; гать
lewd	1. похитливий; розпусний; 2. непристойний; безсоромний
liberal	2) рясний, щедрий, багатий; liberal helping — солідна порція; liberal gift — щедрий /багатий/ подарунок
liberal arts	1. гуманітарні науки; 2. <i>амер.</i> загальноосвітні предмети (у <i>протиставл.</i> професійному навчанню)
lichen	<i>бот.</i> лишайник
lilt	такт, ритм (музики, вірша)
limp	1. кульгати, накульгувати; 2. тягтися; плестися; рухатися повільно; the damaged ship limped back to port — ушкоджене судно ледве дотягло до порту; 3. «кульгати», бути

	неритмічним (про вірш)
line drawing	малюнок пером чи олівцем
litmus test	1. лакмусова реакція; 2. безпомилковий показник
lobster	1. омар, лангуст, великий річковий рак; 2. кул. м'ясо омара, лангуста, ракоподібних
log	формуляр
logging	лісозаготівля
loom	приймати загрозливі розміри; загрожувати (<i>також</i> loom up); the examinations are looming up — насуваються іспити
loop	петля
loose-limbed	гнучкий
lot	<i>амер.</i> ділянка (землі); parking lot — стоянка автомобілів; building lot — будівельний майданчик
lout	1. незграбна, нескладна, необтесана людина, селяк; 2. телепень, хам
low-brow	1. людина невисокого інтелектуального рівня; lowbrow reader — невимогливий читач; lowbrow tastes — міщанські смаки; 2. розрахований на масового споживача (про мистецтво і т.п.); lowbrow paperbacks — книжки, розраховані на невибагливого читача
lunacy	1. <i>мед.</i> психоз, божевілья, несамовитість; 2. <i>юр.</i> неосудність
lurid	моторошний, огидний; the papers gave the lurid details of the murder — газети описували це убивство у всіх його моторошних подробицях
lurk	1. причаїтися; ховатися в засідці, таїтися; there is smb. lurking in the shadows — там хтось ховається в тіні;
lust	1. відчувати прагнення, фізичний потяг; to lust after a woman — <i>бібл.</i> відчувати прагнення до жінки; 2. сильно, жагуче бажати; to lust after /for/ power [gold] — жадати влади [золота]
lynx	рись
machination	<i>книжн.</i> інтрига; підступи
n	
mainstream	що представляє більшість; mainstream Americans — пересічні американці
make a go of sth	to make a go of it/sth — <i>амер.</i> домогтися успіху, процвітати/у чомусь
malaise	1. <i>мед.</i> нездужання, нездоров'я; 2. тривога, почуття незадоволеності, занепокоєння
mammal	ссавець
manipulatives	manipulative items; 1. нетекстові навчальні посібники; 2. аудіовізуальні засоби навчання
marginal	1. мінімальний, ледве достатній; marginal abilities — дуже невеликі здібності; to lead a marginal existence — вести злидарський спосіб життя; 2. незначний; мінімальний; it will have only a marginal effect — це не дасть помітного ефекту
market	продавати; збувати; знаходити ринок збуту; the firm markets many types of goods — ця фірма пропонує різноманітні товари
massacre	зчиняти різанину; різати, по-звірячому убивати
masterful	1. владний, деспотичний; masterful face — владне обличчя; 2. упевнений
matter	<i>філос.</i> матерія; victory of mind over matter — перемога духу над плоттю
maxim	1. сентенція, афоризм; трюїзм; максима; сору-book maxim — прописна істина; 2. правило поведінки; принцип;
mayhem	<i>юр. іст.</i> нанесення каліцтва, бійка; to commit mayhem on smb. — нанести каліцтво комусь
meat balls	<i>pl</i> тефтельки
medicinal plant	лікарська рослина; plants with healing /medicinal/ properties — рослини з цілющими властивостями
mediocre	посередній, середньої якості, пересічний, бездарний; mediocre people — посередності, пересічні /бездарні/ люди

medium	2. матеріал (використовуваний у мистецтві); this sculptor's favourite medium is marble — улюблений матеріал цього скульптора — мармур, цей скульптор любить працювати в мармурі; 2. засіб вираження; poetry is his medium — він виражає свої думки засобами поезії;
melancholy	сумний, що наводить смуток; melancholy news — сумна звістка
melting pot	тигель; the country was a melting pot of many nationalities — у цій країні перемішалися багато національностей; to be /to put /to throw/ to go in/into the melting pot — бути (піддати) у процесі корінних /радикальних/ змін; it's still in the melting pot — це питання усе ще обговорюється;
mentor	наставник, керівник, вихователь, ментор
meticulous	1. причепливий, педантичний; to be meticulous in little things — бути педантичним у дріб'язках; 2. ретельний; to be meticulous in the choice of words — ретельно /обережно/ підбирати слова
middle-brow	розм. 1. обиватель; 2. прихильник традиційних уявлень про мистецтво, культуру і т.п.; людина з відсталими смаками
miscarriage of justice	судова помилка, неправильність у відправленні правосуддя
mist	туман, завіса перед очима; to see smb., smth. through a mist — бачити когось, щось крізь туман;
mitigate	1. пом'якшувати, зменшувати (покарання); 2. полегшувати, заспокоювати (біль); 3. зменшувати (жар, запал)
mock	навчальний, перевірочний, мнимий, удаваний, mock trial — видимість судового процесу; інсценований процес; пародія на суд
mock	1. мнимий, удаваний; mock trial — видимість судового процесу; інсценований процес; 2. перевірочний; mock examination — передекзаменаційна перевірка; 3. <i>військ.</i> навчальний; mock battle /combat/ — навчальний бій; тактичне навчання
modularise	будувати, складати, конструювати з модулів; проектувати на основі модульного принципу
mogul	1. <i>іст.</i> могол; нащадок завойовників Індії 2. необмежений, одноособовий правитель; 3. важлива персона; магнат; <i>амер.</i> a movie Mogul — кіномагнат, король кінопромисловості
money spinner	розм. прибуткова, грошова справа
monoculture	монокультура
moody	1. що легко піддається змінам настрою; 2.1) похмурий; 2) з кепським характером, сварливий
moonstruck	помішаний
moor	<i>мор.</i> ставити чи ставати на мертвий якір, швартуватися; they moored in the harbour — вони пришвартувалися в гавані
motion	пропозиція (на зборах); to make /to propose, to move, to bring forward/ a motion — внести /висунути/ пропозицію
mould/mold	формувати; створювати; to mould smb.'s character — формувати чийсь характер; to mould public opinion — обробляти /формувати/ громадську думку; to mould smth. (up)on smth. — створювати щось за якимсь зразком
move	1. вносити (пропозицію, резолюцію); робити заяву; to move a resolution — вносити резолюцію; to move that the meeting be adjourned — запропонувати зробити перерву в засіданні; 2. спонукувати, змушувати; to move smb. to do smth. [to act] — спонукувати когось зробити щось; it's for him to move first in the matter — він першим повинен почати діяти у цьому питанні
muffin	гаряча здоба
mull over	обмірковувати, міркувати; to mull over a notion — обмірковувати якусь ідею

muscle	натиск
muse	(about, on, over, upon) міркувати, задумуватися; to muse on the future — міркувати /задумуватися/ про майбутнє
mussels	зоол. мідії
mutilate	калічити, нівечити; she was mutilated in the accident — вона постраждала /її покалічило/ у цій катастрофі
nerve	цілковите самовладання, мужність, холоднокрівність; a man of nerve — стійка /витримана/ людина, людина з великим самовладанням
network	налагоджувати зв'язки, зав'язувати знайомства.
nickel	амер. розм.. монета в п'ять центів
Nitrous Oxide	закис азоту
nomad	кочівник, номад, бурлака, мандрівник; любитель переміни місць
nomadic	1. кочовий, що кочує; 2. бродячий, що не має постійного місця проживання; схильний до зміни обстановки
nonconformist	що не визнає традицій; оригінальний; що оригінальнічає; фрондерський; бунтарський nonconformist spirit of the earliest settlers — бунтарський дух перших поселенців
none too soon	he was none too soon — він ледве встиг, він прийшов в останню хвилину
nonfigurative	абстрактний, безпредметний
nonprofessional	п (скор. від nonprofessional) розм.. непрофесіонал, аматор
nook	глухе, віддалене місце; закуток; глушина; a nook yet untroubled by the tourist — куточок землі, ще не зіпсований туристами
normalcy	норма, звичайний стан; back to normalcy — повернення до звичного життя (після війни, кризи)
nose-to-tail	їхати автомобілем чи автобусом у щільно завантажених рядах транспорту
novel	новий, що раніше не існував; незвіданий, незвичний; novel idea — свіжа думка; щось нове
numerically	1. у числовому вигляді, expressed numerically — виражений у цифрах; 2. чисельно; numerically inferior — слабкіший в кількісному відношенні
nurtue	1. виховувати; навчати; delicately nurtured girl — вихована дівця; 2. плекати; виношувати (план і т.п.)
oaken	солідний; могутній, міцний; oaken citizen — справжній громадянин
obese	гладкий, що страждає ожирінням, she was stout, not obese — вона була огрядна, але не гладка
oblivion	1. забуття; to go to /to pass into/ oblivion — піти в забуття, бути забутим
oblivious	що не помічає, не зауважує, не звертає уваги; розсіяний; she was oblivious to what was going on — вона не зауважувала /не звертала уваги на те/, що відбувається довкола
obscene	непристойний, безсоромний, паскудний, образливий, брудний
obscurity	невідомість, безвісність; to live in obscurity — жити в невідомості; to sink /to lapse/ into obscurity — бути відданим забуттю; to spring /to rise, to emerge/ from obscurity — раптово здобути популярність /стати знаменитим/
obsession	1. нав'язлива ідея; невідступна думка; it became an obsession with him — це стало у нього нав'язливою ідеєю; 2. одержимість; мара; he's got an obsession with sport — він одержимий спортом
oddball	розм. дивний, дивацький; оригінальний, ексцентричний; oddball scheme — божевільний план
offender	1. кривдник; 2. порушник; no smoking here, offenders will be fined 5 dollars - курити забороняється, штраф - 5 доларів; 3. юр. злочинець, правопорушник; first offender - злочинець, що учинивши перший злочин
off-putting	розм. 1. що бентежить, що збиває з пантелику; 2. відразливий, неприємний
omnivorous	усеїдний, нерозбірливий у їжі; всепожираючий

on a call	у гостях
on a par with	нарівні, на одному рівні, в однаковому становищі
on their feet	на ходу, по ходу справи; good debaters speak on their feet — гарні полемісти за словом у кишеню не лізуть
onerous	тяжкий, обтяжливий; скрутний; onerous duties — обтяжливі обов'язки; onerous work — виснажлива робота
ongoing	що відбувається зараз; ongoing conference — конференція, що проходить зараз
online	1. підключений; on-line unit — підключений пристрій; 2. інтерактивний; діалоговий; оперативний; on-line processing — а) (оперативна) обробка даних; б) діалогова обробка; on-line tutorial — навчальна програма, діалогове керівництво
on-sight	на терені замовника
operational	справний, у робочому стані; operational data — робочі дані
opinionated	самовпевнений; упертий;
opulent	<i>книжн.</i> рясний, розкішний, буйний; opulent feast — розкішний бенкет; opulent sunshine — сліпуче сонце; opulent vegetation — буйна рослинність
opus	твір (літературний); magnum opus — великий /видатний/ літературний твір
ordeal	1. важке випробування; to pass through a terrible ordeal — пройти крізь важкий випробування; 2. <i>іст.</i> суд божий
orthodox	традиційний, загальноприйнятий; orthodox opinions [views] — загальноприйняті погляди
outlay	1. витрати; (on/for); 2. трата грошей; a large outlay for clothing — великі витрати на одяг
outline	<i>часто pl</i> контур, обрис; the outlines of the skyscrapers — силуети хмарочосів
outmoded	що вийшов з моди; старомодний; застарілий; віджилий; an outmoded custom (machinery) — віджилий звичай (застаріле обладнання)
outright	1. відвертий, відкритий; hearty, outright manner — відверта щира манера; 2. цілковитий, повний; недвозначний
outstrip	1. обганяти, випереджати; 2. перевершувати (у чомусь); he can outstrip most boys in both sports and studies — він краще більшості хлопців і в спорті і у навчанні
over-blown	непомірно роздутий; пихатий; претензійний
overstate	перебільшувати; to overstate one's case — допускати перебільшення при аргументації, перебільшувати
owe	приписувати (успіх, відкриття, винахід і т.п.); to what qualities of character do they owe this remarkable recovery? — якими властивостями організму вони пояснюють це дивовижне видужання? he owes his success to good luck — він приписує успіх щасливій випадковості
oyster	1. <i>зоол.</i> устриця; 2. замкнута, неговірка людина; мовчун; close /dumb/ as an oyster — німий як риба; уміє тримати язик за зубами
pad	перевантажувати (беззмістовними словами, зайвими подробицями і т.п.); роздувати, збільшувати (<i>також</i> pad out); to pad a book — штучно збільшувати /роздувати/ аркушат книги
pale	границя, межа; out of [within] the pale — за межами [у межах]; to be beyond /outside/ the pale — перейти всі межі (пристойного)
palette	палітра, колірна гама; to use a wide palette — використовувати багату палітру /гаму кольорів/
palomino	рябий кінь з білою гривовою
panel	група фахівців (для публічного обговорення суспільно важливого питання); panel discussion — «круглий стіл»
panel	1. комісія; panel of judges — <i>спорт.</i> суддівська колегія; 2. група фахівців (для публічного обговорення суспільно важливого питання); panel discussion — «круглий стіл»
paper	письмова робота; I was busy correcting examination papers — я був зайнятий перевіркою екзаменаційних робіт
paper tiger	«паперовий тигр», безпечний супротивник

parade	виставляти напоказ; to parade one's learning [one's skill] — хизуватися своїми знаннями [своїм умінням]
paradigm	парадигма, система понять чи поглядів (в якій-небудь галузі науки); scientific paradigm — наукова система
parka	1. парку (одяг ескімосів); 2. <i>спорт.</i> парка (штормова куртка з каптуром)
participator	який передбачає спільні дії і організованість
у	
patchwork	1. клаптевий виріб; клаптева робота; a cover of patchwork — клаптеве покривало; 2. мозаїка, строката суміш
pathetic	зворушливий; жалісний; in a pathetic voice — жалісним голосом; pathetic creature — жалюгідне /бідолашне/ створіння
patronise	опікувати, I don't want to be patronized — я не хочу, щоб до мене ставилися поблажливо
paucity	мала кількість, мале число, недостатність; брак; paucity of evidence — недостатні докази (брак доказів)
pay off	1. окупатися; приносити плоди; Michael's patience paid off — терпіння Майкла винагородилося; the risk paid off — ризик виправдав себе; 2. бути рентабельним
peep show	1. <i>амер.</i> вар'єте з оголеними дівчатами чи стриптизом; 2. <i>амер.</i> підглядання (за голими жінками і т.п.)
peer	рівня, рівний; groups of peers — групи рівних за становищем
peg	a round peg in a square hole, a square peg in a round hole — людина не на своєму місці; невідповідна людина
pejorative	1. <i>лінгв.</i> зневажливий; pejorative names — зневажливі імена; 2. лайливий
pelt	шкурка (у хутряному виробництві)
pensive	1. задумливий; the woman in this painting has a pensive smile — жінка на цій картині задумливо посміхається; 2. сумний, меланхолічний; pensive eyes — сумні очі
perilous	небезпечний, ризикований; perilous ascent — небезпечний підйом
permafrost	вічна мерзлота (стан ґрунту)
perpetual	невпинний; що не припиняється; постійний; нескінченний; perpetual questions — нескінченні питання
persevering	завзятий, наполегливий
perspective	плани на майбутнє; in perspective — <i>рідк.</i> у майбутньому, у перспективі;
perversity	збоченість, порочність, зіпсованість; multiform perversities and shortcomings — найрізноманітніші пороки і недоліки
petulant	дратівливий, сварливий, усім невдоволений; нетерплячий, зухвалий; petulant child — примхлива дитина
Ph project	(тема) кандидатська дисертація
philander	волочитися, загравати, фліртувати, розпусничати
phonic	1. звуковий; 2. утворений за допомогою голосу (про звук)
Physiognom	фізіономіка
у	
pick upon	<i>розм.</i> докучати, дратувати; чіплятися, присилитися
pigeonhole	класифікувати; систематизувати; to pigeonhole facts — класифікувати факти; to pigeonhole new proposals — систематизувати нові пропозиції
pimp	<i>розм. амер.</i> сутенер; негідник
pious	1. набожний, благочестивий, релігійний; pious literature — релігійна література; 2. що глибоко та щиро відчуває; 3. добродесний; pious effort — добродесний /гідний поваги/ учинок; 4. лицемірний
pitch in	приєднатися; внести свою частку
pitfall	1. труднощі; небезпека; пастка; pitfalls of the law — юридичні пастки /складності/; 2. помилка; the article avoids the usual pitfalls — у статті відсутні звичайні недоліки
place value	розрядне, помісне значення (цифри)

plagiarism	плагиат; to suspect of plagiarism — підозрювати в плагиаті
plague	лихо, кара, прокляття; plague of rats [of mice, of ants] — навала пацюків [мишей, мурах]
plane	площина
plantation	(лісо)насадження; vast plantations of trees — великі (лісо)посадки
platitude	банальність, тривіальність, непристойність
plausible	правдоподібний, ймовірний; it's quite a plausible reason [story] — це цілком ймовірна причина [правдоподібна історія];
plight	становище, стан (<i>переваж.</i> погане, важке); to be in a sorry /sad/ plight — бути в жалюгідному стані
plough	1. йти, плести, розсікаючи хвилі; 2. просуватися, пробиратися з зусиллям; прокладати шлях (<i>також</i> to plough one's way); he came ploughing through the snow — він із зусиллям пробивався крізь сніг; as negotiations plough on — у міру того як переговори важко просуваються вперед;
ploy	виверт, хитрість; тактичний хід
plummy	<i>розм.</i> афектований, добре поставлений; plummy voice — соковитий голос;
plywood	фанера
podgy	низенький, товстий, приосадкуватий
poised	урівноважений (про людину), з достоїнством; що не втрачає самовладання; упевнений і холоднокровний
police	спостерігати за проведенням у життя; to police cease-fire — стежити за дотриманням угоди про припинення вогню
pomposity	важність, зарозумілість
poofster	roof [ru(:)f] <i>n сл.</i> гомосексуаліст
pool	<i>v.</i> 1. об'єднувати у спільний фонд; to pool resources — об'єднувати ресурси; 2. зводити воедино, підсумовувати; to pool the results — підсумувати /звести воедино/ результати
popsicle	<i>амер.</i> фруктове морозиво на паличці
population	<i>біол.</i> популяція
portraiture	1. портретний живопис; 2 писання чи малювання портретів
post	вивішувати, розклеювати (оголошення, афіші і т.п.; <i>переваж.</i> post up); to post (up) an advertisement — вивісити об'яву
potter	займатися дурницями, безцільно витратити час, возитися, поратися (<i>також</i> potter away, potter about)
around	
prawn	креветка
precipitation	випадання опадів, опади; annual precipitation — річна кількість опадів; atmospheric precipitation — атмосферні опади
n	
precision	1. охайність, пунктуальність; 2. старанність; to dress with precision — ретельно одягтися
precursor	попередник, провісник; cold may be the precursor of pneumonia — запаленню легень може передувати сильна застуда
predator	<i>біол.</i> хижак
premise	<i>лог.</i> посилка
preoccupatio	1. заклопотаність; зайнятість, захопленість (чимось); 2. турбота; my greatest preoccupation
n	— найбільша моя турбота
preoccupy	займати, поглинати увагу, турбувати; the future of his son had preoccupied him greatly — він сильно заклопотаний майбутнім свого сина
prerequisite	передумова; (необхідне) попередня умова чи вимога
presumptuous	занадто самовпевнений, самовпевнений; зарозумілий; нецеремонний
s	
pretension	претензія, домагання; to have pretensions to literary taste — претендувати на володіння літературним смаком
prettify	1. <i>часто зневажл.</i> додавати гарного чи привабливого вигляду, прикрашувати; згладжувати враження (від чогось неприємного)

print	гравюра, естамп; print room — зал гравюр і естампів (у музеї);
proactive	випереджаючий
proceedings	робота, діяльність (комісії і т.п.); daily proceedings — поточні справи, повсякденна робота (комісії і т.п.); proceedings began at 4 o'clock — збори /засідання/ почалися о четвертій годині; I took no part in the proceedings — я не приймав участі в тому, що відбувається
proficiency	досвідченість, уміння, вправність, майстерність; proficiency test — іспит із фаху (з іноземної мови і т.п.); перевірка кваліфікації (при прийнятті на роботу)
project	утілювати, жваво зображувати, представляти; to project oneself into a character — перевтілитися в образ; злитися з образом
prone	(to) схильний, схильний (до чогось); prone to anger — запальний
pronouncement	1. офіційна заява; the late pronouncement of the President — недавня заява президента; 2. думка, погляд
propagation	поширення; propagation of disease [of ideas] — поширення хвороби [ідей]
proportion	частина, частка; a large proportion of the earth's surface — велика частина земної поверхні
proprieties	(the proprieties) <i>pl</i> (правила) пристойності, пристойність; to observe (offend) the proprieties — дотримуватися (порушувати) пристойності (-ть)
propriety	правильність; propriety of style — правильність стилю
props	<i>театр., кіно жарг.</i> збірн. реквізит; бутафорія
prune	1. обрізати, підрізати (галуззя), формувати крону; 2. скорочувати, забирати (надмірності); спрощувати (стиль; <i>також</i> prune down, prune away); the editor pruned long text to a shorter and more readable length — редактор скоротив текст, зробивши його більш читабельним
psych out	зломити волю; здійснювати психічний вплив (на когось); залякати (когось)
pull off	<i>розм.</i> здійснити, незважаючи на труднощі; успішно завершити, справитися; to pull off a deal — повернути дільце; the task was difficult but we pulled it off — завдання було важке, але ми над ним взяли гору
punch line	кульмінаційний пункт (анекдоту, розповіді, п'єси і т.п.)
pundit	<i>жарт.</i> учений муж; великий знавець
purge	1. очищення; 3. <i>політ.</i> чистка
quadrant	квадрант (чверть кола, кулі, окружності)
quarter	місце, край, сторона; a distant quarter — віддалений куточок; from every quarter — звідусіль, з усіх місць;
quay	причал; набережна; alongside the quay — на пристані
queen	<i>сл.</i> педераст
queer	<i>сл.</i> гомосексуаліст
quicksand	сипучий пісок, пливун
quiescent	нерухоми; бездіяльний; у стані спокою; for some time he lay quiescent — якийсь час він лежав спокійно /нерухомо/
quintessential	основний, найбільш істотний
quirky	дивний, незвичайний, чудернацький
rack	rack one's brains / <i>також</i> one's wits/ — бити /ламати/ собі голову
ragged, run sb.	<i>амер.</i> розморювати, знесилювати когось; Mary's children run her ragged — Мері збилася з ніг з дітьми; she runs herself ragged — вона себе не шкодує; you will be run ragged by the incredible pace of activities in this city — вас вимотає жахливий темп життя в цьому місті
rampage	шаленство, лютість, буйство; to be /to go/ on the rampage — шаленіти, рвати і метати, не тямлячи себе від люті
range	1. ареал; район проживання (тварини); область поширення (рослини); 2. простір, межі; a wide range of meadows — широчінь лугів
range against	to be ranged against smb., smth. — займати негативну позицію стосовно когось, чогось; to range oneself against smb. — згуртуватися проти когось
rank	звання; чин, посада, службове становище; ранг (дипломатичний і т.п.)

rapport	взаєморозуміння; гармонія, злагода; en /in/ rapport — у злагоді, у гармонії; при взаємному розумінні
rattle-brained reading	пустоголовий, безмозкий тлумачення, інтерпретація, розуміння; What is your reading of the facts? — Як, по-вашому, слід тлумачити ці факти?
realignment reasoning	1. перебудова, реконструкція; 2. перегрупування (сил) 1. міркування, логічний хід думок; power of reasoning — здатність мислити; 2. аргументація, докази, пояснення; there is no reasoning with her — її не переконаєш, їй не втолкуєш; її не переспориш
reassert	1. підтверджувати (вимогу і т.п.); 2. знову висувати (обвинувачення і т.п.)
recalcitrant	непокірливий, неслухняний; упертий у непослуху; recalcitrant child — неслухняна дитина
receptive	сприйнятливий; receptive mind — сприйнятливий розум
recess	часто pl схованка; затишний куточок; глухе, віддалене місце; mountain recess — притулок у горах, гірське гніздо
recital	концерт присвячений одному композиторові
reckon	переваж. амер. думати, вважати; дотримуватися думки;
reconcile	приводить у відповідність, погоджувати; to reconcile two opposite arguments [two points of view] — примирити /погодити/ два протилежних міркування [дві точки зору]
rectitude	чесність, моральність, непорушні моральні підвалини; the rectitude of motives — чистота намірів
recur	повторюватися, відбуватися знову; a problem which recurs periodically — періодично виникаюча проблема
redeeming	спокутуючий, що компенсує, що відшкодовує; his only redeeming feature is his wit — єдине, що в ньому приваблює це – дотепність
reflectivity	відбивна здатність
regenerate	(цілком) відновлюватися, відроджуватися; his self-respect regenerated — він знову став поважати себе
regularity	правильність; with unfailing regularity — з невідступною регулярністю, не пропускаючи жодного разу
regurgitate	1. хлюпнути назад; 2. вивергати; 3. відригати
rehash	старий матеріал у підновленому вигляді; мотлох під новим соусом
relate	(to) встановлювати особисті стосунки (з кимось); she finds it difficult to relate to her fellow-students — вона важко сходиться з однокурсниками;
relent	1. полагіднішати, стати менш суворим; 2. змилюватися
relentless	1. неблаганний; relentless judge — неблаганний суддя; 2. завзятий, неослабний; relentless rains — безперервні дощі
relocation	переміщення, переселення;
remorseless	безжалісний, нещадний
repellent	відворотний; відразливий; repellent food — огидна їжа; repellent manners — неприємні манери
replenish	знову наповнювати чи поповнювати; to replenish supplies — поповнити запаси; to replenish with water — поповнити запаси води;
reproduce	відтворювати, репродукувати
repugnant	суперечливий; несумісний; his actions are repugnant to his words — його вчинки суперечать його словам
resent	обурюватися, ображатися; he resents criticism — він не терпить критики; deeply resent smb.'s remarks — сильно образитися на чийсь зауваження; відчутти себе ображеним чиймись зауваженнями
reserve	1. стриманість; reserve of manner — стримані манери; 2. скритність, обережність
reservoir	басейн; водойма; водоймище

resigned	1. піти у відставку; he resigned — він пішов у відставку /на пенсію/
restless	неспокійний, невгамовний; restless mind /brain/ — невтомний розум; the audience was getting restless — слухачі /глядачі/ стали виявляти нетерпіння
retarded	1. відсталий, відстаючий; 2. мед. розумово відсталий
retiring	скромний, сором'язливий; an exceedingly modest and retiring man — надзвичайно скромна і сором'язлива людина
retort	1. відповідати різко і дотепно; 2. спростовувати; to retort a charge — спростувати обвинувачення
retouch	1. ретушувати; 2. підфарбовувати (волосся, вії)
revel in	to revel in smth. — упиватися /насолоджуватися/ чимось to revel in a book — насолоджуватися книгою; people who revel in gossip — люди, що обожнюють плітки
revenue	1. виторг, валовий доход; 2. часто pl державні доходи, дохідні статті бюджету
revolt	(against) бунт, протест; women in revolt against discrimination — жінки, що активно виступають проти дискримінації
ribbed	ребристий, рубчастий, рифлений, з насічкою; a ribbed sweater — светр у гумку
rigidity	непохитність, стійкість; the rigidity of smb.'s beliefs — непохитність чіхось переконань
rigour	точність, ретельність
rip out	видирати, виривати
riparian	прибережний
roamed	мандрувати, бродити, поневірятися; to roam the world [the seas] — поневірятися світом [морями]
rodent	зоол. гризун
rogue	1. шахрай; 2. негідник; 3. жарт. хитрун, пустун; to play the rogue — пустувати, витівати, витворяти
roller-coaster	«російські гори» (парковий атракціон)
romance	розм. упадати, залицятися, волочитися (за кимсь)
romping	галасливий, гамірний
rote	механічне запам'ятовування; by rote — напам'ять (не вникаючи в суть справи); to learn lessons by rote — зубрити уроки (не розуміючи змісту)
rousing	надихаючий, збуджуючий; rousing speech — надихаюча промова
rummage	ритися, шукати, обшукувати (також rummage about); to rummage in /through/ a desk — ритися в письмовому столі; to rummage the attic — обшарити все горище
run to	брати участь (у змаганнях, у бігу, у стрибках за нагороду)
rustic	сільський, простий, незіпсований; rustic simplicity — сільська простота
rut	звичка, рутиня; to move in a rut — йти по уторованій доріжці
ruthless	безжалісний, жорстокий
sag	1 прогинатися, провисати; the cable is sagging — кабель провисає; 2 осісти, покоситися; the door is sagging — двері осіли
sanctuary	1. храм; святилище; the sanctuary of sciences — храм науки; 2 вівтар, свята святих, притулок
sanguine	1. сангвінічний; життєрадісний; sanguine person — сангвінік, життєрадісна людина; sanguine temperament — сангвінічний темперамент; 2. оптимістичний, сповнений надій; sanguine hopes — райдужні сподівання
sanitation	поліпшення санітарних умов, санітарія, санітарна профілактика; to improve the sanitation of a town — поліпшити санітарний стан міста
sanitise	1. видаляти, виключати інформацію, яка не підлягає розголошенню (з документу і т.п.); 2. додавати благопристойності; робити більш прийнятним (текст і т.п.); the heroine was sanitized for the movies — при екранізації героїню облагородили
sassy	амер. розм. 1. зухвалий, розв'язний; нахабний; 2. жвавий
save the day	1. спорт. закінчувати на свою користь невдало початий поєдинок; 2. рятувати становище

savoir-faire	<i>фр.</i> кмітливість, уміння виходити з (важкого) становища, витримка, такт
scaffolding	риштування, підмостки; забудовувати риштуванням; to scaffold a house — обнести будинок риштуванням
scallops	<i>зоол.</i> гребінці
scallywag	<i>переваж. жарт.</i> 1. шахрай, негідник, пройдисвіт; 2. ледар
scant	обмежений, малий; scant two hours — усього /якихось/ дві години; scant of money [fuel] — гроші [паливо] закінчуються
scar	спотворювати рубцями, шрамами; a face scarred by smallpox - обличчя, понівечене віспою
scattering	невелика кількість; a scattering of visitors — купка відвідувачів
Scholasticism	<i>філос.</i> схоластика; марне і формальне розмірковування; догматизм
m	
scoff	насміхатися, піднімати на сміх, осміювати; глумитися; to scoff at smb., smth. — насміхатися над кимось, чимось;
scorching	убивчий, нищівний; scorching criticism — різка критика; scorching irony — їдка іронія
score	музика до кінофільму; музика до спектаклю
scrap	шматочок; клаптик, обривок; a scrap of paper — клаптик паперу
screenplay	(кіно)сценарій; screenplay by X — (кіно)сценарій того-то (титр); режисерський кіносценарій, постановочний сценарій
scribble	1) недбало чи швидко писати; to scribble on the margin of a book — робити недбалі замітки на полях книги; 3. виводити карлючки; 3. псувати папір, бути писакою, віршомазом і т.п.
scrubby	низькорослий, дрібний, карликовий; що поріс чагарником, низькорослими деревами; scrubby land — поросла чагарником місцевість
scrupulous	1. чесний, порядний, сумлінний; he is not too scrupulous — <i>ірон.</i> він не відрізняється особливою порядністю; 2. бездоганний; scrupulous neatness — ідеальна чистота; 3. педантичний; scrupulous honesty — бездоганна чесність
scrutiny	ретельне дослідження, вивчення, розгляд; the plan does not bear close scrutiny — цей план не витримує докладного розгляду; при ближчому розгляді план виявляється неприйнятним
scuffle	брати участь у бійці, сутичці; битися; to scuffle with smb. — побитися з кимсь
scuzzy	<i>a amer. сл.</i> брудний; засалений; scuzzy jeans — заношені джинси
seamlessly	органічно, без шва, з одного шматка
sedateness	статечність, урівноваженість, незворушність
seductive	звabний, звabливий; чаруючий
selections	уривки з творів
self-absorption	1. захопленість самим собою, своїми думками; 2. егоцентризм
self-assertive	самовпевнений; напористий
self-awareness	1. самосвідомість; 2. захопленість собою
self-denying	що відмовляє собі багато у чому, що жертвує своїми інтересами; безкорисливий
self-deprecating	що применшує власну гідність
self-sufficient	незалежний, самостійний
sell sb on sth	to sell children on reading — приохотити дітей до читання; уселити дітям любов до читання; she started selling me on this idea — вона почала мене уламувати
send-up	1. розиграш; глузування, знуцання; 2 пародія; сатира; send-up songs — сатиричні пісеньки
sensuousness	чуттєвість
ss	

separate	separate sheep from goats – відокремити овець від кіз /праведників від грішників
sequel	продовження (книги); a sequel to a story [to a novel/film] — продовження розповіді [роману/фільму]
sermon	проповідь
setting	оточення; romantic setting — романтична обстановка
shades	<i>pl розм.</i> сонцезахисні окуляри, темні окуляри
shift	1. зміна; shifts and changes of life — мінливості життя; 2. зміна; зрушення; shifts of fashion — примхи /капризи/ моди
shoestring	бідний, убогий, мізерний; shoestring budget — дуже обмежений бюджет; shoestring majority — незначна більшість
shoot-'em-up	<i>амер. розм.</i> кінофільм чи телепередача зі стріляниною, кровопролиттям і т.п.
short fuse, on a	запальність; схильність легко вибухати, виходити із себе
short list	1. остаточний список (після виключення тих, що відсіялися); 2 список допущених до останнього туру (конкурсу і т.п.)
shortfall	<i>розм.</i> 1. дефіцит, нестача; недостача; 2. невиконання плану випуску продукції
shorthand	стенографія; shorthand notes [report] — стенографічний запис, [-ий звіт]
shrew	сварлива жінка, мегера; "The Taming of the Shrew" (Shakespeare) — «Приборкування перекірливої»
shrewd	1. проникливий; тверезий, практичний; shrewd businessman — розважливий ділок; 2. майстерний, умілий; меткий; shrewd reply — влучна відповідь
shun	уникати, триматися осторонь; to shun society — цуратися товариства; to shun danger — намагатися не піддавати себе небезпеці
sift	<i>v.</i> 1. просівати через сито; 2. ретельно досліджувати, скрупульозно аналізувати; to sift evidence — ретельно вивчати /аналізувати/ показання; 3. уважно підбирати (працівників і т.п.); вивчати кандидатури (відсіваючи невідповідні)
sighting	виявлення
silence	silence gives consent <i>присл.</i> мовчання — знак згоди
single out	1. виділяти; his abilities soon singled him out — він незабаром виділився завдяки своїм здібностям; 2. відбирати; he was singled out of the many candidates — з багатьох кандидатів вибір припав на нього
situation comedy	1. <i>театр.</i> комедія положень; 2. <i>радіо, тлв.</i> комедійний серіал
skipper	1. шкіпер; капітан торгового судна; 2. <i>мор. розм.</i> командир корабля
slant	ухил; скіс; on the /a/ slant — косо; з нахилом; slant of the eyes — розкосий розріз очей
slapstick	фарс, груба розвага; slapstick comedy — фарс, балаган; broad humour verging on slapstick — грубий гумор на грані клоунади
slash	порізати, глибоко поранити; he had his face slashed with a razor-blade — йому спотворили обличчя бритвою;
sleeve	to have smth. in /up/ one's sleeve — а) мати щось про запас /про усякий випадок/; б) мати щось на думці, наміряться
slothful	ледачий, недбалий; пасивний; повільний
slouch	ледар; поганий, недотепний працівник; to be no slouch at work — непогано справлятися з роботою
sluggish	1. ледачий; 2. повільний, млявий, інертний; to be of sluggish disposition — бути важким на підйом;
sly	1. хитрий, підступний, спритний; пронозливий; sly person — хитра /спритна, пронозлива/ людина; 3. таємний, скритний; a sly dog — хитрун; хитра чи лукава людина; on the sly — тайкома
smirk	дурна, самовдоволена посмішка
snap	різке раптове потепління (cold snap - похолодання)

snapshot	моментальний знімок, моментальна фотографія
snare	сильце, тенета
snippet	уривок, шматок, фрагмент
soar	стрімко підвищуватися
solid	<i>mat.</i> тіло; <i>regular solid</i> — правильне (геометричне) тіло
solitary	самотній, свмітний, відокремлений; <i>to be of a solitary disposition [nature]</i> — мати схильність до самоти, любити самотність
solo	поодинці; соло; <i>to fly solo</i> — літати поодинці /самотійно/
sonorous	звучний, голосний; <i>дзвінкий</i> ; <i>sonorous voice</i> — дзвінкий /голосний, зичний/ голос
sorcery	чаклунство, чари, магія; <i>pl</i> чари, заклинання, чаклунські ритуали; <i>to charm by sorcery</i> — зачарувати
soulless	1. безсердечний; 2. не володіє шляхетністю душі, дріб'язковий (про людину)
soundtrack	фонограма, звукова доріжка
speak out	<i>speak out, please!</i> — а) висловися, будь ласка!; б) говоріть, будь ласка, голосніше /ясніше! <i>to speak right out</i> — говорити (щось) відверто /без недомовок/
species	<i>біол.</i> вид; <i>allied species</i> — поріднені види; <i>the origin of species</i> — походження видів
spectacle	видовище, сцена; <i>moving [magnificent] spectacle</i> — зворушлива [прекрасна] сцена
spew out	вивергати; <i>rivers are polluted by factories spewing out waste products into the water</i> — фабрики забруднюють ріки, скидаючи у воду відходи
spontaneity	1. мимовільність, стихійність; спонтанність, безпосередність
spoof	<i>розм.</i> обман, розиграш, містифікація; пародія
spreadsheet	електронна таблиця в комп'ютерній програмі "Excel"
spruce	<i>бот.</i> ялина, смерека, хвойне дерево; <i>spruce bark</i> — соснова кора
spur	спонукувати, підбурювати (часто <i>spur on</i>); <i>to spur smb. to do smth.</i> — спонукувати /заохочувати/ когось зробити щось;
squander	розтрачувати, нерозважливо витратити, промотувати (часто <i>squander away</i>); <i>to squander (away) (one's) energy [(one's) strength]</i> — розтрачувати /марнувати/ енергію [сили]; <i>to squander one's health [one's talent]</i> — (нерозважливо) губити здоров'я [талант]
square off	(<i>to</i> ; <i>також square away/off/up</i>); сміливо зустріти; <i>to square up to difficulties</i> — рішуче братися за подолання труднощів
staccato	муз. стаккато
statuesque	величний, прекрасної статури, ставний, високий; <i>statuesque beauty</i> — класична краса
stature	1. стан, статура; зріст; <i>to be short of stature</i> — бути невисокого зросту; 2. достоїнство, якість; <i>moral stature</i> — моральні якості; <i>men of that stature</i> — люди такого калібру
status quo	статус-кво, існуюче становище
status report	звіт /повідомлення/ про стан справ
stave off	відкинути, запобігти, відвести (небезпеку); <i>to stave off a defeat</i> — відвернути поразку
steadfast	1. постійний; міцний, стійкий; 2) непохитний, стійкий
stealth	хитрість, виверт; <i>by stealth</i> — тайкома, нишком; <i>to do good by stealth</i> — потай робити добро
steamy	<i>амер. жарг.</i> еротичний; <i>steamy love scene</i> — відверта любовна сцена
stock	мати в наявності, у продажі; <i>to stock varied goods</i> — мати в продажі різноманітні товари; додати: створювати запас, <i>to stock a shop</i> — постачати магазин (товарами)
stoic	стоїчний, стійкий, мужній (про людину, поведінку і т.п.); <i>stoic indifference to pain</i> — стоїчна зневага до болю
stoic	стоїчний, стійкий, мужній (про людину, поведінку і т.п.); <i>stoic indifference to pain</i> — стоїчне презирство до болю
stomach	1. могти з'їсти; могти перетравити; 2. терпіти, зносити, виносити; збагнути, укласти в голові
stopper	1. корок; затичка; 4. <i>розм.</i> щось що змушує зупинитися (помітна вітрина і т.п.); від чого

	очей не відвести і не пройти мимо
storm	to take by storm — а) узяти штурмом; to take a stronghold by storm — взяти фортецю /цитадель/ штурмом; б) швидко завоювати, привабити, захопити, скорити; полонити, зачарувати; to take the audience by storm — скорити публіку /глядачів/
strain	1. походження, рід, порода, плем'я; this dog is of (a) good strain — цей пес гарної породи; 2. спадкоємна риса
straitjacket	1. гамівна сорочка; 2. щось, що стримує розвиток, рух і т.п.; окови
strawberry tree	суничне дерево
stronghold	укріплення, твердиня, цитадель; <i>військ.</i> опорний пункт; центр опору
stud	1. жеребець (про чоловіка)
stumble	випадково наштовхнутися; (across / (up)on); to stumble upon a rare book — випадково напати на рідку книжку
sturdy	сильний, міцний, здоровий; sturdy fellow — здоровань
subdued	пом'якшений; приглушений; subdued colours — м'які кольори /фарби/; subdued conversation — приглушена розмова
sublime	піднесений, величний; високий; sublime beauty — велична краса; sublime genius — найбільший геній
submerge	занурювати у воду; покривати водою, затопляти; the flood submerged the town — повінь затопила місто
substantiate	обґрунтовувати (щось); приводити достатні підстави, підкріплювати доказами; to substantiate a statement — доводити справедливність твердження
subtlety	незначна відмінність, нюанс; subtleties in the pronunciation (of) — відтінки вимови
suburbia	1. передмістя і його жителі; 2. <i>несхв.</i> міщанство; обивателі
subversive	1. підривний; subversive activities — підривна діяльність; subversive ideas [tendencies] — згубні ідеї [тенденції]
succumb	не витримати, не устояти, поступитися; to succumb to temptation [persuasion] — піддатися спокусі [умовлянням]
sumptuous	розкішно; пишно, чудово
у	
supersede	витісняти; the automobile superseded the horse — автомобіль витіснив коня
supersede	1. замінити; змінювати; to supersede a system — змінювати систему; this text-book must be superseded by a newer one — цей підручник варто замінити більш сучасним; 2. витісняти; the automobile superseded the horse — автомобіль витіснив коня
surge	1. велика хвиля; хвилі; the surge of the sea — хвилювання на морі, 2. різкий стрибок; сплеск; викид, коливання атмосферного тиску
surpass	перевищувати, переважати; to surpass smb. [oneself] (in smth.) — перевершити когось [самого себе] (у чомусь)
susceptible	сприйнятливий; susceptible mind — сприйнятливий розум; to be susceptible to diseases — бути сприйнятливий /схильний, вразливий / до захворювань; he is susceptible to female charms — він небайдужий до жіночих чарів
sustain	підтримувати, не дати припинитися, обірватися, згаснути і т.п.; to sustain efforts — не припиняти зусиль
sustainable	життєздатний, стійкий, тривалий; безупинний; sustained effort — тривале зусилля
swap	мінатися, обмінюватися; to swap watches — обмінятися годинниками
swashbuckler	шибеник; рубака; зайдиголова
swig	<i>розм.</i> потягувати (вино); to swig off a glass — перекинути чарчину
swot	зубрити, товкти; to have a swot at a subject — (під)зубрити який-небудь предмет, потіти над яким-небудь предметом; to swot one's grammar — товкти граматику
synopsis	1. резюме; конспект; короткий огляд; synopsis of a thesis — автореферат

tabloid	дисертації; 2. кіно лібрето кінофільму, короткий зміст кінофільму низькопробний, бульварний; tabloid journalism — низькопробна чи сенсаційна журналістика; tabloid press — бульварна преса
tackle	енергійно братися (за щось); займатися (чимось); to tackle a job — братися за роботу
tailings	відходи; покидьки
take away	робити гірше; псувати; применшувати; the billboards take away from the scenery — рекламні щити псують вид
take heart	to take heart (of grace), to pluck up (one's) heart — зібратися з духом, набратися хоробрості; to take heart again — підвестися духом
take off	починати
tamer	приборкувач, дресирувальник
tamper	(with) 1. чіпати; сунути (у щось), псувати; the lock has been tampered with — хтось приклав руку до цього замка; 2. (таємно) змінювати, підробляти, спотворювати (щось); to tamper with a document — підробляти (щось) у документі (підтирати, приписувати і т.п.)
target	v. 1. робити когось мішенню (глузувань, критики і т.п.); 2. намічати, планувати; to target a profit for the year — намічати обсяг річного прибутку
tater	картоплина
tedious	нудний; стомливий; tedious conversation [life] — нудотна розмова [-е життя]; tedious passages — довготи (у літературному творі і т.п.)
temp	тимчасова друкарка чи секретар; I do temp work — я на тимчасовій роботі, я заміняю інших
tempest	1. буря; 2. потрясіння; буря, вибух; political tempest — політична буря; a tempest in a tea- pot — буря в склянці води
tenacity	завзятість, наполегливість, цілеспрямованість; my tenacity was rewarded — моя наполегливість була винагороджена
tenuous	бідний, слабкий; tenuous plot — нехитрий сюжет
thereafter	після цього; відтоді; згодом; потім
thick	1. гуща; in the thick of things /of it/ — у гущі справ /подій/; 2. розпал; пекло; in the thick of an argument — у розпалі суперечки
thicket	хаща, гущавина
thrall	раб чогось; to be a thrall to one's passions — бути рабом своїх пристрастей; he is a thrall to drink — він безпробудно п'є
thrash out	<i>phr</i> докладно обговорювати, проробляти, розбирати, «обсмоктувати»; to thrash out a subject [conclusions] — докладно обговорити питання [висновки]
threshold	1. поріг; 2. переддень, зоря, початок; to be on the threshold of a discovery — бути напередодні відкриття
throw	throw one's weight about /around/ триматися зарозуміло, говорити наказовим тоном; розпоряджатися
thumbnail	короткий опис (чогось; <i>також</i> thumb-nail sketch)
tick	<i>ент.</i> кліщ; tick fever — <i>мед.</i> кліщовий тиф; as full as a tick — що переситився, об'ївся
tilt	особливість
timidity	1. сором'язливість; 2. боязкість, нерішучість
tint	домішок
toddler	дитина, що починає ходити
topple	валити, перекидати, завалювати (<i>також</i> topple down, topple off, topple over); the wind toppled (over) the tree — вітер повалив дерево
tops	<i>жарг.</i> найкращий, що треба; his work is tops — його робота зроблена на "п'ять"; that car is tops — кращого, а ніж цей автомобіль не знайдеш; автомобіль що треба
tossed salad	зелений салат з помідорами та огірками
tot	<i>розм.</i> малюк
tough-	розважливий, практичний, тверезий; матеріаліст

minded	незначна кількість
trace	
amount	
track	to be on the track of — а) переслідувати; б) напад на слід
track record	1. спортивні досягнення; 2. досягнення (у якій-небудь галузі); стаж (роботи); послужний список; to have a good track record in administration — добре виявити себе на керівній роботі
transcend	переступати межу, границі; виходити за межі; to transcend the limits of decency — переступати межі пристойного; to transcend understanding /the limits of human intelligence/ — виходити за межі розуміння /людського розуму/
transcript	1. копія; transcripts of minutes of the meeting — копії протоколу засідання; 2. розшифровка (стенограми і т.п.); transcript of talks — розшифровка записів бесід
transvestite	трансвестит (про чоловіка, що носить жіночий одяг; <i>переваж.</i> про гомосексуаліста)
trap	<i>спец.</i> поглинати, уловлювати, відокремлювати і т.п.; these mountains trap rains — ці гори затримують дощі /перепиняють шлях дощам/
trauma	1. <i>мед.</i> травма; birth trauma — родова травма; 2. емоційна травма, шок; the emotional traumas of living with a mad husband — емоційні травми, спричинені життям з душевнохворим чоловіком
treasure	дорогоцінний скарб, скарбниця, скарб; this diary is a treasure-trove for a psychiatrist — цей щоденник — справжній скарб для психіатра
trove	
trek	<i>розм.</i> похід, поїздка, подорож; виїзд, вилазка; a daily trek to town — щоденна поїздка в місто; to make a trek to the country — виїхати за місто, зробити вилазку на природу
trivial	1. незначний, дріб'язковий; несуттєвий, trivial matters — дрібниці; 2. тривіальний, банальний; повсякденний; 4. <i>ісм.</i> що стосується тривіуму; the trivial arts — цикл із трьох основних навчальних дисциплін у середньовічній школі
trivialise	<i>в. книжн.</i> опошляти; перетворювати в банальність; it trivialises those intellectual giants — це перетворює геніїв у пересічних людей
truism	трюїзм; it is a truism that ... — загальновідомо, що ...; it is a truism that a sound society makes for sound individuals — не треба доводити, що здорове суспільство народжує здорові особистості
tussle	1. боротьба; бійка; a tussle to get through the door first — тиснява в дверях; 2. суперечка; сутичка; verbal tussle — лайка; sharp tussle — запекла суперечка
twang	носова чи гугнява вимова; to speak with a twang — говорити гугняво /у ніс/
twisted	збочений; зіпсований; twisted mind — збочена психіка
two-reeler	[three-reeler] — фільм у двох [у трьох] частинах
typecast	<i>театр.</i> 1. підбирати акторів на ролі за принципом типажності; 2. задіювати актора в однотипних ролях; to typecast an actor as a gangster — завжди давати актору роль гангстера
ultimate	граничний, крайній, кінцевий; ultimate purpose — кінцева мета
unabridged	повний, нескорочений (про літературний твір і т.п.)
unadulterate	1. справжній, непідробний, природний; unadulterated joy — непідробна радість; 2. чистий, чистісінький; unadulterated nonsense — чиста нісенітниця
d	
unbiased	неупереджений, безсторонній; unbias(s)ed observer — безсторонній спостерігач
undercurrent	підводна течія; прихована тенденція; не явно виражений погляд (часто суперечливий загальноприйнятому)
underdog	1. пес, переможений у бійці; 2. <i>розм.</i> переможена сторона; невдаха; 3. <i>розм.</i> знедолена людина; жертва несправедливості
underlie	лежати в основі (чогось); the principles which underlie our policy — принципи, що лежать в основі нашої політики
underpin	1. підводити фундамент; 2. підтримувати, підкріплювати (заяви, теорії і т.п.); to underpin a thesis with facts — підкріпити тезу фактами

underplay	<i>театр.</i> 1. грати нижче своїх можливостей; 2. виконувати роль без натиску; грати стримано
underway	у процесі розробки чи реалізації; що рухається, що просувається; the preparations are well underway for the conference — підготовка до конференції йде своєю чергою
unexcitable	незворушний; unexcitable temperament — незворушний характер
unfold	розгортатися; розстелятися; as the story unfolds — по ходу розповіді
unheeded	непомічений, залишений без уваги; to pass unheeded — пройти поміченим
unified	єдиний, об'єднаний
universal	широко розповсюджений; war causes universal misery — війна приносить усім страждання;
unobtrusive	скромний, ненав'язливий; quiet, unobtrusive life — тихе, скромне життя
unravel	1. розплутувати (нитки і т.п.); 2. розплутуватися
unreasoned	1. непродуманий, необґрунтований; 2. ірраціональний
unreceptive	несприйнятливий
unscrupulous	1. несумлінний; безсовісний, безпринципний; 2. неделікатний, неперемінливий у засобах
unwearyed	1. не стомлений, не утомлений; 2. невтомний
upbeat	<i>розм.</i> бадьорий; життєрадісний, оптимістичний; television dramas with upbeat endings — ... із щасливим кінцем
update	1. модернізувати, доводити до сучасного рівня, приводити у відповідність з вимогами сучасності; to update a book — переглянути і доповнити книгу новими даними; 2. виправляти, коректувати; обновляти
uphold	заохочувати, надавати моральну підтримку, підбадьорювати; your sympathy has upheld me greatly — ваше співчуття надало мені велику підтримку
upstanding	чесний, щирий, відвертий
urbanism	1. <i>архіт.</i> урбанізм; 2. містобудування; 3. життя у великому місті, міський побут
urchin	вуличний хлопчисько
urinal	1. уринал, настінний пісуар; 2. чоловічий туалет
usurper	узурпатор, загарбник
utopianism	утопізм
vacant	байдужий, відсутній; розсіяний, неосмислений (про погляд і т.п.); vacant mind — тупість, цілковита відсутність думок;
vacuity	1. порожнеча; 2. відсутність думки або уяви; беззмістовність; 3. марнослів'я; to fill one's speech with vacuities — виступити з загальними фразами; переливати з пустого в порожнє
vaunted	хвалений; his vaunted goodness — його хвалена доброта
vein	тон, стиль; (the vein; <i>часто</i> for) настрої, охота; творчий підйом; I am not in the vein for it — у мене немає настрою для цього, я не розташований до цього, я не в душі це робити
venerable	шановний, гідний шанування (за віком, заслугам і т.п.)
veracity	правдивість; a man of perfect veracity — бездоганно правдива людина; 2. вірогідність, точність
verbosity	1. багатослівність; 2. <i>pl</i> (пусті, марні) фрази; «квіти красномовства»
vermin	1. паразити (клопи, воші й ін.); 2. <i>с.-х.</i> шкідники, паразити; 3. хижаки (про тварин, птахів); шкідливі тварини (що підлягають знищенню, відстрілу; <i>переваж.</i> про сов, вовків, ласок і т.п.); snakes and other poisonous vermin — змії й інші отруйні тварини
very	сам, простий, той самий
vie	суперничати, змагатися; to vie in doing smth. — змагатися в чомусь; to vie (with one another) for the first place — боротися за перше місце
virtue	гарна якість, позитивна риса чи сторона; достоїнство; перевага; virtues and shortcomings — достоїнства і недоліки
vivacious	жвавий, бадьорий; веселий, життєрадісний
vocal	гамірний; голосистий; крикливий; vocal persons — крикливі /галасливі/ люди; the most

	vocal member of the audience — найголосистіший, із присутніх (на зборах)
volatile	нестійкий, мінливий; вітряний, примхливий; <i>volatile disposition</i> — легковажність
voluble	1. говіркий; багатослівний; балакучий; 2. гладкий невимушений (про мову, стиль); <i>voluble tongue</i> — добре поставлена мова
voluptuous	1. сластолюбний; чуттєвий; <i>voluptuous beauty</i> — чуттєва краса; 2. розкішний, пишний (про форми тіла і т.п.)
voracious	ненажерливий; жадібний, ненаситний
walrus	зоол. морж
watercourse	1. потік; ріка; струмок; канал; 2. русло; 3. <i>спец.</i> водотік
wavelength	be on the same wavelength – мати спільну мову, порозумітися, бути однодумцем
waver	вагатися, виявляти нерішучість; <i>to waver in one's convictions</i> — бути нетвердим у переконаннях, мати хиткі переконання
weak-brained	придуркуватий
weave	(in, into) вносити, включати, привносити; <i>he weaved his own ideas into the official statements</i> — він уключав власні думки в офіційні заяви
welkin	небо, небозвід
well off	1. заможний; 2. щасливий; <i>he is well-off</i> — йому таланить
while	короткий проміжок часу; <i>all the /this/ while</i> — увесь (цей) час
whirlwind	вихор, смерч; ураган; <i>a whirlwind of applause</i> — буря оплесків; <i>a whirlwind of passion</i> — ураган пристрасті
whore	<i>груб.</i> повія; <i>to play the whore</i> — блудити, займатися розпущою
wily	лукавий, хитрий; підступний
wimp	безвідповідальна людина; баба (про чоловіка); ганчірка, слинько
wing it	<i>амер. жарг.</i> імпровізувати, діяти за інтуїцією чи обставинами;
wipe out	стерти з лиця землі; знищити (супротивника і т.п.); винищити
wire into	(in, into) <i>розм.</i> енергійно прийматися, накидатися; <i>to wire into a meal</i> — накинутися на їжу
wishy-washy	1. <i>зневажл.</i> рідкий, слабкий, водянистий (про напій); 3) блідий, невиразний (про стиль)
withdrawal	відхід, вихід
woefully	жахливо, гнітюче, прикро
wog	<i>п сл. зневаж.</i> 1. місцевий робітник (про китайця, араба і т.п.); 2. людина з темною шкірою
wolf	<i>to keep the wolf from the door</i> — боротися з загрожуючою убогістю; перебиватися з хліба на квас (<i>to keep one's head above water</i>)
wondrous	дивний; небачений; <i>wondrous beauty</i> — дивовижна краса
woo	1. упадати, залицятися, добиватися руки (дівчини); 2. домагатися, шукати (чогоось); <i>to woo fame</i> — гнатися за славою; 3. улещувати; умовляти, благати; <i>to woo smb. to compliance</i> — домогтися чиеїсть згоди
working language	робоча мова (у міжнародних організаціях)
workmanlike	характерний для кваліфікованого працівника; виконаний на високому рівні
workout	<i>спорт.</i> тренування; розминка
worn-out	старий, шаблонний, заяложений; неоригінальний
worthy	1. видна фігура; 2. <i>переваж. ірон. розм.</i> важлива птиця, важлива особа; «шишка»; <i>local worthies</i> — вершки місцевого громади
wraparound	1. з великим запахом, без гудзиків (про пальто, халат і т.п.); 2. що окутує, огортає
wreak	вилити (гнів); давати вихід, волю (<i>особ.</i> злісному почуттю); <i>to wreak vengeance on /upon/ smb.</i> — накликати помсту на когось
yardstick	мірка, мірило, критерій; <i>a yardstick of comparison</i> — мірило для порівняння; <i>to apply one's</i>

yarn

yardstick — підходити зі своїми мірками

розм. (довга) розповідь, читиво; історія (особ. про пригоди); казка, вигадка; to spin a yarn
/yarns/ — розповідати історії /байки, небилиці/; розносити чутки і т.п.