

МИНИСТЕРСТВО ОБРАЗОВАНИЯ РЕСПУБЛИКИ БЕЛАРУСЬ
«Минский государственный лингвистический университет»

**АНГЛИЙСКИЙ ЯЗЫК
ДЛЯ ПРОФЕССИОНАЛЬНОГО ОБЩЕНИЯ**

**ENGLISH FOR PROFESSIONAL
COMMUNICATION**

Пособие для студентов старших курсов,
обучающихся по специальности 1-21 06 01-01
«Современные иностранные языки (преподавание)»

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Целью настоящего пособия, подготовленного в соответствии с Типовой учебной программой «Язык профессионального общения», является формирование у студентов академических, социально-личностных и профессиональных компетенций, необходимых для учителя. В него включены аутентичные тексты как для аудиторной, так и для самостоятельной работы студентов, практические задания, теоретические положения и образцы интерпретации текстов разных жанров, рекомендации по написанию эссе, а также глоссарий.

Адресуется студентам учреждений высшего образования, в которых английский язык изучается как основная специальность.

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PREFACE

This manual is devised as a practice and reference book for advanced students of English. The choice of texts can be accounted for both by their linguistic value and by their content appropriateness for developing the teacher's professional competence. Its aim is: to introduce students to a variety of works of short fiction and non-fiction in the hope that they will become more perceptive readers; and to guide them in interpreting and writing so that they can become more skilful in expressing their responses in a well-organized and coherent way.

The book consists of the main part and five supplements. The main part introduces works of fiction, essays and articles grouped under separate subtitles. The selected authentic texts offer a variety of subjects, themes and techniques dealing with typical situations of professional communication: the craft of teaching, school, family and society, educating by reading, etc.

Each text is followed by detailed instructions and assignments on word-study, reading and writing. They are to be studied under the guidance of the teacher. Our goal here is to teach the reading and writing of English, the appreciating possibilities as an instrument of thought and expression.

Self-study assignments provide the student with a wide range of written texts of different genres for applying the knowledge and skills gained at the guided stage. This part is devised for independent study.

Supplements provide a variety of reference data. The first one is a glossary of terms used throughout the book. Supplement 2 concentrates on some questions of theory, a necessary prerequisite for competent reading, interpreting and writing. A concise guide to essay writing (supplement 3) should be referred to whenever students are given a written assignment. Interpretation samples (supplements 4 and 5) ought to be studied at the beginning of the course so that students may have an idea of what the result of their efforts should be.

We hope that this book may be useful in various types of language courses in higher educational establishments.

Unit I. THE CRAFT OF TEACHING

Text 1

UNDERSTANDING AND INTERPRETING

Vocabulary preview

The following expressions appear in the text. Knowing their meaning will help you understand it.

Vocabulary	Meanings
unobtrusive	not noticeable
aloof	not friendly, unsympathetic, reserved
obstreperous	uproarious, unruly, noisy
insatiable	never satisfied
suffocating	choking, stifling
baffling	bewildering, confusing
to be stunted	undersized, checked in growth
affinity	relationship, liking for
adolescence	young age, youth
delinquent	guilty, neglectful of a duty
burly	strong, sturdy
hapless	unfortunate, unlucky

DOREEN POPE

by M. Loudon

Practically no one reading this will have heard of Miss Pope. Her greatness is not obvious and it has never been documented, but she is my hero nevertheless. This year she retires after a lifetime's teaching, the last 25 years of which has been spent as a junior-school headmistress in Wantage, Oxfordshire. I was brought up in Wantage, and between the ages of eight and 11 I attended her school.

Miss Pope is a strong and wholesome woman. Tall, well-built and cosy with it, she was consistently cheerful without being too jolly or brisk. She had boundless energy, and soft skin that tanned easily and never lost its colour. Her clothes were functional and **unobtrusive**, heavy jerseys in neutral mauves and beiges, and sensible shoes.

Miss Pope's permanent accoutrements were a white Saab 96, from which she would wave cheerily whilst driving around the market square, and a rather anti-social dog, a rare breed of Shetland collie called Sheena. Just as Shetland ponies look **stunted**, so do Shetland collies. Sheena consisted of long, thick, orangey fur on very short legs: imagine Lassie crossed with Dougal from *The Magic Roundabout*. We adored her because she looked arrested in permanent puppyhood, but she was completely indifferent to us. She would retreat to her kennel as the first child arrived for school and only re-emerge at 3.30. It was a marvel to me that such an affectionate woman could live with such an **aloof** dog, and yet they were inseparable, an item. I'm convinced that "Miss Pope and Sheena" were painted almost as often in that school as the Madonna and Child were in Renaissance Europe.

Miss Pope believed that children only learnt self-worth and corporate responsibility through recognition of their gifts, however insignificant they might have seemed in scholastic terms: so while she was appreciative of talent and enthusiasm, it was those who were shy, or **obstreperous**, or who found reading and writing difficult, with whom she spent the most time. She was patient, kind and egalitarian, but she was also the sort of person that children don't muck about: she had natural authority, and we were all in awe of her. Even the class **delinquent** would beg not to be sent to her office and that was saying something: after all, he wasn't bothered by the local police. She never lost her cool, although running down corridors and throwing balls too close to windows could provoke a thunderous bellow identical to Albert Finney's memorable "Stop That Traaain!" in the film *The Dresser*.

Miss Pope was an enormous success with children because she had genuine **affinity** with them. She enjoyed the things that children enjoyed, like pudding and snow and hugs and the slapstick bits of school plays. She had an **insatiable** sense of humour and a huge, rotund laugh, and she never failed to reward even the dullest anecdote or simplest joy with her reassuring boom. Indeed, her greatest gift was to make every child feel as if his or her joke, discovery, fear or pleasure was quite unique.

She had an unpretentious disregard for the formal. One afternoon she came to see our class frieze of the Great Fire of London. We all crowded round for her approval, while a pompous child called David insisted on explaining it to her: "Now Miss Pope, it's 1666, and this is Pudding Lane, which as I expect you know is where the fire started. This is the Tower of London, which as I expect you know is where they kept all the traitors, and this -" at which point she threw back her

head and boomed with laughter, her attention caught by a **hapless** man engulfed in flames and plunging head first into the River Thames. “Good heavens, what an unlucky fellow! Who is he?” “No one,” said David, refusing to be diverted. “No one’s no one, David dear,” said Miss Pope. “He is,” said David. Miss Pope boomed.

Secondary school was a terrible shock to the system after Miss Pope’s cosy world. No camaraderie, and worst of all, no charm or imagination. The school was infused with a **suffocating** emphasis on the importance of conformity. Within the first few days I was beaten up twice by **burly** fifth formers and taunted for the **baffling**, small-town sin of being the doctor’s daughter, something which had quite rightly not mattered at Miss Pope’s. I had my ears pierced and dropped my t’s and h’s, but it fooled no one. “You stick out like a sore thumb here, you know” said my form teacher. “Fuck off, posh bitch,” said half the girls in my year, for about three years, until I grew a skin like a bullet-proof vest.

Miss Pope remained a quiet source of support through the awful transition from a sunny childhood to a dark **adolescence**. Cards would arrive at Christmas, and every summer, detailing walking holidays with Sheena and the abundance of wild flowers in Devon and Cornwall. “Don’t fret about what others think of you,” she wrote once. “Just work hard, remember that it’s all right to be yourself, and try to laugh at the bad bits.” Her teaching was sensible, solid and compassionate. The values she sought to instil sound old-fashioned, but they weren’t. They were simple, timeless and good, and they filtered gently into hundreds of lives, without fuss or ceremony.

Shetland collie – a sheep dog of a long-haired Scottish breed.

Great Fire of London took place in 1666. Destroyed half of the city including the old building of St. Paul’s cathedral.

Renaissance – the activity, spirit or time of the great revival of art, letters and learning in Europe during the 14th-16th centuries making the transition from the medieval to the modern world.

egalitarian – a belief in human equality with respect to social, political and economic rights.

Dropped my t’s and h’s – a way of pronunciation characteristic of Cockney, natives of the East End of London.

Saab – a Swedish car, small, expensive, with high quality performance; very posh.

Vocabulary work

1. Fill in the blanks with the words from Vocabulary Preview and translate the sentences into Russian/Belarusian.

1. Whatever is happening in the office, she always remains
2. She seems to have a natural ... for dogs.
3. The boy is going through the period of troubled
4. I found what he was saying completely
5. There were two ... security men at the bank entrance.
6. They are carrying out research on the causes of ... behavior among young people.
7. Many children are ... victims of the wars.
8. Like so many politicians, he had an ... appetite for power.
9. It is always difficult to deal with ... customers in a shop.
10. I've got to open the windows—it's ... in here.
11. Because of severe droughts this year's cereal crops are... .
12. Make-up this year is ... and natural looking.

2. Find words which are odd in the following synonymic rows.

- 1) indifferent, compassionate, detached, reserved;
- 2) stunted, undersized, underestimated, shortish;
- 3) missile, offender, lawbreaker, delinquent;
- 6) stout, thick, brave, burly;
- 7) gross, loud, obstreperous, noisy;
- 8) unfortunate, ill-fated, negligent, hapless;
- 9) communicative, sociable, talkative, aloof.

3. Translate into Russian.

1. Our teacher will not tolerate obstreperous behaviour in the classroom.
2. His speech and manners were so pompous and stiff that he cut a somewhat ridiculous figure at our informal get-together.
3. It is not at all unusual for brothers and sisters to tease and taunt one another good-naturedly.
4. Isn't it foolish to think that just because of his burly physique he has no interest in art or music?
5. My jolly friend is very entertaining and is always the life of the party.
6. He always eats wholesome food.
7. The troop commander's bellow could be heard a mile away.
8. Even those who do not like New York must admit that it is a truly unique city, quite unlike any other in the world.

4. Explain the difference between:

cheerful – jolly; gift – talent; awe – fear; antisocial – aloof.

5. Give antonyms for the following words:

luxurious, rich; maturity; tall; fortunate; weak, frail; sociable; quiet, calm; satiated; difference.

Reading

A. Skimming

1. Read the article and give the gist of it in 1 or 2 sentences.
2. Define the theme of the text. Say if it is about the system of education in Great Britain or the role of a teacher in it. Justify your choice.
3. Define the type of writing it belongs to (a piece of fiction, an article, an essay).

B. Scanning

1. Read the text a second time and extract the main information from each paragraph.
2. Answer the following questions.
 - a. What was Doreen Pope?
 - b. Why did the author write about her?
 - c. What features of her appearance and behavior illustrate her being out of the ordinary?
 - d. Why was she an enormous success with children?
 - e. What useful advice did she give her pupils?

C. Close Reading

1. Comment on the structure of the essay (introduction, the main part, conclusion).
2. Define the stylistic devices used in the following phrases and give their neutral variants.
 - a) a thunderous bellow identical to Albert Finney's memorable "Stop Thaaat Train";
 - b) a reassuring boom;
 - c) a huge, rotund laugh;
 - d) you stick out like a sore thumb here;
 - e) I grew a skin like a bullet-proof vest;
 - f) transition from a sunny childhood to a dark adolescence;

- g) they were inseparable, an item;
- h) she never lost her cool.
- 3. Define the message of the text. Comment on the direct and indirect means of conveying it.

Writing

1. Write a short summary of the essay.
2. Compress the volume of the text and write the contents of it in no more than 100-120 words.
3. Expand on the following.
 1. "Remember that it's all right to be yourself, work hard and try to laugh at the bad bits."
 2. "If a man empties his purse into his head, no one can take it from him" (*B. Franklin*).
 3. "Training is everything. The peach was once a bitter almond, cauliflower is nothing but cabbage with a college education" (*M. Twain*).
 4. "Education has for its object the formation of the character" (*H. Spencer*).
 5. "We loved the doctrine for the teacher's sake" (*D. Defoe*).
4. Write an essay on the following topic: "What's done to children, they will do to society" (*K. Meuninger*).

SELF-STUDY ASSIGNMENTS

Reading

1. Read the text given below and define its theme.
2. Read the selection again and define the author's message.
3. Pick out ten words and word-combinations which you consider worth learning; make up 4 exercises of your own following the sample given after Text 1.

SIX APPROACHES TO FOREIGN LANGUAGE TEACHING

by R. Palmberg

Throughout the previous century, there has been great diversity in the prevailing approaches to foreign-language teaching. Often shaped in response to contemporary trends in linguistics or psychology, a number of approaches have succeeded and replaced one another, tending, as a rule, to deny the advantages of

the preceding ones. To give but one example, the use of the native language in the foreign-language classroom has been, in turn, stressed, banned, demanded, and barely tolerated.

In the early days of the *grammar-translation* (or traditional) *approach*, the primary aim of teaching was a thorough knowledge of the foreign language grammar. Having learned a new grammatical rule, the learner was expected to practice it through translation exercises from the native language into the foreign language or vice versa, using, when necessary, word lists or dictionaries. Since the main emphasis was on the recognition of written words and the production of written translations, the learners were mostly unable to speak or understand natural speech in the foreign language even after studying for five or six years.

During the first quarter of the century and in the late 1950s, respectively, two distinct approaches to foreign-language teaching gradually developed to provide a remedy for the state of affairs where foreign-language learners were unable to produce and comprehend foreign-language speech. The *direct method* (also called the “reform method,” “natural method,” “psychological method,” and “phonetic method” [Stern 1983]) was based on inductive rather than deductive learning, emphasizing the teaching of oral skills directly by means of communication. The use of the native language was not tolerated in the classroom, and translation as a teaching technique was strictly forbidden. It was assumed that the learners would learn vocabulary in context as an integral part of each lesson, e.g., by acting it out.

The “aural-oral” approach, on the other hand, originated from the Army Specialized Training Program (ASTP) initiated during World War II in the United States, and possessed elements traceable both to Bloomfieldian structuralism and to behavioristic psychology. The approach appeared under various names until Brooks proposed the term *audiolingual* in 1960. As indicated in its name, this approach, like the direct method, concentrated largely on listening and speaking skills. The techniques used to produce correct language habits in the learners were, above all, oral imitation, memorization, and drills.

The *cognitive approach* to foreign-language teaching, which developed in the late 1960s, had, broadly speaking, the same teaching aims as the audiolingual approach. Introduced by Carroll (1966), who was the first to describe a cognitive theory of language teaching, it combined elements from the grammar-translation approach and an updated direct method with those of contemporary cognitive psychology. In the words of Chastain, who makes use of the competence/performance distinction introduced by Chomsky in 1965, the learner “is seen as consciously acquiring *competence* in a meaningful manner as

a necessary prerequisite in the acquisition of the *performance* skills.” There was, in fact, a renewed interest in vocabulary, as far as the expansion of vocabulary knowledge for reading purpose was concerned.

In the 1970s and early 1980s, the introduction and elaboration of the concept of communicative competence as opposed to Chomsky’s “linguistic competence” had a widespread influence on the development of foreign-language teaching. Such *communicative approaches* to foreign-language teaching were often learner-centered in nature, and stressed the importance of learning through the use of the foreign language. Furthermore, they generally emphasized vocabulary practice and aimed at providing learners with opportunities to interact with one another and the teacher in as “natural” situations as possible.

Writing

1. Compress the information and write a short summary / an annotation of the text.
2. Expand on the theme of the text in a short two-page essay.

Text 2

UNDERSTANDING AND INTERPRETING

Vocabulary preview

The following expressions appear in the text. Knowing their meaning will help you understand it.

Vocabulary	Meaning
ambition	a strong desire for distinction (fame, honour)
aspire	to desire earnestly
commit	to do, perform; to give in trust, hand over
endowed	provided, furnished with some quality
exceed	to go beyond what is allowed or necessary
frustrate	to prevent somebody from doing something; to bring to nothing
groan	to utter a deep sound expressive of grief or pain
impose	to force to do something by using unfair methods; to put or lay (duty, obligation)
negotiate	to discuss matters in order to come to an agreement
observe	to take notice of, watch closely
odd	strange

UP THE DOWN STAIRCASE

by *B. Kaufman*

Dear Ellen,

It's FTG (Friday Thank God), which means I need not set the alarm for 6:30 tomorrow morning; I can wash a blouse, think a thought, write a letter.

Congratulations on the baby's new tooth. Soon there is bound to be another tooth and another and another, and before you know it, little Suzie will start going to school, and her troubles will just begin.

Though I hope that by the time she gets into the public high school system, things will be different. At least, they keep *promising* that things will be different. I'm told that since the recent strike threats, **negotiations** with the United Federation of Teachers, and greater public interest, we are enjoying "improved conditions". But in the two weeks that I have been here, conditions seem greatly improved.

You ask what I am teaching. Hard to say. Professor Winters advised teaching "not the subject but the whole child". The English Syllabus urges "individualization and enrichment" – which means giving individual attention to each student to bring out the best in him and enlarge his scope beyond the prescribed work. Bester says to "motivate and distribute" books – that is, to get students ready and eager to read. All this is easier said than done. In fact, all this is plain impossible.

Many of our kids – though physically mature – can't read beyond 4th and 5th grade level. Their background consists of the simplest comics and thrillers. They've been exposed to some ten years of schooling, yet they don't know what a sentence is.

The books we are required to teach frequently have nothing to do with anything except the fact that they have always been taught, or that there is an oversupply of them, or that some committee or other was asked to come up with some titles.

I've been trying to teach without books. There was one heady moment when I was able to excite the class by an idea: I had put on the blackboard Browning's "A man's reach should **exceed** his grasp, or what's a heaven for?" and we got involved in a spirited discussion of **aspiration** vs. reality. Is it wise, I asked, to aim higher than one's capacity? Does it not doom one to failure? No, no, some said, that's **ambition** and progress! No, no, others cried, that's **frustration** and defeat! What about hope? What about despair? – You've got to be practical! – You've got to have a dream! They said this in their own words, you understand, startled into discovery. To the young, clichés seem freshly minted. Hitch your wagon to a star!

And when the dismissal bell rang, they paid me the highest compliment: they **groaned!** They crowded in the doorway, chirping like agitated sparrows, pecking at the seeds I had strewn – when who should materialize but Admiral Ass.

“What is the meaning of this noise?”

“It’s the sound of thinking, Mr. McHabe,” I said.

The cardinal sin, strange as it may seem in an institution of learning, is talking. There are others, of course – sins, I mean, and I seem to have **committed** a good number. Yesterday I was playing my record of Gielgud reading Shakespeare. I had brought my own phonograph to school (no one could find the Requisition Forms for “Audio-Visual Aids” – that’s the name for the school record player) and I had succeeded, I thought, in establishing a mood/ I mean, I got them to be quiet, when – enter Admiral Ass, in full regalia, epaulettes quivering with indignation. He snapped his fingers for me to stop the phonograph, waited for the turntable to stop turning, and pronounced:

“There will be a series of three bells rung three times indicating Emergency Shelter Drill. Playing records does not encourage the orderly evacuation of the class.”

I mention McHabe because he crystallized into The Enemy. ...

Chaos, waste, cries for help – strident, yet unheard. Or am I romanticizing? That’s what Paul says; he only shrugs and makes up funny verses about everyone. That’s Paul Barringer – a writer who teaches English on one foot, as it were, just waiting to be published. He’s very attractive: a tan crew cut, a white smile with lots of teeth; one eyebrow higher than the other. All the girls are in love with him.

There are few good, hard-working, patient people ... who manage to teach against insuperable **odds**; a few brilliantly **endowed** teachers who – unknown and unsung – work their magic in the classroom; a few who truly love young people. The rest, it seems to me, have either given up, or are taking it out on the kids. “Those who can, do, those who can’t, teach.” Like most sayings, this is only half true. Those who can, teach; those who can’t – the bitter, the misguided, the failures from other fields – find in the school system an excuse or a refuge. ...

And Dr. Bester, my immediate supervisor, Chairman of the English Department, I can’t figure out at all. He is a dour, desiccated little man, remote and prissy. Like most chairmen, he teaches only one class of Seniors; the most experienced teachers are frequently promoted right out of the classroom! Kids respect him; teachers dislike him – possibly because he is given to popping up, unexpectedly, to observe them. “The ghost walks” is the grape-vine signal for his visits. Bea told me he started out as a great teacher, but he’s been soured by the trivia-in-triplicate which his administrative duties **impose**. I hope he doesn’t come to **observe** me until I get my bearings.

Ralph Waldo Emerson – an American essayist and poet (1803–1882).

Robert Browning – an English poet (1812–1889).

George Bernard Shaw – an Irish playwright (1856–1950). He was awarded the Nobel Prize in 1925.

Vocabulary work

1. Fill in the blanks with words or their derivatives.

1. Bob hoped to become a dramatic critic. Earnst knew something of this ..., but not all of it, for Bob could be secretive when he chose.
2. A high-ranking official has arrived in the capital to ... the ambassador's release.
3. Their anger and ... are likely to stiffen their resistance.
4. He ... a grave error and he was conscious of it.
5. Nature has ... him with great ability.
6. Finch, scarcely noticed by the family once their rejoicing over his return had subsided, was only an ... of this drama.
7. After several planes had been hi-jacked, the airlines ... tight security measures.
8. The wounded man ... when they lifted him.
9. He ascribed his poor condition to the heat that certainly ... anything he had ever experienced.
10. It was an ... choice and it surprised everybody.
11. His ... were conventional enough, but they differed from the ... of the majority of young men.

2. Give the English for:

договаривающиеся стороны; превысить скорость; амбициозные планы; стремление к свободе; неудавшаяся попытка; наблюдательный пункт; наложить штраф; связать себя (обязательствами, словом); стол ломился от еды; одаренный музыкант; бороться с обстоятельствами.

3. Point out different meanings of the words *odd* and *odds* in the following:

- 1) **odd**: an ~ number; an ~ glove; ~ volumes; the ~ money; ~ job; how ~!; an ~ hour;
- 2) **odds**: to make ~ even; the ~ are ten to one; the ~ are against us; to be at ~; ~ and ends.

Reading

A. Skimming

1. Skim the text and give the gist of it in a few sentences.
2. Define the theme of the text (the role of a teacher, system of education? first teaching experience).
3. Prove that it is a piece of fiction.
4. Comment on the title of the text, say how it is related to the story. Does it contribute to its message.

B. Scanning

Scan the text for the right answers to the following questions.

1. What advice did Miss Barret get
 - a) from her college professor;
 - b) from the English syllabus;
 - c) from Dr. Bester, her immediate supervisor?
2. How did Miss Barret characterize her pupils?
3. On what “principles” were the books for the school selected?
4. What involved the class in a spirited discussion?
5. What was the cause of Miss Barret’s conflicts with Mr. McHabe?
6. How did Miss Barret classify her fellow-teachers?

C. Close Reading

1. Comment on the type of narration in the text (1st person narration, 3rd person narration). What are its advantages or disadvantages?
2. Comment on the form the story is told. Why is this form chosen by the author? (1st person narration, 3rd person narration).
3. What method of characterization does the author use (direct, indirect)?
4. Comment on stylistic devices and means of expressiveness used in the following examples (asyndeton, parenthesis, simile, capitalization, transposition in verbs) and state their function.
 - a. I can wash a blouse, think a thought, write a letter.
 - b. At least, they have been *promising* that things will be different.
 - c. I am told ... we are enjoying “improved conditions.”
 - d. Many of the kids – though physically mature – can’t read beyond 4th and 5th grade level.
 - e. They crowded in the doorway, chirping like agitated sparrows, picking at the seeds I had strewn.
 - f. ...when – enter Admiral Ass, in full regalia, epaulettes quivering with indignation.

- g. I mention Mr. McHabe because he has crystallized into The Enemy
 - h. He's very attractive: a tan crew cut, a white smile with lots of teeth; one eyebrow higher than the other.
 - i. ...a few brilliantly endowed teachers who – unknown and unsung – work their magic in the classroom.
5. Comment on the cases of humour and irony in the following examples. Say how ironic or humour effect is achieved.
- a. At least, they keep *promising* that things will be different. I'm told that since the recent strike threats, negotiations with the United Federation of Teachers, and greater public interest, we are enjoying "improved conditions". But in the two weeks that I have been here, conditions seem greatly improved.
 - b. "What is the meaning of this noise?"
"It's the sound of thinking, Mr. McHabe," I said.
 - c. ... enter Admiral Ass, in full regalia, epaulettes quivering with indignation.
 - d. That's Paul Barringer – a writer who teaches English on one foot, as it were, just waiting to be published. He's very attractive: a tan crew cut, a white smile with lots of teeth; one eyebrow higher than the other. All the girls are in love with him.
6. Comment on the message of the story. Is it criticism of the system of education or its appraisal? Prove your point of view.

D. Critical Reading

1. What opinion have you formed of Miss Barret as a teacher?
2. Comment on Professor Winter's recommendation "to teach not the subject but the whole child"? What does it mean? Is it sound advice? How can it be done in the process of teaching a foreign language?

Writing

- 1. Compare the information and write a précis of the text.**
- 2. Expand on the following and say whether you agree or disagree with the ideas expressed below.**
 1. "Hitch your wagon to a star" (*R. W. Emerson*).
 2. "A man's reach should exceed his grasp, or what's a heaven for?" (*R. Browning*).
 3. "Those who can, do, those who can't, teach" (*G. B. Shaw*).

SELF-STUDY ASSIGNMENTS

Reading

1. Read the text given below and define its theme.
2. Read the selection again and define the author's message.
3. Pick out ten words and word-combinations which you consider worth learning; make up 4 exercises of your own following the sample given after Text 2.

TEACHING SENSIBILITY

by H.Kohl

My dream of becoming a teacher was complicated by the concrete demands of teaching five hours a day five days a week. At the end of my first year in the classroom, I knew that it was possible to teach well, provided you made the effort to learn what you needed to know and do. My sense of calling began to be informed and solidified by a sense of the need for craft.

The craft of teaching has a number of aspects. It relates to the organization of content and the structuring of space and time so that learning will be fostered. It requires an understanding of students' levels of sophistication and the modes of learning they are accustomed to using. But most centrally, the craft of teaching requires what can be called teaching sensibility. This sensibility develops over a career of teaching and has to do with knowing how to help students focus their energy on learning and growth. What I mean by energy is close to what is more usually referred to as student "potential," but it's not quite that. Potential, I suppose, refers to what can be instead of what actually is at a given moment. When teachers say a student isn't "working up to potential," they mean that he isn't accomplishing something he should be. When students are described as having little or no potential, they are presumed to be incapable of learning things that more "gifted" students can. This conviction that there are clear levels and limits on what is possible to achieve is exactly what good teachers resist. One cannot look into children's souls and see the extent and limits of their potential. Potential is not located in any part of the brain or in any organ. We don't know what people (ourselves included) could become, and any limit on expectations will become a limit on learning. That is why I choose to think of energy instead of potential. The model is fluid – energy flows, it can be expended or renewed, latent or active, it can be transformed from one form or manifestation to another. It exists in all areas of life, the emotional and physical as well as the intellectual and

artistic. All youngsters have the energy, and a substantial part of the craft of teaching consists of knowing how to tap into children's energy source or removing impediments to their flow.

This requires a feel for the way students will respond to your challenges as well as an ability to respond quickly and positively to theirs.

Teaching sensibility can be illuminated by considering how effective teachers function. I'd like to focus on one whose work I've known for years, Ron Jones. Ron taught English and coached basketball at Cubberly High School in Palo Alto.

Ron is a quiet, unassuming person whose short sandy hair, bald spot, conservative informal dress, and middle height and weight make him seem almost a parody of ordinariness. He isn't aggressive, though he has incredible strength when tested. Students who are used to intimidating their teachers or who bully weaker students learn quickly that Ron won't tolerate cruelty. They also learn he's incapable of being cruel himself. He's a skilled and imaginative disciplinarian who knows how to stop disruption without resorting to punishment. For example, the first day of school, Ron found himself in the middle of a fight over whether you could steal in softball. Ricky, the biggest and oldest boy at school, had already stolen bases over the objection of the rest of the youngsters, including those who were acting as umpires. When Ron came to the scene, Ricky was threatening to keep the bat and ball unless everyone else accepted his rules. Several boys turned to Ron and asked him for help. Ron responded by picking up the bat and ball and commented that he'd seen softball games where you could steal and others where you couldn't, but he'd never seen any where some players could and others couldn't. He then took out a coin and told everyone that heads meant everyone can steal, tails meant nobody steals. Then he let Ricky toss it and when it came up tails not even Ricky could object. Ron had respected Ricky's seniority in the group by letting him toss the coin. Ricky wasn't punished for trying to control the rules, but he wasn't allowed to control them, either. He was given a face-saving way to refocus his energies into being part of the group. Ron then faded out of sight as the game went on.

Ron fades like that a lot. He quietly initiates an activity or deals with a problem, and then steps aside and lets learning happen. His personal presence creates trust. He approaches everything quietly, a contrast to my own louder and more aggressive style.

His educational goal (as his goal in life) is to develop cooperation in the group. He trusts that children want to grow and knows how to create activities and structure in a group that at the same time foster the individual expressiveness of its members and cooperation.

Ron knows how to distract people from their handicaps in order to bring them closer to the sources of their own strength. His teaching sensibility, which he says has taken almost twenty years to develop, consists in part of being able to perceive in people hints of strength that most observers wouldn't notice. He can tell by a smile, by the way eyes respond to a joke or story, by the tilt of a head, or by some other indication of attention, intelligence, and humor, the strengths of the people he works with. And he relates to them in a warm, perceptive, and fair way that conveys his faith in their strength and helps them to succeed.

Writing

1. Compress the information and write a short summary / an annotation of the text.
2. Expand on the theme of the text in a short two-page essay.

Text 3

UNDERSTANDING AND INTERPRETING

Vocabulary preview

The following expressions appear in the text. Knowing their meaning will help you understand it.

Vocabulary	Meanings
altruistic	showing a wish to help or bring advantages to others, even if it results in disadvantage for yourself
calling	a strong wish to do a job, usually one that is socially valuable
bizarre	very strange and unusual
repository	a person who has, or a book that contains, a lot of information or detailed knowledge
harsh	unpleasant, unkind, cruel, or more severe than is necessary
to command respect	to deserve and get respect
to hum	to sing without opening your mouth
to expose smb to smth	to introduce someone to (a subject or area of knowledge)
to sprout	to begin to grow; shoot forth, as a plant from a seed
to recruit	to enroll (someone) as a member or worker in an organization or as a supporter of a cause.

ALTRUISM: THE CALLING TO TEACH

by H. Kohl

I believe the impulse to teach is fundamentally **altruistic** and represents a desire to share what you value and to empower others. Of course, all teachers are not altruistic. Some people teach in order to dominate others or to support work they'd rather do or simply to earn a living. But I am not talking about the job of teaching so much as the **calling** to teach. Most teachers I know, even the most demoralized ones, who drag themselves to oppressive and mean schools where their work is not respected and their presence not welcome, have felt that calling at some time in their lives.

Between the ages of ten and twelve, many children have running-away-from-home fantasies. This was certainly true for me and for my friends growing in the Bronx in the late 1940s. Bobby dreamed of going down to the seamen's hall and shipping out to Hong Kong on a tramp steamer. Ronni wanted to hitchhike to Chicago and become a boxer. Marilyn swore she would join the Haganah and be a freedom fighter in Israel. My fantasy was so **bizarre** that I was afraid to tell it to my friends. I wanted to run off to a small rural town in the Midwest and become an elementary school teacher.

No one in the family ever suggested I become a teacher and none of my relatives were teachers. I had two teachers, however, who were as sensitive to the growth of their students as my father and grandfather were to the quality of their structures they built, and who inspired me to want to teach. Mrs. Cooper was my kindergarten teacher. I don't remember anything about her class, but I do remember vividly meeting her on the street throughout my elementary and junior high school days and chatting with her about all my classmates and their brothers and sisters. She never forgot the name or face of any student she taught during her forty years at P.S. 82 and used to say she was more interested in how her former pupils grew after they left her than how well they did in her class. She was the **repository** of the neighborhood's memory and helped arrange class reunions, connect people with jobs, and provide information about marriages and births and deaths. She had only good say about her former pupils. No matter how they turned out, they were still kindergarten children to her, beginning to learn their way in a difficult world. Considering the number of people who asked for her advice or who shared information with her, who seemed to me more active as a teacher after her retirement than even during her days in kindergarten.

Mrs. Cooper was respected by everybody in the neighborhood and welcome to every home. She was a model of kindness and generosity in the midst of **harsh**,

sometimes violent environment, and I remember wanting **to command** similar **respect** when I grew up. She made teaching seem like the most honored work one could do.

The other teacher who influenced me was Mrs. Lennon. She revealed to our fifth-grade class that the world was much larger than and different from the Bronx. Of course, we had all being told or read that the world had many peoples and cultures, and also that arts were important. But Mrs. Lennon showed us. She described her travels and told us about the people she met and talked to. I think my romantic notion of the Midwest as a place of freedom and beauty came from her description of several towns at the foothills of the Rockies where she had vacationed and made a number of friends.

Every day in class we listened to classical music and looked at classical and modern paintings. She read from novels to open the day and usually closed the day with a poem. I didn't understand or like most of what she presented to us, but I didn't resist it since I could see that she put her whole being into the presentation. She **hummed** with the music, would tell us to listen to the violins or trumpets, would repeat a line or two of poetry several times, almost singing it. And she told us not to bother trying to like or understand what she **exposed** us **to**, just to open ourselves up and listen and look. She explained that she was just planting seeds and that it would take time for them to grow in us. I had known anyone so serious about art, literature, and music or as serious about the way people lived. Somehow these seeds she planted, some of which **sprouted** within me, as well as her obvious love of the thirty-nine eleven-year-olds she shared her experiences with, led me to believe that a teacher's life was exciting. You could travel and learn, you could start in the Bronx and maybe even become a teacher in the Midwest, showing what you know about New York and at the same time learning about the country and the mountains. You could help other people learn things about the world that they never imagined existed and share your enthusiasms.

Inspired by her, I decided to try teaching and **recruited** my younger brother and his friends as students. At eleven, my image of what teachers did was fairly simple. A teacher told students things they didn't know and showed them how to do things they couldn't do. In addition, a teacher had to make sure the students learned what they were told and that they didn't fool around too much.

Vocabulary work

1. Fill in the blanks with the words from the vocabulary preview and translate them into Russian / Belorussian.

1. It's getting more and more difficult to ... experienced staff.

2. An ... act is an act performed for the welfare of others.
3. Jacobson is a one-man ... of information about Seattle trees, plants and other botanical matters.
4. He ... a new song he was working on as he walked from Floyd's to Lydia's house.
5. The movie has received ... criticism from the press.
6. The characters Arden creates are often odd and sometimes
7. Potatoes will ... in the bag if kept in a warm place.
8. These units ... children to many viewpoints of a given issue.
9. He was a serious man, dedicated to his ... as a physician.
10. She was one of those teachers who just

2. Use a Thesaurus to find synonyms for the following words.

Oppressive, bizarre, harsh, fundamentally, obvious, to resist, to chat.

3. Explain the meaning of the following idiomatic expressions.

To empower people; to drag oneself to something; demoralized teachers; running-away-from home fantasies; class reunions; to fool around.

4. Insert prepositions where necessary.

1. Some teachers want to dominate ... others.
2. My teachers were sensitive ... the growth of their students.
3. Ronni dreamed ... shipping out to Hong Kong.
4. Many people asked ... her advice.
5. The other teacher who influenced ... me was Mrs. Lennon.
6. She exposed us ... to a lot of useful things.
7. No matter how her former students turned ..., they were still little children for her.
8. My love ... music was really great.
9. Mrs. Cooper was welcome ... every home.

Reading

A. Skimming

1. Read the title and define the theme of the text.
2. Skim the text and define the type of writing it belongs to. Prove your point of view.
3. Give the gist of the text in a few sentences.

B. Scanning

Scan the text for the right answers to the following questions.

1. What problem is raised in the text?
2. What was the author's childhood fantasy and why does he call it bizarre?
3. Who inspired the author to become a teacher?
4. What does the author recollect about his teachers?
5. What impact did these teachers have on the author's life? How did they change his attitude to teaching?
6. What is the author's idea of a good teacher?

C. Close Reading

1. Comment on the structural components of the text (introduction, body, conclusion).
2. What makes the author's reasoning logical and convincing?
4. Comment on the choice of the vocabulary. Say if it is emotionally coloured or neutral, colloquial or bookish.
5. Define the tone (emotional, passionate, agitated, moralizing, serious, impartial, etc.). Account for your choice.
6. State the message of the text.
7. Comment on the means and special stylistic devices used by the author and say what role they play in conveying the message.
8. Say if the author succeeded in developing the topic he chose for discussion. Give your arguments for and against.

Writing

1. Compress the information and write a short summary of the text.

2. Write an essay on one of the following topics.

1. A good education can change anyone, a good teacher can change everyone.
2. The whole art of teaching is only the art of awakening the natural curiosity of young minds for the purpose of satisfying it afterwards.
3. A teacher affects eternity; he can never tell where his influence stops.
4. Every calling is great when greatly pursued.

SELF-STUDY ASSIGNMENTS

Reading

1. Read the text given below and define its theme.
2. Read the selection again and define the author's message.

3. Pick out ten words and word-combinations which you consider worth learning; make up 4 exercises of your own following the sample given after Text 3.

THE PERSISTENCE OF MY FANTASY

by H.Kohl

My fantasy about being an elementary school teacher maintained its strength throughout college, though I never told anybody about it until the week before my graduation from Harvard. My tutor asked me what I wanted to do after graduation and in a moment of intimacy I shared my dream with him. He laughed and expressed a viewpoint I was to hear many times after that: "People don't go to Harvard to become elementary school teachers."

After graduation I spent a year on a scholarship at Oxford and then returned to New York, where I studied philosophy at Columbia University. Elementary school teaching was still in my mind, but graduate school was comfortable and I put off making a decision about teaching until I passed my comprehensive exams for a Ph.D. in philosophy and was a year or two away from settling down as an assistant professor at some university. The thought of sitting in class and seminar room and talking about sense data and other philosophical esoterica for the rest of my life was grim. I wanted to be among children, to meet all kinds of people, to live in a world more like Bronx than Harvard.

At the age of twenty-four I took the step I'd always wanted to take. I didn't go to that small town in the Midwest, but first to a school for severely disturbed children and then to a ghetto community in New York. Now, twenty-one years later, I live in a small rural town in northern California and still work with elementary and junior high school youngsters.

What was it that made teaching children more romantic to me than medicine, business, mathematics, or other careers I've flirted with? And why is it that teaching young children is as interesting and challenging now in Point Arena, California, as it was in Harlem and Berkeley and the other places in which I've taught? The only answer I find even partially satisfactory is that the romance of teaching is related less to individual students than to the phenomena of growth itself. It is wonderful to witness young people discovering that they can have power and to be able to help them acquire the skills and sensitivity they need to achieve the goals they come to set for themselves.

Wanting to teach is like wanting to have children or to write or paint or dance or invent or think through a mathematical problem that only a few have been

able to solve. It has an element of mystery, involving as it does the yearly encounter with new people, the fear that you will be inadequate to meet their needs, as well as the rewards of seeing them become stronger because of your work. And as is true of the other creative challenges, the desire to teach and the ability to teach well are not the same thing. With the rarest of exceptions, one has to learn how to become a good teacher just as one has to learn how to become a scientist or an artist.

Writing

1. Compress the information and write a short summary / an annotation of the text.
2. Expand on the theme of the text in a short two-page essay.

Text 4

UNDERSTANDING AND INTERPRETING

Vocabulary preview

The following expressions appear in the text. Knowing their meaning will help you understand it.

Vocabulary	Meanings
in a haze	dazed; not paying attention to what is going on around one; not alert
to wriggle	to twist your body, or move part of your body, with small, quick movements
literate	able to read and write; having knowledge or skill in a specified field
to swap	to make an exchange
to wallow	(chiefly of large mammals) roll about or lie in mud or water, especially to keep cool or avoid biting insects; (of a person) indulge in an unrestrained way in (something pleasurable)
compelled to do smth	forced to do smth
to discard	to throw something away or get rid of it because you no longer want or need it
to twitch	to move (a part of the body) with a sudden, jerking motion

to drawl	to say or speak in a slow manner, usually prolonging the vowels
to confer	to exchange ideas on a particular subject, often in order to reach a decision on what action to take
mortification	a feeling of being very embarrassed

TO KILL A MOCKINGBIRD

by H. Lee

Miss Caroline was no more than twenty-one. She had bright sunburn hair, pink cheeks, and wore crimson fingernail polish. She also wore high-heeled pumps and a red-and-white-striped dress. She looked and smelled like a peppermint drop. She boarded across the street one door down from us in Miss Maudie Atkinson's upstairs front room, and when Miss Maudie introduced us to her, Jem **was in a haze** for days.

Miss Caroline printed her name on the blackboard and said, 'This says I am Miss Caroline Fisher. I am from North Alabama, from Winston County.'

Miss Caroline began the day by reading us a story about cats. The cats had long conversations with one another, they wore cunning little clothes and lived in a warm house beneath a kitchen stove. By the time Mrs Cat called the drug-store for an order of chocolate malted the class was **wriggling** like a bucketful of catawba worms. Miss Caroline seemed unaware that the ragged, denim-shirted and floursack-skirted first grade, most of whom had chopped cotton and fed hogs from the time they were able to walk, were immune to imaginative literature. Miss Caroline came to the end of the story and said, 'Oh, my, wasn't that nice?'

Then she went to the blackboard and printed the alphabet in enormous square capitals, turned to the class and asked, 'Does anybody know what these are?'

Everybody did; most of the first grade had failed it last year.

I suppose she chose me because she knew my name; as I read the alphabet a faint line appeared between her eyebrows, and after making me read most of *My First Reader* and the stock-market quotations from *The Mobile Register* aloud, she discovered that I was **literate** and looked at me with more than faint distaste. Miss Caroline told me to tell my father not to teach me anymore, it would interfere with my reading.

'Teach me?' I said in surprise. 'He hadn't taught me anything, Miss Caroline. Atticus ain't got time to teach me anything,' I added, when Miss Caroline smiled and shook her head. 'Why, he's so tired at night he just sits in the leaving room and reads.'

‘If he didn’t teach you, who did?’ Miss Caroline asked good-naturedly. ‘Somebody did. You weren’t born reading *The Mobile Register*.’

‘Jem says I was. He read in a book where I was a Bullfinch instead of a Finch. Jem says my name really Jean Louise Bullfinch, that I got **swapped** when I was born and I’m really a –‘

Miss Caroline apparently thought I was lying. ‘Let’s not let our imagination run away with us, dear,’ she said. ‘Now you tell your father not to teach you anymore. It’s best to begin reading with a fresh mind. You tell him I’ll take over from here and try to undo the damage –‘

‘Ma’am?’

‘Your father does not know how to teach. You have a seat now.’

I mumbled that I was sorry and retired meditating upon my crime. I never deliberately learned to read, but somehow I had been **wallowing** illicitly in the daily papers. In the long hours of church – was it then I learned? I could not remember not being able to read hymns. Now that I **was compelled** to think about it, reading was something that just came to me, as learning to fasten the seat of my union suit without looking around, or achieving two bows from a snarl of shoelaces. I could not remember when the lines above Atticus’s moving finger separated into words, but I had stared at them all the evenings in my memory, listening to the news of the day, Bill To Be Enacted into Laws, the diaries of Lorenzo Dow – anything Atticus happened to be reading when I crawled into his lap every night. Until I feared I would lose it, I never loved to read. One doesn’t love breathing.

Miss Caroline continued with the Dewey Decimal System. The Dewey Decimal System consisted, in part, of Miss Caroline waving cards at us on which were printed ‘the’, ‘cat’, ‘rat’, ‘man’, and ‘you’. No comment seemed to be expected of us, and the class received these impressionistic revelations in silence. I was bored, so I began a letter to Dill. Miss Caroline caught me writing and told me to tell my father to stop teaching me.’ ‘Besides,’ she said. ‘We don’t write in the first grade, we print. You won’t learn to write until you’re in the third grade.’

Then she said, “Everybody who goes home to lunch hold up your hands.’

The town children did so, and she looked us over.

‘Everybody who brings his lunch put it on top of his desk.’

Molasses buckets appeared from nowhere, and the ceiling danced with metallic light. Miss Caroline walked up and down the rows peering and poking into lunch containers, nodding if the contents pleased her, frowning a little at others. She stopped at Walter Cunningham’s desk. ‘Where’s yours?’ she asked.

Walter Cunningham's face told everybody in the first grade he had hookworms. His absence of shoes told us how he got them. People caught hookworms going barefooted in barnyards and hog wallows. If Walter had owned any shoes he would have worn them the first day of school and then **discarded** them until mid-winter. He did have on a clean shirt and neatly mended overalls.

'Did you forget your lunch this morning?' asked Miss Caroline.

Walter looked straight ahead. I saw a muscle jump in his skinny jaw.

'Did you forget it this morning?' asked Miss Caroline. Walter's jaw **twitched** again.

'Yeb'm,' he finally mumbled.

Miss Caroline went to her desk and opened her purse. 'Here's a quarter,' she said to Walter. 'Go and eat downtown today. You can pay me back tomorrow.'

Walter shook his head. 'Nome thank you ma'am,' he **drawled** softly.

Impatience crept into Miss Caroline's voice: 'Here, Walter. Come get it.'

Walter shook his head again.

When Walter shook his head a third time someone whispered, 'Go and tell her, Scout.'

I turned around and saw most of the town people and the entire bus delegation looking at me. Miss Caroline and I had **conferred** twice already, and they were looking at me in the innocent assurance that familiarity breeds understanding.

I rose graciously on Walter's behalf: 'Ah – Miss Caroline,'

'What is it, Jean Louise?'

'Miss Caroline, he's a Cunningham.'

I sat back down.

'What, Jean Louise?'

I thought I had made things sufficiently clear. It was clear enough to the rest of us: Walter Cunningham was sitting there lying his head off. He didn't forget his lunch, he didn't have any. He had none today nor would he have any tomorrow or the next day. He had probably never seen three quarters together at the same time in his life.

I tried again: 'Walter's one of the Cunninghams, Miss Caroline.'

'I beg your pardon, Jean Louise?'

'That's okay, ma'am, you'll get to know all the county folk after a while. The Cunninghams never took anything they can't pay back – no church baskets and no scrip stamps. They never took anything off of anybody, they get along on what they have. They don't have much, but they get along on it.'

My special knowledge of the Cunninghams tribe – one branch, that is – was gained from events of last winter.

If I could have explained everything to Miss Caroline, I would have saved myself some inconveniences and Miss Caroline subsequent **mortification**, but I was beyond my ability to explain things as well as Atticus, so I said, ‘You’re shamin’ him, Miss Caroline. Walter hasn’t got a quarter at home to bring you.’

The Cunninghams were country folks, farmers, and very poor.

Vocabulary work

1. Fill in the blanks with the words from Vocabulary Preview and translate the sentences into Russian/Belarusian.

1. Read the instructions before ... the box.
2. Even the choir applauded; and the freckles on Jack's face disappeared under a blush of
3. Just days later, in a dramatic speech to Congress and the nation, he slowly and deliberately ... “Let us continue!”
4. The children ... and squirmed in their chairs.
5. He asked for some time to ... with his lawyers.
6. I ... my busy life in London for a peaceful village retreat.
7. The boss needs a computer- ... assistant.
8. After surgery, I was ... until the anesthetic wore off.
9. He felt ... to resign because of the scandal.
10. His left eyelid ... involuntarily.
11. My idea of a holiday is to stay in a five-star hotel and just ... in luxury for a week.

2. Insert prepositions.

1. She printed the alphabet ... enormous square capitals
2. We were immune ... imaginative literature.
3. Miss Caroline told me to tell my father not to teach me anymore, it would interfere ... my reading.
4. I mumbled that I was sorry and retired meditating ... my crime.
5. Impatience crept ... Miss Caroline’s voice.
6. I rose graciously ... Walter’s behalf.
7. My special knowledge of the Cunninghams was gained ... events of last winter.

3. Explain the following.

Catawba warms, the Dewey Decimal System, molasses buckets, church baskets, scrip stamps.

4. Find in the text the English for:

она посмотрела на меня с нескрываемым неудовольствием; давать волю фантазии; я справлюсь сама; нагло врал; они обходятся тем, что у них есть; я бы избежала неприятностей.

Reading

A. Skimming

1. Read the story and render the plot of it in brief.
2. Prove that it is a piece of fiction, give illustration of the most typical features of this kind.
3. Define the theme of the story, comment on the title and say how it is related to the whole story.

B. Scanning

Scan the text for the right answers to the following questions.

1. Who is narrating the story? Approximately how old is the narrator?
2. Describe Miss Caroline. Where is she from? Why does this make her first day as a teacher even more difficult?
3. How did she try to get her pupils interested? Did she manage to do it? Why?
4. Why did Miss Caroline disapprove of Scout's father teaching her? How does it characterize the teacher?
5. Comment on the scene between Miss Caroline and Walter Cunningham. Why didn't Walter Cunningham take the money from the teacher?
6. What did Scout tell Miss Caroline about the Cunningham family? Do you think Miss Caroline understood her?
7. What mistakes did the teacher make?

C. Close Reading

1. What type of conflict is the story based on?
2. Say if the plot is simple or complex, comment on the plot structure.
3. What narrative method does the writer choose to tell this story (1st person narration, 3rd person narration)? What are its advantages or disadvantages?
4. Which means of characterization are employed by the writer?
5. Define the general tone of the text. Say whether it is matter-of-fact, ironical, humorous, serious, dramatic, etc. Account for your choice.
6. How would you formulate the author's message?
7. What effect did the story have upon you?

Writing

1. Write a short summary of the text.

2. Expand on the following.

1. Of all the hard jobs around, one of the hardest is being a good teacher.
2. “What the teacher is, is more important than what he teaches”
(*K. Menninger*).
3. Our children are only as brilliant as we allow them to be.
4. It takes a big heart to help shape little minds.

SELF-STUDY ASSIGNMENTS

Reading

1. Read the text given below and define its theme.
2. Read the selection again and define the author’s message.
3. Pick out ten words and word-combinations which you consider worth learning; make up 4 exercises of your own following the sample given after Text 4.

WHAT REALLY MAKES A GOOD TEACHER?

by B. Lenon

A NASUWT poll last week found that the majority of parents wanted “qualified teachers” to teach their children. Unsurprising really, until you consider what the word “qualified” really means.

In independent schools, recognized as being among the best in the world, we are free to choose our own teachers. In 2013, pupils in independent schools achieved 32 per cent of all A* grades at A-level.

Our success lies in the quality and expertise of our teachers, yet some may not have a teaching qualification. So, what makes a good teacher?

They have four characteristics.

First, they love their subject and have excellent subject knowledge (the two go together). Last year Professor Rob Coe and the Sutton Trust published research into the qualities of the best teachers and this came top of the list.

It is the reason that some schools are happy to appoint an excellent graduate in a subject like physics even if they don’t have a teaching qualification. They are classified as “unqualified”, even though they possess the most important quality of all.

Good subject knowledge matters not only because at the top of the ability range you need to be able **to stretch** pupils but also because teachers with good knowledge tend to make lessons for younger children more interesting. They have more **substance** to be interesting about.

Secondly, they need to have the right personality. Teaching is partly acting, and acting ability helps greatly. Above all you need to be able to control a class, because without good discipline nothing worthwhile can be achieved.

So that means good teachers are those whom pupils will respect – and slightly fear if necessary. They are completely in control of what’s going on around them.

Pupils know the teacher will notice if they are misbehaving or if their work is incomplete or copied from another child and will take action – punish the child, perhaps, or require the work to be redone.

But the best teachers are not disciplinarians. They **are a velvet hand in an iron glove**. Pupils come to know, over time, that they are warm and generous. But they are not **to be messed with**. Discipline has to come first.

There are other personality traits that matter too. Good teachers are very hard working, putting a huge effort into preparing lessons, marking work and giving extra time to children who need it.

They are able to manage stress. They are passionate about their school and their pupils, **keen for** all to do well. They are highly organized, because switching in a few seconds from one class to another, keeping track of individuals, remembering which extra duties they **are down for**, managing record-keeping and databases – all this requires good organization.

Thirdly, they need to have certain classroom skills. This is why all “unqualified” teachers need some training, both before they start and throughout their first year of teaching.

They need to be shown how **to deliver a lesson** with pace and interest, how to use **digital resources** effectively, how to mark work and record those marks, how to write reports, how best to teach **tricky** concepts, how to ask questions of pupils in the most effective way.

Finally, they need to have high expectations of their pupils. This is a characteristic of all the best teachers. They are determined that every pupil will master their subject. This attitude **sets the scene for** everything which follows.

Pupils who produce unsatisfactory work must be made to redo it until they achieve a good level. Pupils will be regularly tested to see whether they have understood and learned the work; those who do badly will be retested.

Excellent teachers believe that it is pupil effort and teaching quality which determine how well a child does, not the ability of the child. The less able children will get there in the end.

So these are characteristics of the best teachers. In terms of weighting, perhaps 30 per cent is subject knowledge, 30 per cent is personality, 30 per cent is level of expectations, 10 per cent classroom skills. Of these, only the last need be the subject of teacher training.

NASUWT a trade union representing teachers, including head teachers throughout the United Kingdom

the Sutton Trust an educational charity in the United Kingdom which aims to improve social mobility and address educational disadvantage

Writing

1. Compress the information and write a short summary / an annotation of the text.
2. Expand on the theme of the text in a short two-page essay.

Unit II. EDUCATION BY READING

Text 1

UNDERSTANDING AND INTERPRETING

Vocabulary preview

The following expressions appear in the text. Knowing their meaning will help you understand it.

Vocabulary	Meanings
take over the payments	be responsible for the payments
an unwarranted confidence	an unreasonable confidence
the ensuing 43 years	the following 43 years
grunt	make a short low sound in your throat, esp. to show you are in pain and annoyed
chagrin	a feeling of being disappointed
stutter	have difficulty speaking because you cannot stop yourself from repeating the first sound of some words several times
vagaries	changes in smb/smth that are difficult to predict or control
belie	give a false impression of smb/smth

THE GREAT BOOKS' GREATEST LESSON

by M. Monbeck

Shortly after I moved to New York at the age of 19, a friend bought a set of the Great Books of the Western World, published by the Encyclopedia Britannica. It's a wonderful set. The concept was to build a single collection of the books that have contributed the most to the development of Western civilization. Since its original publication in 1952, countless Great Books groups have been formed all over the country to read and discuss the great ideas found in these and other books.

My friend soon realized, however, that he really did not want the set and, further, that he would rather spend the monthly payment on other things. He offered the set to me – all 54 leather-bound volumes, along with its own bookcase – if I would **take over the payments**.

I accepted the offer and, with the enthusiasm of youth, the optimism of naivete, and **an unwarranted confidence** in my own abilities, I dug in and started to make my way through the books. I had left college after one year to make the move to Gotham and saw this as an opportunity to “complete” my education on my own. All I had to do was read these two shelves of books! (I still haven’t read them all, although in **the ensuing 43 years**, I’ve covered a good bit of the set’s contents).

At the time, I was working as a library clerk at the New York University School of Dentistry. One day, in the cafeteria, I put the Plato volume I was reading on a table to hold the place. As I made my way through the line, I glanced over at the table. Sitting there was one of the school’s maintenance people, an older man with a heavy accent, whom I had encountered a few times. I noticed he was examining the Plato. My first thought was, “Now what does he think he’s doing?” When I arrived at the table with my lunch, I nodded to the man, who nodded back.

In a few moments, he asked in his broken English, “Dis yours?”

I nodded again.

“Very nice book. You reading?”

“Yes, I am,” I replied proudly. He then turned to the inside cover of the volume, where all the authors represented in the set were listed in chronological order.

“Big set, huh?”

“Yes, more than 50 volumes.”

He began running his finger slowly down the list of the greatest names in Western literature, science, history, philosophy, theology and so on, from Homer to Freud. As he progressed, he nodded approvingly at several points.

Finally, he reached the end of the list. He shook his head thoughtfully and “tsked” a couple of times. “Achh,” he **grunted** softly, with a hint of surprise and disappointment in his voice, “No Schopenhauer ... and no Nietzsche. Too bad.” With that he closed the book and slid it across the table to me.

I was speechless. Eventually, I overcame **my chagrin** and **stuttered** feebly, “Um, yes, too bad. Not enough room I guess.”

I was indeed very lucky to have learned at such a young age about the dangers of making unfounded assumptions about people. It is only when you talk to people and listen to them that you discover what they know, what they have experienced, and what they might be able to teach you. Over the years, I’ve also come to appreciate that **the vagaries** of life can (and very often do) put any of us in a situation that **belies** our background, education, talents or experience.

Now, when I catch myself jumping to conclusions, I simply recall the first lesson I learned through the Great Books.

the Great Books of the Western World	the books that are thought to constitute an essential foundation in the literature of European civilization
Gotham	<i>informal</i> New York City
Plato	a Greek philosopher, the father of Western philosophy, science and Western religion
Homer	a Greek writer and a poet
Freud	an Austrian neurologist and the father of psychoanalysis
Schopenhauer	a German philosopher
Nietzsche	a German philosopher, a poet and Latin and Greek scholar whose work exerted a profound influence on Western philosophy

Vocabulary work

1. Fill in the blanks with the expressions from the vocabulary preview and translate the sentences into Russian/Belarusian.

1. They lost track of each other in
2. He ... something about being late and rushed out.
3. Some people wanted to ... my father's oil importing business.
4. They condemned the new law as ... intrusion into people's private lives.
5. I managed to ... a reply.
6. The government has been much more successful in developing an economy which has grown and withstood ... of the world markets.
7. Her energy and good looks ... her 65 years.
8. Jon had discovered parties, wine and women, much to ... of his parents.

2. Use Thesaurus to find synonyms and antonyms for the expressions of the vocabulary preview.

3. Explain the meaning of the following set expressions.

To dig in smth; to make one's way through smth; to make assumptions; to come to appreciate; the Great Books; to move the move to somewhere.

4. Find in the text the English equivalents for the following Russian ones.

Безосновательная уверенность; замечательная коллекция; преодолеть свое разочарование; запинаясь, слабым голосом сказал; необоснованные предположения; ценить превратности судьбы; делать поспешные выводы; основательно сел за работу; чтобы переехать в Gotham; начал осваивать книги; сильный акцент.

Reading

A. Skimming

1. Define the theme of the text from the following options:
 - the role of self-education in forming one's personality;
 - appearances are deceptive;
 - learning from others.
2. Identify the type of writing and give arguments for your choice.
3. What is the main idea of the text?
4. Present a short summary of the article.

B. Scanning

1. How did the narrator get all 54 volumes of the Great Books?
2. What is the concept of the Great Books of the Western World?
3. What opportunity did the narrator see in these books?
4. Why did the narrator leave the Plato volume on a table in the cafeteria one day?
5. Who picked up the Plato volume while the narrator was away?
6. What was the maintenance man upset about?
7. What great lesson did the narrator learn through the Great Books?

C. Close Reading

1. Speak on the structure of the text.
2. What techniques did the author use to sound logical and convincing?
3. Do we see the author's personal touch in the article? Prove your point of view.
4. Find different stylistic means and devices in the text and explain for what purpose they were used.
5. Did the author manage to make the article interesting, informative and persuasive? If yes, through what means did he achieve it?

Writing

1. Expand on the following.

1. It is only when you talk to people and listen to them that you discover what they know and what they might teach you.
2. The vagaries of life.
3. First impressions are deceptive.

2. Write an essay about a situation from your life that taught you a good lesson.

SELF-STUDY ASSIGNMENTS

Reading

1. Read the essay given below and define its theme.
2. Read the essay again and define its message / main idea.
3. Pick out ten words and word-combinations which you consider worth learning; make up 4 exercises of your own following the sample given after Text 1.

THE BEST REFUGE FOR INSOMNIACS

by L. Morrow

I know a woman whose son died by drowning on the night of his high school graduation. She told me she got through the weeks and months afterward by reading and rereading the works of Willa Cather. The calm and clarity of Cather's prose stabilized the woman and helped her through the time.

We have rafts that we cling to in bad weather – consolations, little solidarities, numbers we dial, people we wake up in the middle of the night.

Somehow it is not much fun to wake up the television set. The medium is a microwave: it makes reality taste wrong. Television transforms the world into a bright dust of electrons, noisy and occasionally toxic. Turn on the set and lingering dreams float out to mingle with CNN. Dreams are not an electronic medium.

During the war in the gulf, the escapist magician made urgent reality inescapable. Television became spookier than usual in its metaphysical way: the instant global connection that is informative and hypnotic and jumpy all at once – immediate and unreal. The sacramental anchormen dispensed their functions and alarms. During the war, I found shelter in books in the middle of the night. They are cozier. The global electronic collective, the knife of the news, could wait until the sun came up. The mind prefers to be private in its sleepless stretches.

Read what? I am not talking exactly about reading to escape. Nor about reading to edify and impress oneself. *Paradise Lost* is not much help at 3 in the morning, except of course as a heavy sleeping potion. I mean the kind of reading one does to keep sane, to touch other intelligences, to absorb a little grace. In Vietnam the soldiers said, "He is a man you can walk down the road with." They meant, a man you can trust when the road is very dangerous. Every reader knows there are certain books you can go down the road with.

Everyone has his or her own list – each list no doubt is peculiar, idiosyncratic. The books you keep for the middle of the night serve a deeply personal purpose, one of companionship. Your connection with them is a mystery of affinities. Each mind has its night weather, its topographies. I like certain books about fly fishing, for example, especially Norman Maclean’s brilliant *A River Runs Through It*, which, like fishing itself, sometimes makes sudden, taut connections to divinity.

One man rereads the adventures of Sherlock Holmes. He cherishes their world, the fogs and bobbies, the rational wrapped in an ambient madness, the inexplicable each time yielding its secret in a concluding sunburst, a sharp clarity.

Television news, when it flies in raw and ragged, can be lacerating. The medium destroys sequence. Reading restores to the mind a stabilization of linear prose, a bit of the architecture of thought. First one sentence, then another, building paragraphs, whole pages, chapters, books, until eventually something like an attention span returns and perhaps a steadier regard for cause and effect. War (and television) shatters. Reading, thought reconstruct. The mind in reading is active, not passive-depressive.

There is no point in being too reverent about books. *Mein Kampf* was – is – a book. Still, some books have the virtue of being processed through an intelligence. Writers make universes. To enter that creation gives the reader some intellectual dignity and a higher sense of his possibilities. The dignity encourages relief and acceptance. The universe may be the splendid, twittish neverland of P. G. Wodehouse (escape maybe, but a steadying one) or Anthony Trollope’s order, or Tolkien’s. I know a married couple who got through a tragic time by reading Dickens to each other every night. Years ago, recovering from a heart operation, I read Shelby Foote’s three-volume history of the American Civil War – a universe indeed, the fullest, most instructive tragedy of American history, all of the New World’s Homer and Shakespeare enacted in four years. People find the books they need.

I like writers who have struggled with a dark side and persevered: Samuel Johnson, for example; his distinction and his majestic sanity both achieved the hard way. He emerged very human and funny and with astonishing resources of kindness. I have been reading Henry James’ letters in the middle of the night. If James’ novels are sometimes tiresome, his letters, which he produced in amazing quantity, are endlessly intelligent and alive. To a friend named Grace Norton, who was much afflicted, he wrote, “Remember that every life is a special problem which is not yours but another’s and content yourself with the terrible algebra

of your own ... We all live together, and those of us who love and know, live so most.” He told her, “Even if we don’t reach the sun, we shall at least have been up in a balloon.”

Odd that 19th century writers should write a prose that seems so stabilizing in the late 20th. Ralph Waldo Emerson is good to have beside the bed between 3 and 6 in the morning. So is the book of *Job*. Poetry: Wallace Stevens for his strange visual clarities, Robert Frost for his sly moral clarities, Walt Whitman for his spaciousness and energy. Some early Hemingway. I read the memoirs of Nadezhda Mandelstam (*Hope Against Hope; Hope Abandoned*), the widow of Osip Mandelstam, a Soviet poet destroyed by Stalin. I look at *The Wind in the Willows* out of admiration for Mr. Toad and for what he has to teach about folly and resilience.

The competition of anything intelligent – it need not be writing – helps the mind through the black hours. Mozart, for example; music like bright ice water, or, say, the memory of the serene Palladian lines of Jefferson’s Monticello. These things realign the mind and teach it not to be petty. All honest thought is a form of prayer, I read Samuel Johnson (“Despair is criminal”) and go back to sleep.

Writing

1. Compress the information and write a short summary / an annotation of the text.
2. Expand on the theme of the text in a short two-page essay.

Text 2

UNDERSTANDING AND INTERPRETING

Vocabulary preview

The following expressions appear in the text. Knowing their meaning will help you understand it.

Vocabulary	Meanings
confront	to face boldly or threateningly
deem	to judge, consider, think
fatigue	tiredness
gear	to cause or depend on
hostility	the state of being unfriendly

inept	totally unable to do things; not fitting, unsuitable, incompetent
obsess	to fill the mind continuously
palatable	pleasant to taste; agreeable to mind
saturate	to fill to capacity or beyond; to soak
tangible	clear and certain, real
viable	capable of living, developing or succeeding in operation

PRINCE CHARLES ON EDUCATION

(extract from Prince Charles' annual Shakespeare Birthday Lecture)

Hanging onto our cultural roots is one way of preserving national identities, and indeed the stability of our civilisations. Other countries, particularly those with a strong cultural tradition of their own, understand the importance of this and the value of acquainting each new generation with their literary inheritance.

Why is it, then, that we in this country seem to see things differently? There are now several GCSE English literature courses which prescribe no Shakespeare at all. There is at least one A-Level English literature syllabus on which Shakespeare is not compulsory. Thousands of intelligent children leaving school at 16 have never seen a play of Shakespeare on film or on the stage, and have never been asked to read a single word of any one of his plays.

I find this difficult to understand. In an age when we are bombarded, perhaps **saturated**, with instant information ... has anyone stopped to consider whether all this actually helps to make us wiser human beings? ...

This marginalizing of Shakespeare seems to be symptomatic of a general flight from our great literary heritage. Do we really want to sanction a situation where children are rarely introduced nowadays to the literary masterpieces of bygone ages? Are we all so frightened and cowed by the shadowy "experts" that we can no longer "screw our courage to the sticking place" and defiantly insist that they are talking unmitigated nonsense? It is high time that the bluff of the so-called "experts" was called. If our newspapers rose to the challenge and conducted a survey amongst their readers, the silent majority might finally be able to say what it really thought on this subject...

I am sure that most teachers would rise to the challenge of introducing their pupils to an experience which, whilst perhaps initially difficult, will be with them for the rest of their lives — although I am only too aware that there are many

teachers who have so despaired of the **hostility** and indifference of some of the pupils **confronting** them in their classrooms that they have felt it better to teach them *something* rather than nothing at all ...

There are terrible dangers, it seems to me, in so following fashionable trends in education – trends towards the *relevant*, the exclusively contemporary, the immediately **palatable** – that we end up with an entire generation of culturally disinherited young people. I, for one, don't want to see that happen in this country. Nor, I suspect, do countless parents up and down the nation, who probably feel utterly powerless in the face of yet another profession, this time the “educationists”, which I believe has become increasingly out of touch with the true feelings of so-called “ordinary” people.

Many “ordinary” parents, I suspect, would agree that education is not about social engineering, but about preparing our children as best we can for *all* the challenges in front of them. This means not only training them for work through the acquisition of knowledge, but also giving them an understanding of themselves and of the deeper meaning of life ...

It is almost incredible that in Shakespeare's land one child in seven leaves primary school functionally illiterate. Moreover, it appears to be an increasingly common impression that standards of handwriting, spelling, punctuation and numeracy are not at all what they should be. In most schools children are **deemed** incapable of learning foreign languages before the age of 11, yet by the age of 14 half of them have given it up ... As if that wasn't enough, present indications are that after the age of 14 children will not be required by the national curriculum to study an aesthetic subject. Perhaps most alarming of all, only a third of our 16-18 year-olds are still in full-time education. Forty percent of our children leave full-time schooling with no significant educational qualifications at all.

On reflection, it is not all that surprising that so many leave school as soon as they can. Sixth-form education is, after all, **geared** mainly to preparing pupils for universities, polytechnics or other forms of further education. This inevitably frightens off those who are less academically minded, if it does not simply disqualify those who would like to do so from staying on.

Meanwhile, those of our pupils who *do* stay on for the sixth form study three, or at most four, subjects. The advantage of such specialization is that those subjects tend to be covered in a depth which gives our undergraduates a strong start when they begin their university studies. The disadvantage is that they often miss out on education in a whole range of other subjects.

Are we sure that mathematicians do not need to learn to write English, or speak foreign languages? Or that our historians can survive without an understanding of economics and philosophy? ...

Education had suffered badly from the process of lurching from one set of policy initiatives to another, as governments change, and a seemingly endless squeeze on resources. The result – sadly at a time when education faces challenges than ever before – has been a major onset of innovation **fatigue**, a teaching force which invariably feels underpaid and demoralized, and inadequate attention being paid to their accommodation and equipment needs.

Encouragingly, there is now a great consensus perhaps than ever before that education is the number one priority for the future.

Let us, therefore, grasp this opportunity and resist the temptation to deny the cultural heritage of our country to so many young people simply because of expediency or because of a mistaken utilitarian approach. We live in an age **obsessed** with the **tangible**, with discernible results and with that which is measurable. While applauding the stress that has to be placed on the technical, the practical, the vocational and the commercially **viable**, I would like to stress, again, that I believe that education is more than just training. After all, there is little point in becoming technically competent, if at the same time we become culturally **inept**.

utilitarian characterized by usefulness rather than by beauty, truth, goodness.

GCSE General Certificate of Secondary School.

Vocabulary work

1. Fill in the blanks with the words from Vocabulary Preview and translate the sentences into Russian / Belarusian.

1. The atmosphere of neglect and abandonment was almost
2. Some of the dialogue has been change to make it more ... to an American audience.
3. The plan wouldn't be ... in practice.
4. There was an open ... between the two schools.
5. The government found itself ... by massive opposition.
6. She was left feeling ... and inadequate.
7. It's hard to get a teaching job, the market is
8. I was dropping with ... / and could not keep my eyes open.

9. The need to produce the most exciting newspaper story ... most journalists.
10. Education should be ... to the children's needs and abilities.
11. She ... it prudent not to say anything.

2. Find in the text

- a) **synonyms for the following:** to keep, chance, completely, legacy, past, acquiring, oppose;
- b) **antonyms for the following:** inherit, advantage, capable, qualify, irrelevant, powerful, countable, minority, immeasurable, variable, literate.

3. Explain (paraphrase) the italicized parts of the sentences.

1. Education had suffered badly from the process of *lurching from one set of policy initiatives*, as governments change, and a seemingly endless squeeze on resources.
2. In most schools children *are deemed incapable* of learning foreign language before the age of 11.
3. This inevitably frightens off those who are *less academically minded*.
4. The disadvantage is that they often *miss out on education*.
5. *Hanging onto our cultural roots* is one way of preserving national identities, and indeed the stability of our civilization.
6. There is at least one A-Level *English literature syllabus* on which Shakespeare is not compulsory.
7. Are we all so frightened and cowed by the shadowy "experts" that we can no longer "*screw our courage to the sticking place*" and defiantly insist that they are talking unmitigated nonsense?
8. *This marginalising of Shakespeare* seems to be symptomatic of a general flight from our great literary heritage.

4. Tell the difference in meaning between the phrases with the word *challenge* and say what other meanings of the word you know.

1. "... our newspapers rose to the *challenge*".
2. "... education is not about social engineering, but about preparing our children as best we can for all the *challenges* in front of them."
3. "... education faces greater *challenges* than ever before."

5. Find in the text the English for:

литературное наследие; обязательный (предмет); учебный план по литературе; модные тенденции в образовании; получение знаний; функционально неграмотный; воспользоваться возможностью; противостоять искушению; утилитарный подход; аттестат о среднем образовании.

6. Match the following proverbs.

There is no friend as faithful as a good book.

Don't judge a book by its cover.

Wear the old coat and buy a new book.

Like author, like book.

Продай кафтан, да купи буквицу.

Не красна книга письмом, красна умом.

Каков горшок, такова и крышка.

Письмо не товарищ, а правду сказывает.

Reading

A. Skimming

1. Read the text, define its theme and the type of writing the text belongs to.
2. Give the gist of the text in 2 or 3 sentences.
3. Think of a suitable title for the text.

B. Scanning

Scan the text for the right answer to the following questions.

1. Why does Prince Charles stress the importance of acquainting each new generation with their literary inheritance?
2. What is his opinion of the English literary courses?
3. Who is to blame for this situation?
4. What are the *fashionable trends* in education?
5. What does the notion of being *functionally illiterate* imply?
6. What facts and figures are given in the text to prove it?
7. What are the advantages and disadvantages for those pupils who stay on for the sixth form study?
8. What is the result of lurching from one set of policy initiatives to another? How does it tell on education in general and on the teachers in particular?
9. What is the speaker's attitude towards the problems raised in the lecture?
10. What does he lay stress upon?

C. Close Reading

1. Analyze the elements of the structure of the text (introduction, development of the topic and conclusion) from the point of view of their form and content.
2. Identify the stylistic devices used in the text and say how they contribute to the author's attempt to move and persuade the reader.
3. Comment on the choice of words dealing with education and cultural inheritance / (neutral, bookish, colloquial).

4. Find the sentences in which the author proves the existence of serious problems in education in Shakespeare's land.
5. Define the general tone of the text. Say whether it is matter-of-fact, ironical, serious, dramatic, emotional, etc. Account for your choice.
6. How would you formulate the author's message?
7. What effect did the text produce on you?

Writing

1. **Write the gist of the lecture as if you were taking notes when it was delivered.**
2. **Write an essay on one of the following topics:**
 1. Hanging onto our cultural roots is one way of preserving national identities and indeed the stability of our civilization.
 2. The role of Shakespeare in the modern world.
 3. Shakespeare and me.
 4. There is little point in becoming technically competent, if at the same time we become culturally inept.
 5. Choose an author as you choose a friend.

SELF-STUDY ASSIGNMENTS

Reading

1. Read the article given below and define its theme.
2. Read the article again and define its message / main idea.
3. Pick out ten words and word-combinations which you consider worth learning; make up 4 exercises of your own following the sample given after Text 2.

HOW TO IMPROVE YOUR LEARNING ABILITY?

by S.Heshmat

There are two alternative ways to learn and solve problems: the intuitive system (or automatic) without awareness, and the analytical system (or reasoning). In the behavioral economics literatures, a distinction has been made between System 1 and System 2 mechanisms. System 1 corresponds closely to intuitive system or automatic processing, and System 2 corresponds closely to analytical (cognitive) or controlled processes. System 1 (intuition) quickly responds to

problems as they arise, System 2 monitors the quality of answers provided by System 1 and sometimes revises or stops these responses. The followings are some of the key ideas about these two systems for better learning.

Our intuitive system favors the first impression, or the so-called Halo effect. It is the tendency to like (or dislike) everything about a person (including things you have not observed). This bias plays a large role in shaping our view of people and situations. For example, in an interview you make judgments about the person's management skills based on a good presentation, and avoid further information that might contradict your story. Of course, System 2 is capable of revising if new information comes in. But System 1 is insensitive to the quantity of information.

The analytic system (System 2) requires more mental effort and dislikes making things effortful on the mind. For example, a morning person tends to perform poorly in the evening, while an evening person does poorly in the morning. Why? Thinking is effortful in those times. Our lazy brain often follows the path of least effort. When we first encounter problems, our initial reactions are typically searching for easier solutions without having to use cognitive effort. In other words, we are under pressure to engage in shallow thinking (act foolish). For instance, a study on speed dating showed that when people have too many romantic choices, they tend to choose partners based on superficial physical characteristics, and ignore attributes such as education, smoking status, and occupation. However, with sufficient time to think, people are able to correct their intuitive response.

Our mood affects our thinking. Pleasant feelings make us respond more intuitively and reduce cognitive effort. In contrast, negative feelings focus the mind, leading to better concentration. When we are in a good mood, we become more intuitive and more creative but also less vigilant and more prone to cognitive errors. A good mood makes us feel safe and it is all right to let our guard down. When we are in a bad mood, we lose touch with our intuition and rely on System 2. In cases of an immediate threat this is good, for it concentrates processing power upon the danger. When creative problem solving is required this is bad, for it leads to narrow, tunnel vision.

Intuitions are acquired through experience. As people acquire more practice in certain activities over time, responsibility for information processing passes from the conscious level to the intuitive processor. Knowledge becomes more and more engrained and automatic. Indeed, one of the hallmarks of expertise in any fields is the use of automatic processes such as visual imagery and categorization. New physicians faced with a common ailment consciously and carefully think about the checklist of symptoms before making a diagnosis, but experienced physicians

“feel” the answer in an instant. Over time, such experts convert some of their high-level skills into gut-level processes that those experts cannot explain how they actually do those things.

This explains why cramming for final is a very bad way to learn something that will last. Information from cramming will come in and go out. One of the most effective strategies to enhance learning is to spread out the learning process. That is, spacing improves later recall, such as an hour of study tonight, an hour on the weekend, and another session a week from now. The idea is that forgetting is the friend of learning. When you forget something, it allows you to relearn, and do so effectively, the next time you see it. By distributing learning events, students can raise their level of knowledge without extending their time of study.

In sum, our lazy brains (analytic) attempt to economize and do things efficiently. For an educator or a speaker, this suggests that anything you can do to reduce cognitive effort will make your message more memorable (i.e., using simple language or intuitive explanation). People prefer things that are easy to process, because it helps them to allocate limited mental resources in a world with high demand on their attention. The ease of processing (known as cognitive fluency) makes things familiar and is associated with positive evaluations

Writing

1. Compress the information and write a short summary / an annotation of the text.
2. Expand on the theme of the text in a short two-page essay.

Text 3

UNDERSTANDING AND INTERPRETING

Vocabulary preview

The following expressions appear in the text. Knowing their meaning will help you understand it.

Vocabulary	Meanings
to entail	to involve something that cannot be avoided
to deploy	to use something effectively
exposition	a clear and full explanation of an idea or a theory
to enhance	to increase or further improve the good quality, value or status of smb/smith

to expound on smth	to give a detailed explanation of something
immersion (in smth)	the state of being completely involved in smth
to ingrain	to establish something such as a belief so firmly that it is not likely to change; to impress deeply on the mind
to lean on smb/smth	to depend on smb/smth for help and support
to glean from	to obtain information, knowledge, etc., sometimes with difficulty and often from various sources
to encounter	to experience or undergo; to meet, especially unexpectedly

INTRODUCTION TO TEACHING METHODS

by M. Wilcox

Teaching English as a second or foreign language **entails** the use of both traditional teaching methods as well as instructional techniques that are unique to the study and learning of language. Traditional teaching methods include teacher-centric approaches such as explicit teaching as well as approaches that encourage active student participation. Based on the teaching experiences of educators around the world, different techniques should be **deployed** depending on the instructional purpose, the subject matter, and the students' level of competency, cognitive ability and enthusiasm. Concentrating and using just one approach has often been found to be grossly inadequate while a rich combination of approaches result to the most favorable learning outcomes.

This article describes the most common and effective methods that are being used in traditional classrooms as well as the alternative or improvised techniques that have been developed specifically for language instruction.

Fundamental Methods of Instruction

The primary approach in sharing new knowledge is basically the teacher-centric model that entails the techniques of 1) Exposition/Explanation/Description, and 2) Demonstration. Meantime, the participatory approach balances the responsibility of the cognitive process between teachers and students and employ the techniques of 1) Collaboration and 2) Teaching from a student perspective.

In the teacher-centric approach, the learning process follows the classic knowledge transfer model: teacher-to-student. The basic techniques used in this model include direct **exposition** and explanation of different subjects through formal or mini lectures that may be accompanied by audiovisual materials

(whiteboard notes, CD ROM, videos, music, presentations, and other instructional multimedia). Using the techniques of exposition-explanation-description, students are often required to memorize different concepts, and, in the case of language instruction, the actual verbalizations (oral recitation) of words and phrases.

On the other hand, participatory approaches allow students to assume more responsibility in the cognitive process. Participatory approaches greatly encourage collaboration and role-playing so that students become very active drivers of their own competency about the lesson topics. In sessions that promote inter-student collaboration, the deeper involvement of students concerning the session outcome **enhances** their awareness of the concepts being described by the teacher. In addition, the participatory approach is a good way of assessing individual students' socialization and leadership skills. Collaborative techniques may involve the submission of group projects, the holding of group discussions, role-play and simulations, and fieldwork.

For students with varying degrees of leadership aptitudes, the technique of teaching or presenting to peers and colleagues can further improve their subject competency. After all, research have conclusively shown that teaching is a very effective way of learning a subject matter, one reason why formal teachers eventually become extremely competent in their fields. By temporarily allowing students to role-play and assume the responsibilities of teachers, they eventually gain confidence about the subject matter and improve their skills **expounding on** or demonstrating its concepts.

Approaches to Language Teaching

Because language learning entails a different desired outcome compared to other subjects, many field-specific approaches were developed by language educators over the years. The most commonly performed approaches are 1) Grammar-Translation, 2) Phonetic Method, 3) Communicative Approach, 4) Physical Response Approach, 5) Task-Based Learning, and 6) Language **Immersion**.

In Grammar-Translation, the focus is on the conscious and intensive learning of grammatical syntax. For students being instructed through this approach, the main learning strategy is memorization (phrasal and sentence constructions as well as the vocabulary necessary to build them). Meantime, the phonetic method **leans heavily on** the oral articulation of the language such that students are often engaged in recitation sessions, short speeches, and read reports. The communicative approach requires a higher form of cognitive appreciation of

language than the two previous methods. Proponents of the communicative approach believe that knowing how to construct grammatically sound sentences and reciting formulated sentences are not enough for advanced learners. True language acquirers should be able to communicate well in any given language encounter. Used effectively for beginners in language learning, the Physical Response Approach aims **to ingrain** the essence of a second or foreign language into the psyche of learners by relating actual physical experiences or associations with foreign words or phrases. Known also as the Command Style, Tasked-based learning seeks to ingrain the actionable aspects of the foreign language with the aim of giving the learner some idea of its core mechanics. Lastly, immersive approaches aim to develop learners' linguistic competencies through a comprehensive model that helps develop oral, listening, and written skills.

For teachers of English as a second or foreign language, the tendency to pick out only two or three teaching approaches they are most comfortable with is very strong. But as can be **gleaned from** the proliferation of literature on language instruction, there are quite a number of available approaches that can help both the teachers and the students in the learning engagement. Trying out different approaches from time to time and in various combinations will likely address some learning difficulties **encountered** along the way. Remember, for a language teacher to become well-rounded, getting to know and applying different teaching principles is critical, not only for professional growth but also to the development of English language instruction as a whole. That is, teachers collaborating on the best techniques to use in different teaching-learning scenarios will help language educators systematize the different methodologies available.

Vocabulary work

1. Fill in the blanks with the words from Vocabulary Preview and translate the sentences into Russian/Belarusian.

1. The art of teaching ... good organizational and instructional skills for delivering the intended learning outcomes.
2. These figures have been ... from a number of studies.
3. The basic technique used in the teacher-centric approach is ... and explanation of different subjects.
4. The use of Internet based technologies can ... learning outcomes and motivate students to participate in the instructional process.
5. To teach a foreign language more effectively teachers usually ... both traditional and innovative techniques.

6. Really committed teachers try to ... in their students the main values such as respect, honesty, integrity, personal responsibility, and a lifelong love of learning and achievement.
7. It is important for students to know that they can ... on their teachers for supports and guidance.
8. Language ... is a method developed to teach people a second language, in which the language being taught is used specifically for instruction purposes.
9. Could you ... on that: what sources are you examining and which have you chosen to omit?
10. Teachers can ... some difficulties in their work.

2. Use a Thesaurus to find synonyms for the following words.

To deploy, to ingrain, to entail, to enhance, immersion.

3. Paraphrase the italicized parts using the words from Vocabulary preview.

1. Her speech was *a clear explanation* of her beliefs in freedom and justice.
2. Modern technologies can be *used* to make classes more interesting and effective.
3. Seeing a word in context lets you *collect* information about how it's used.
4. She *came upon* an old friend on the street.
5. She *clarified* the main ideas of her dissertation.
6. You can *rely on* me if you have difficulties.

4. Insert prepositions.

1. Teachers must be competent ... their fields.
2. While role-playing students gain confidence about the subject matter and improve their skills expounding ... the main concepts.
3. It is necessary to ingrain the essence of a foreign language ... the psyche of learners.
4. Some teachers focus mainly ... grammar, others lean heavily ... oral articulation and recitation.
5. While preparing for their classes students had to glean information ... different sources.

5. Find in the text the English for:

познавательные способности; уровень компетентности; брать на себя ответственность; представление групповых проектов; с целью дать студентам представление о; всесторонне образованный преподаватель.

Reading

A. Skimming

1. Read the title of the article and define the theme of the text.
2. Skim the text and define the type of writing it belongs to. Prove your point.
3. Give the gist of the text in a few sentences.

B. Scanning

Scan the text for the right answers to the following questions.

1. What problems does the article deal with?
2. Is there any universal approach to teaching foreign languages?
3. What are the two fundamental methods of instruction mentioned in the text?
4. Expand on the techniques entailed by the teacher-centric model of sharing new knowledge.
5. Why does the participatory approach allow students to assume more responsibility in the cognitive process? What are the main techniques employed by this approach?
6. How can role-playing in class benefit students?
7. What are the most commonly performed approaches to language teaching? What ideas are they based on?
8. What is the best way to find the most appropriate approach to language teaching and systematize the different methodologies available?

C. Close Reading

1. Analyze the layout and say if paragraphing, heading and subheading help you define what type of text it is?
2. Comment on the means which contribute to the logical character of presentation and the reasoning given by the author.
3. Comment on the connectors used between the paragraphs and between statements, arguments, etc. within each paragraph.
4. Comment on the choice of the vocabulary. Say if it is emotionally coloured or neutral, colloquial or bookish.
5. Comment on the linguistic peculiarities of the text at lexical and syntactical levels (choice of words, terminology, types of sentences, the use of passive voice, etc.).
6. Summarize all the characteristics which help classify the text as a piece of scholarly writing.
7. Comment on the message of the text.

Writing

1. Compress the information and

- a) make up an outline of the text;
- b) make up a précis of the text.

2. Write an essay on one of the following topics.

1. “In learning you will teach, and in teaching you will learn” (*Phil Collins*).
2. “You can't really teach a kid anything: you can only show him the way and motivate him to learn it himself” (*D. Cullen*).
3. “A good teacher, like a good entertainer first must hold his audience's attention, then he can teach his lesson” (*J. H. Clarke*).
4. “The mediocre teacher tells. The good teacher explains. The superior teacher demonstrates. The great teacher inspires” (*W. A. Ward*).
5. “The most important knowledge teachers need to do good work is a knowledge of how students are experiencing learning and perceiving their teacher's actions” (*S. Brookfield*).
6. “The average teacher explains complexity; the gifted teacher reveals simplicity” (*R. Brault*).

SELF-STUDY ASSIGNMENTS

Reading

1. Read the essay given below and define its theme.
2. Read the essay again and define its message / main idea.
3. Pick out ten words and word-combinations which you consider worth learning; make up 4 exercises of your own following the sample given after Text 3.

THE INFINET POSSIBILITIES

by A. Tillyer

The digital revolution affects all. Quite simply, the “Digital Revolution” is changing everything; **a brilliant barrage of information**, entertainment, companionship, and education is now speedily available to us through the computer, whether at home or at work. With the price of personal computers falling, more and more households and schools around the world are acquiring this

technology and with it the challenge of learning to use the many varieties of color and form on the Internet – its infiNET possibilities. All of this means greater flexibility and freedom for individuals.

In the case of the Digital Revolution, the only way to become familiar with current trends is to experiment and participate, which means getting “on-line.”

What to expect

People have many questions about the Internet and a lot of healthy skepticism about how something that didn't really exist several years ago could be so **indispensable** today. What is the Internet anyway? Why is so much being written about it? Most descriptions of the Internet include the definition “a network of linked computers,” which, although accurate, does not paint a very **enticing** picture. It neglects the richness, color, variety, and texture of “Cyberspace.” Imagine the **monochrome** screen of letters and numbers of the traditional computerized library catalog. Then imagine those monochrome letters and numbers changed at the click of the mouse to colored words and colored moving pictures of the characters in books, autobiographies of authors (perhaps even with pictures and sound of their voices). You might even choose to see what other books particular authors have written and clips of movies of those books. This is all possible on the Internet and, given the correct connection, you and your computer can “talk” and share with other computers around the world and **tap** into this vast reservoir of information. You will have the capacity to share text, pictures, and music with far-off places and people, quickly, easily, and inexpensively.

No one denies that a visit to the Internet will show amazing technology and a fascinating storehouse of information. But many people do not realize the wealth of creativity and culture on the Internet, which makes it the ultimate teaching tool for language teachers. True, there is much that is trivial, tasteless, and incorrect, but the Internet is impossible to describe; the only way to understand the Internet is to “get on-line.”

Getting on-line

Almost as soon as you start to use the Internet, it will become clear that electronic mail (e-mail) is one of the greatest language teaching materials ever created. E-mail allows all of us to communicate quickly and inexpensively over long distances without obstacles such as time zone differences, the **time-lag** of ordinary mail, or the long distance telephone charges for faxes. Therefore, students

can actually USE the language to communicate with real people about issues that interest them. Electronic mail can thus supply the ultimate “contextualized” practice. Students (and teachers) can also use the speed, simplicity, and low-cost of e-mail to work in teams on joint projects with other classes. The “Net” provides **ample** resources for projects and research activities. Since e-mail is “low-tech” in terms of the Internet and does not require vast technological know-how or expense, it is still favorite electronic teaching tool of language teachers, but it is far from being the only resource on the Internet. Joining e-mail discussion forums for teachers will quickly point new “netters” in the direction of finding and using the other resources—such as the World Wide Web are of the Net.

Writing

1. Compress the information and write a short summary / an annotation of the text.
2. Expand on the theme of the text in a short two-page essay.

Text 4

UNDERSTANDING AND INTERPRETING

Vocabulary preview

The following expressions appear in the text. Knowing their meaning will help you understand it.

V o c a b u l a r y	M e a n i n g
arbitrary	according to one’s own wishes instead of according to what is right
identify	show or prove what a person or thing is
commonplace	ordinary not new or interesting understand
latent	hidden, concealed
launch	inaugurate, usher in
comprehend	understand
infer	imply
relegate to	refer to
demarcation	a line marking a boundary

LANGUAGE AND LITERATURE

by N. Brooks

Language and literature need to be compared and contrasted for the benefit of both; if there are areas of difference, these must be definable, and it is our purpose now to identify and describe such differences from the point of view of the language classroom. If seemingly inadequate and arbitrary definitions of literature are proposed, their aim is less to define literature than to distinguish between it and language. The risk of implying that the two may be mutually exclusive is not absent, yet a little reflection reminds us that a dichotomy between language and literature is as absurd as a dichotomy between child and man. There is no sharp line of demarcation, but a continuum. Literature presupposes language, though the reverse is not true; childhood without manhood is commonplace, but manhood without childhood is unthinkable.

Relationship of Literature to Language

Literature is wholly and inevitably rooted in language, and it is no surprise to rediscover in literature certain features that are peculiar to and basic in language. No more than language can literature separate itself from the *speaker-hearer-situation* trichotomy. As in simple dialogue, the intent – even though only latent – and the means of conveying a message must be assumed, and the message must be about something. A dream in itself cannot even be called language, though once verbalized, it might well become literature. As the speaker's behaviour is inevitably conditioned by that of the hearer, so the artist's creative acts are influenced by the real or the presumed response evoked in his audience.

We may at this point consider the question: Why literature in the language class at all? Is it not better to give the student a thorough grounding in the language skills before he attempts the study of literature? Language classes can and indeed do flourish as if literature did not exist or had never existed. And there are many college teachers who bluntly say: "Let the language skills be taught and taught well in schools; we will provide the study of literature and all the more successfully for the natural companionship of the two". It is frequently said that formal education should prepare the student *against* the life he is later to lead no less than *for* it. Surely an aesthetic experience in literature is one in which the most universal participation may be expected. Everyone uses words: who will be Philistine enough to deny that everyone, at least according to his interests and capacity, should have some knowledge and experience of the fine art of words, as we find it expresses in literature?

There are language classes in which it is indeed assumed that one of the goals of learning is the appreciation of literature, but that the student is first of all and most of all to be provided with the skills and tools with which he may at some later date study literature. It is undoubtedly an error to take the eventual literary experience for granted. Rather, it is in class itself, in the traditional atmosphere of formal education and under the guidance of a trained teacher, that the study of literature should be launched. On no account should literary history be substituted for literature itself. These are two different things, the latter being a fine art and the former more nearly a science. In the language class, only an intimate acquaintance with works of literature is justifiable.

As language teachers introduce literature into their course they cannot be too careful about what they choose for their students to read. What passes for literature in a great many cases would be given short shrift by most competent critics. It is likely that many of the works frequently read as literature in the languages taught in our school today would be impossible to justify on any grounds other than crass expediency. One of the most serious professional obligations in our fields is the establishing of criteria that will relegate to the scrap heap a vast quantity of printed matter that masquerades as literature in language classes.

The Comprehension of Literature

What does the reader bring to the study of his first literary work in a foreign language? (Its value to him is directly related to the background, the attitude, and the linguistic capacity with which he approaches it.) Acquaintance in the mother tongue with the plot, characters, atmosphere, and general significance of a story may well be an excellent preliminary step to the study of that story in the new language.

By what steps may the language student gain what can be called knowledge on a literary level of a work of literature? By the same steps he presumably uses in reading a literary work in English. Reading between the lines – and this is most important in literary study – presupposes an accurate and comprehending reading of the lines themselves. In any story there will be first of all a plot in which something happens to someone, at some time and in some place. If answers to simple questions *where* and *when* are not immediately obvious, that is good reason for the teacher to bring them up. If nothing happens, but all is atmosphere, mood, introspection, or background detail, this too is important and calls for observation and comment. Who are the characters? In what terms does the author present and

describe them? What do they do or say? What is the manner of their speech and dress, their conduct toward people and affairs? What is the problem with which the characters are to deal, and how soon and in what terms is it made explicit? How does the sequence of events move on to a climax and a conclusion? How does the character reveal itself or change as events proceed? In all this the author will naturally leave much to be inferred, but at the beginning it is of first importance to comprehend and restate, with whatever brevity and simplification seem appropriate, what the author says.

But there is a second step of even greater importance. The literary artist's words and statements will of course be disappointing to the reader who takes them merely at their face value. The author wished not only to demonstrate and to prove, but to impress and persuade, and he counts upon the power of metaphor to make his words convey much more than they actually say.

As a third step we may ask the question, "How well has the author accomplished what he set out to do?" No reader who has taken the first step and who has been encouraged and guided through the second is likely to remain entirely neutral when this question is asked. He will have enjoyed the experience of following the author's presentation or he will not, he will have agreed with the ideas set forth in the story or disagreed, and he will value judgements to give of the author's performance as an artist. Of course it is a prime responsibility of the teacher to provide the student with the means of making this criticism *in the foreign language*.

Are these steps to be taken without recourse to the mother tongue? Most emphatically, yes. For a wholesale reversion to English at this point is not only an inglorious admission of defeat on the part of the teacher but a betrayal of the very principles upon which the study of contemporary language is founded.

dichotomy	a division or the process of dividing into two especially mutually exclusive or contradictory groups
trichotomy	a division into three parts
continuum	an uninterrupted ordered sequence

Vocabulary work

1. Give words of the same root in Russian and explain what they mean.

Dichotomy, trichotomy, continuum, presumption.

2. Find in the text the English for:

обеспечить прочные навыки владения языком; пытаться изучать литературу; изящная словесность; принимать как само собой разумеющееся; осторожность не помешает; что принимают за литературу; первостепенной важности.

3. Match the words from the two groups.

- a) inadvertently, inevitably, bluntly, frequently, undoubtedly, eventually, presumably;
- b) probably, often happening, indisputably, straightforwardly, in the end, at last, not on purpose, unavoidably.

4. Insert prepositions.

1. They need to be contrasted ... the benefit of both.
2. Literature is rooted ... language.
3. These are the features peculiar ... and basic ... language.
4. It's an error to take his words ... granted.
5. It's his first literary work ... a foreign language.
6. This is comparable ... another situation.
7. Don't take his words ... their face value.

5. Give as many derivatives as you can of the words *assume* and *presume*.

Explain the meaning of these words in the following word-combinations.

To assume responsibility (command, control); to assume airs; let us assume that...; I won't presume to disturb you; presumption of innocence.

6. Identify each member of the following pairs of words and word-combinations as being formal/bookish or neutral.

To do smth along with / simultaneously; line of demarcation / borderline; latent / hidden; inadequate / not equal to; to respond / to answer.

Reading

A. Skimming

1. Read the title and say if you can guess what the text is about.
2. Run through the text and define the theme and the type of writing it belongs to.
3. Give the gist of the text in a few sentences.

B. Scanning

Scan the text for right answers to the following questions.

1. What's the purpose of comparing language and literature:
 - a) to define literature;
 - b) to contrast language and literature so as to draw sharp line of demarcation between the two;
 - c) to identify and describe differences between the two from the point of view of the language classroom?
2. When and where must literature be taught – in the language class in the schools or in college?
3. What should language teachers be careful about when they introduce literature into their courses?
4. How is language related to literature?
5. What are the steps required for the comprehension of a work of literature on a literary level?

C. Close Reading

1. Analyze the layout and say if paragraphing, heading and subheading help you define what type of text this is: publicistic, scholarly or a piece of fiction.
2. Scrutinize each part of the text and find lexical, syntactical and graphical means used to persuade the reader of the truth of the author's viewpoint (emotionally coloured words, intensifiers, rhetorical questions, italics etc.).
3. Explain why in many parts of the text the author resorts to the use of passive constructions.
4. Read the introductory and the concluding paragraphs again. Extract the sentences in which the theme and the message of the text are conveyed most conspicuously.
5. Say what purpose the drawing of a parallel between language and literature on the one hand, and childhood and manhood on the other, serve.

D. Critical reading

1. Do you agree with the author as to the role of literature in the language class? Provide reasons for your agreement or disagreement.
2. Which of the characteristics of the article would you follow as an example, if you were to write a scholarly article?

Writing

1. **Summarize the contents of the article in the form of a précis.**
2. **Write an essay on one of the following topics.**
 1. “There is no friend so faithful as a good book”.
 2. “Some books are to be tasted, others to be swallowed and some few to be chewed and digested” (*F. Bacon*).

SELF-STUDY ASSIGNMENTS

Reading

1. Read the article given below and define its theme.
2. Read the article again and define its message / main idea.
3. Pick out ten words and word-combinations which you consider worth learning; make up 4 exercises of your own following the sample given after Text 4.

THE MARKS OF AN EDUCATED MAN

by N. M. Butler

A question often asked is: “What are the marks of an educated man?” It is plain that one may gain no inconsiderable body of learning in some special field of knowledge without at the same time acquiring those habits and traits which are the marks of an educated gentleman. A reasonable amount of learning must of course accompany an education, but, after all, that amount need not be so very great in any one field. An education will make its mark and find its evidences in certain traits, characteristics, and capacities which have to be acquired by patient endeavor, by following good example, and by receiving wise discipline and sound instruction.

These traits or characteristics may be variously described and classified, but among them there are five that should always stand out clearly enough to be seen of all men.

The first of these is correctness and precision in the use of the mother tongue. The quite shocking slovenliness and vulgarity of much of the spoken English, as well as not a little of the written English, which one hears and sees proves beyond peradventure that year of attendance upon schools and colleges that are thought to

be respectable have produced no impression. When one hears English well spoken, with pure diction, correct pronunciation, and an almost unconscious choice of the right word, he recognizes it at once. How much easier he finds it to imitate English of the other sort!

A second and indispensable trait of the educated man is refined and gentle manners, which are themselves the expression of fixed habits of thought and action. "Manners maketh the man", wrote William of Wykeham over his gates at Winchester and at Oxford. He pointed to a great truth. When manners are superficial, artificial, and forced, no matter what their form, they are bad manners. When, however, they are natural expression of fixed habits of thought and action, and when they reveal a refined and cultivated nature, they are good manners. There are certain things that gentlemen do not do, and they do not do them simply because they are bad manners. The gentleman instinctively knows the difference between those things which he may and should do and those things which he may not and should not do.

A third trait of the educated man is the power and habit of reflection. Human beings for the most part live wholly on the surface of life. They do not look beneath that surface or far beyond the present moment and that part of the future which is quickly to follow it. They do not read those works of prose and poetry which have become classic because they reveal power and habit of reflection and induce that power and habit in others. When one reflects long enough to ask the question *how?*, he is on the way to knowing something about science. When he reflects long enough to ask the question *why?*, he may, if he persists, even become a philosopher.

A fourth trait of the educated man is power of growth. He continues to grow and develop from birth to his dying day. His interests expand, his contacts multiply, his knowledge increases, and his reflection becomes deeper and wider. It would appear to be true that not many human beings, even those who have had a school and college education, continue to grow after they are twenty-four or twenty-five years of age. By that time it is usual to settle down to life on a level of more or less contented intellectual interest and activity. The whole present-day movement for adult education is a systematic and definite attempt to keep human beings growing long after they have left school and college, and, therefore, to help educate them.

A fifth trait of the educated man is his possession of efficiency, or the power to do. The mere visionary dreamer, however charming or however wise, lacks something which an education requires. The power to do may be exercised in any

one of the thousand ways, but when it clearly shows itself, that is evidence that the period of discipline of study and of companionship with parents and teachers has not been in vain.

Given these five characteristics, one has the outline of an educated man. That outline may be filled in by scholarship, by literary power, by mechanical skills, by professional and political leadership. So long as the framework or outline is there, the content may be pretty much what you will, assuming, of course, that the fundamental elements of the great tradition which is civilization, and its outstanding records and achievements in human personality, in letters, in science, in the fine arts, and in human institutions, are all present.

Writing

1. Compress the information and write a short summary / an annotation of the text.
2. Expand on the theme of the text in a short two-page essay.

Unit III. SCHOOL, FAMILY AND SOCIETY

Text 1

UNDERSTANDING AND INTERPRETING

Vocabulary preview

The following expressions appear in the text. Knowing their meaning will help you understand it.

Vocabulary	Meanings
sanctuary	a sacred or holy place, a place of refuge or protection
sneak (past non-standard snuck)	go away quickly and stealthily
anxiety	distress, or uneasiness of mind, apprehension
nondescript	of no particular, definite type or kind
frustration	disappointment, defeat
depression	discouragement, gloom
neglected	disregarded, not cared for
sting	pain sharply, hurt or wound
secure	free from danger, safe
preserver	something that keeps safe from harm, injury

THE SANCTUARY OF SCHOOL

by L. Barry

I was 7 years old the first time I **snuck** out of the house in the dark. It was winter and my parents had been fighting all night. They were short on money and long on relatives who kept “temporarily” moving into our house because they had nowhere else to go.

My brother and I were used to giving up our bedroom. We slept on the couch, something we actually liked because it put us that much closer to the light of our lives, out television.

At night when everybody was asleep, we lay on our pillows watching it with the sound off.

The morning I snuck out, I woke up filled with a panic about needing to get to school. The sun wasn't quite up yet but my **anxiety** was so fierce that I just got dressed, walked quietly across the kitchen and let myself out the back door.

That anxiety eased the moment I turned the corner and saw the dark outline of my school at the top of the hill. My school was made up of about 15 **nondescript** portable classrooms set down on a fenced concrete lot in a rundown Seattle neighborhood, but it had the most beautiful view of the Cascade Mountains. You could see them from anywhere on the playfield and you could see them from the windows of my classroom – Room 2.

In a perfect world my absence at home would not have gone unnoticed. I would have had two parents in a panic to locate me, instead of two parents in a panic to locate an answer to the hard question of survival during a deep financial and emotional crisis.

But in an overcrowded and unhappy home, it's incredibly easy for any child to slip away. The high levels of **frustration**, **depression** and anger in my house made my brother and me invisible. We were children with the sound turned off. And for us, as for the steadily increasing number of **neglected** children in this country, the only place where we could count on being noticed was at school.

“Hey, there, young lady. Did you forget to go home last night?” it was Mr. Gunderson, our janitor, whom we all loved. He was nice and he was funny and he was old with white hair, thick glasses and an unbelievable number of keys. I could hear them jingling as he walked across the playfield. I felt incredibly happy to see him.

He let me push his wheeled garbage can between the different portables as he unlocked each room. He let me turn on the lights and raise the window shades and I saw my school slowly come to life. I saw Mrs. Holman, our school secretary, walk into the office without her orange lipstick on yet. She waved.

I saw the fifth-grade teacher Mr. Cunningham, walking under the breezeway eating a hard roll. He waved.

And I saw my teacher, Mrs. Claire Le Sane, walking toward us in a red coat and calling my name in a very happy and surprised way, and suddenly my throat got tight and my eyes **stung** and I ran toward her crying. It was something that surprised us both.

It's only thinking about it now, 28 years later, that I realize I was crying from relief. I was with my teacher, and in a while I was going to sit at my desk, with my crayons and pencils and books and classmates all around me, and for the next six hours I was going to enjoy a thoroughly **secure**, warm and stable world. It was a world I absolutely relied on. Without it, I don't know where I would have gone that morning.

Mrs. Le Sane asked me what was wrong and when I said “Nothing,” she seemingly left it at that. But she asked me if I wanted to come into Room 2 early and paint.

She believed in the natural healing power of painting and drawing for troubled children. In the back of her room there was a drawing table and an easel with plenty of supplies, and sometimes during the day she would come up to you for what seemed like no good reason and quietly ask you if you want to go to the back table and “make some pictures for Mrs. Le Sane.” We all had a chance at it – to sit apart from the class for a while to paint, draw and silently work out impossible problems on 11 x 17 sheets of newsprint.

Drawing came to mean everything to me. At the back table in Room 2, I learned to build myself a life **preserver** that I could carry into my home.

By the time the bell rang that morning I had finished my drawing and Mrs. Le Sane pinned it up on the special bulletin board she reserved for drawings from the back table. It was the same picture I always drew – a sun in the corner of a blue sky over a nice house with flowers all around it.

Vocabulary work

1. Choose the word from Vocabulary preview that completes each sentence below.

1. We managed to ... up the stairs unnoticed.
2. Be careful of the nettles ... they
3. At last they were able to feel ... about their future.
4. The ... buildings were crumbling and smelled of decay.
5. The police are ... of law and order.
6. She couldn't stand the ... of not being able to help.
7. If you are worried about your health, share your ... with a doctor.
8. The exhausted refugees were offered the ... of the local church.
9. On some days he was happy, and then his happiness was followed by an odd fit of
10. The ... paintings could not be referred to any particular trend or period.

2. Find in the text the English equivalents for the following Russian ones.

У родителей было мало денег и много родственников; сильное беспокойство; темные очертания; игровая площадка; вопрос выживания; чувство разочарования и депрессии; наслаждаться абсолютно безопасным миром; самая важная часть; доска объявлений.

3. Explain the meanings of the following words and word combinations.

Neglected children; to slip away; to sneak out of the house; nondescript portable classrooms; a fenced concrete lot; janitor; my throat got tight; my eyes stung; to pin up a drawing.

4. Look up the word *sanctuary* in a dictionary. Which of the listed definitions do you think comes closest to Barry's meaning?

5. Use Thesaurus to find synonyms and antonyms for the following words:
anxiety, frustration, depression, secure.

Reading

A. Skimming

1. Read the text and give the gist of it in 2 or 3 sentences.
2. Define the theme of the text.
3. What is the problem raised in the text?
4. Define the type of writing the text belongs to (an article, an essay, a short story).

B. Scanning

1. What was the atmosphere like at Barry's home during her childhood?
2. Why did she and her brother feel neglected?
3. Was the school different from her home?
4. Who greeted her on her way to the school?
5. Why was her school like a sanctuary for Barry?
6. What method did her teacher use to relieve Barry's anxiety?

C. Close reading

1. Speak on the structure of the text.
2. Does the first-person narration add to the verisimilitude of the essay?
3. Did the author manage to remind adult readers of the tumultuous world of a child and the clarity with which he sees social situations?
4. Define the type of stylistic devices in the following examples and state their function.
 - a. They were short on money and long on relatives who kept "temporarily" moving into our house because they had nowhere else to go.
 - b. ... the most beautiful view of the Cascade Mount.
 - c. ... You could see them from anywhere on the play-field.

- d. We were the children with the sound turned off.
- e. He was nice and he was funny and he was old.
- f. I was going to enjoy a thoroughly secure, warm and stable world.
5. Why did the girl always draw a sun in the corner of a blue sky over a nice house with flowers around it?
6. What is the message the author sent to her readers?

Writing

1. **Expand on the role of the family in the life of the child.**
2. **Write an essay on one of the following topics.**
 1. The childhood shows the man. As morning shows the day (*Milton*).
 2. The best way to make children good is to make them happy (*O. Wilde*).

SELF-STUDY ASSIGNMENTS

Reading

1. Read the essay given below and define its theme.
2. Read the essay again and define its message / main idea.
3. Pick out ten words and word-combinations which you consider worth learning; make up 4 exercises of your own following the sample given after Text 1.

HOW MY PARENTS' SEPARATION CHANGED MY LIFE

by A. de Marco

Until I was ten, I lived the perfect all-American life with my perfect all-American family. I lived in a suburb of Albany, New York, with my parents, my sister and brother, and our dog Daisy. We had a Ping-Pong table in the basement, a barbecue in the backyard, and two cars in the garage. My Dad and Mom were high-school teachers, and every summer we took a family vacation. Then, it all changed.

One day, just before Halloween, when my sister was twelve and my brother was fourteen (Daisy was seven), our parents called us into the kitchen for a family conference. We didn't think anything was wrong at first; they were always calling these annoying meetings. We figured it was time for us to plan a vacation, talk about household chores, or be nagged to clean our rooms. As soon as we sat down,

though, we knew this was different, we could tell Mom had been crying, and Dad's voice cracked when he told us the news. They were separating – they called it a “trial separation” – and Dad was moving out of our house.

I hardly remember what else we talked about that day. But I do remember how things changed right after that. Every Halloween we'd always had a big jack-o'-lantern on our front porch. Dad used to spend hours at the kitchen table cutting out the eyes, nose, and mouth and hollowing out the inside. That Halloween, because he didn't live with us, things were different. Mom bought a pumpkin, and I guess she was planning to carve it up. But she never did, and we never mentioned it. It sat on the kitchen counter for a couple of weeks, getting soft and wrinkled, and then it just disappeared. I suppose Mom threw it out.

Other holidays were also different because Mom and Dad weren't living together. Our first Thanksgiving without Dad was pathetic. I don't even want to talk about it. Christmas was different, too. We spent Christmas Eve with Dad and our relatives on his side, and Christmas Day with Mom and her family. Of course, we got twice as many presents and usual. I realize now that both our parents were trying to make up for the pain of the separation. The worst part came when I opened my big present from Mom: Barbie's Dream House. This was something I'd always wanted. Even at ten, I knew how hard it must have been for Mom to afford it. The trouble was, I'd gotten the same thing from Dad the night before.

The worst effect of my parents' separation on all three of us was not the big events but the disruption in our everyday lives. Dinner used to be a family time, a chance to talk about our day and make plans. But after Dad left, Mom seemed to stop eating. Sometimes she'd just have coffee while we ate, and sometimes she wouldn't eat at all. She'd microwave some frozen thing for us or heat up soup or cook some hot dogs. We didn't care – after all, now she let us watch TV while we ate – but we did notice.

Other parts of our routine changed, too. Because Dad didn't live with us anymore, we had to spend every Saturday and every Wednesday night at his place, no matter what else we had planned. Usually he'd take us to dinner at McDonald's on Wednesday, and then we'd go back to his place and do our homework or watch TV. That wasn't too bad. Saturdays were a lot worse. We really wanted to be home, hanging out with our friends in our own rooms in our own house. Instead, we had to do some planned activity with Dad, like go to a movie or a hockey game.

My parents were separated for only eight months, but it seemed like forever. By the end of the school year, they'd somehow worked things out, and Dad was back home again. That June, at a family conference around the kitchen table, we

made our summer vacation plans. We decided on Williamsburg, Virginia, the all-American vacation destination. So things were back to normal, but I wasn't, and I'm still not. Now, eight years later, my mother and father are OK, but I still worry they'll split up again. And I worry about my own future husband and how I'll ever be sure he's the one I'll stay married to. As a result of what happened in my own family, it's hard for me to believe any relationship is forever.

Writing

1. Compress the information and write a short summary / an annotation of the text.
2. Expand on the theme of the text in a short two-page essay.

Text 2

UNDERSTANDING AND INTERPRETING

Vocabulary preview

The following expressions appear in the text. Knowing their meaning will help you understand it.

Vocabulary	Meanings
huddle	gather closely together, usually because of cold or fear
punch	hit smb/smth hard with your fist
assault	the act of attacking smth/smb in order to take control of it
smear	spread an oily or soft substance over a surface in a rough or careless way
lubricant	a substance, for example oil, that you put on surfaces or parts of a machine so that they move easily and smoothly
retaliation	action that a person takes against smb who has harmed them in some way
stomp	<i>informal</i> walk, dance, or move with heavy steps
lunge	make a sudden powerful forward movement, esp. in order to attack smb or take hold of smth
duds	<i>slang</i> clothes
peer	look closely or carefully at smth, esp. when you cannot see it clearly

DANCE CARDS

by D. Barry

My son, who is 11, has started going to dance parties. Only minutes ago he was this little boy whose idea of looking really sharp was to have all the Kool-Aid stains on his He-Man T-shirt be the same flavor; now, suddenly, he's spending more time per day on his hair than it took to paint the Sistine Chapel.

And he's going to parties where the boys dance with actual girls. This was unheard of when I was 11, during the Eisenhower administration. Oh, sure, our parents sent us to ballroom dancing class, but it would have been equally cost-effective for them to simply set fire to their money.

The ballroom in my case was actually the Harold C. Crittenden Junior High School cafeteria. We boys would **huddle** defensively in one corner, **punching** one another for moral support and eyeing the girls suspiciously, as though we expected them at any moment to be overcome by passion and **assault** us. In fact this was unlikely. We were not a fatally attractive collection of stud muffins. We had outgrown our sports coats, and we each had at least one shirttail elegantly sticking out, and the skinny ends of our neckties hung down longer than the fat ends. Many of us had **smear**ed our hair with the hair-smear of choice in those days, Brylcreem, a chemical substance with the natural look and the feel of industrial pump **lubricant**.

When the dance class started, the enemy genders were lined up on opposite sides of the cafeteria, and the instructor, an unfortunate middle-aged man who I hope was being paid hundreds of thousands of dollars, would attempt to teach us the fox trot.

"One two three four, one two three four", he'd say, demonstrating the steps. "Boys, start with your *left* foot forward; girls, start with your *right* foot back, and begin now: *one ...*".

The girls, moving in one graceful line, would all take a step back with their right feet. At the same time, on the boys' side, Joseph DiGiacinto, who is now an attorney, would bring his foot down firmly on the right toe to Tommy Longworth.

"Two", the instructor would say, and the girls would all bring their left feet back, while Tommy would punch Joe sideways into Dennis Johnson.

"Three", the instructor would say, and the girls would shift their weight to the left, while on the other side the chain reaction of **retaliation** had spread to all 40 boys, who were punching and **stomping** on each other, so that our line looked like a giant centipede having a Brylcreem-induced seizure.

This was also how we learned the waltz, the cha-cha and – this was the instructor’s *hep cat* dance step – the Lindy Hop. After we boys had thoroughly failed to master these dances, the instructor would bring the two lines together and order the boys to dance directly with the girls, which we did by sticking our arms straight out to maintain maximum separation, **lunging** around the cafeteria like miniature sports-coat-wearing versions of Frankenstein’s monster.

We never danced with girls outside of that class. At social events, girls danced the slop with other girls; boys made hilarious intestinal noises with their armpits. It was the natural order of things.

But times have changed. I found this out the night of Robby’s first dance party, when, 15 minutes before it was time to leave for the party, he strode impatiently up to me, wearing new **duds**, looking perfect in the hair department and smelling vaguely of – Can it be? Yes, it’s *Right guard!* – and told me that we had to go *immediately* or we’d be late. This from a person who has never ever shown the slightest interest in being on time for anything, a person who was three weeks late to his own *birth*.

We arrived at the dance-party home at the same time as Robby’s friend T. J., who strode up to us, eyes eager, hair slicked.

“T. J.!” I remarked. “You’re wearing *cologne!*” About two gallons, I estimated. He was emitting fragrance rays visible to the naked eye.

We followed the boys into the house, where kids were dancing. Actually, I first thought they were jumping up and down, but I have since learned that they were doing a dance called the jump. We tried to watch Robby, but he gestured violently at us to leave, which I can understand. If God had wanted your parents to watch you do the jump, He wouldn’t have made them so old.

Two hours later, when we came back to pick him up, the kids were slow-dancing. Of course the parents weren’t allowed to watch this either, but by **peering** through a window from another room, we could catch glimpses of couples swaying together, occasionally illuminated by spontaneous fireballs of raw hormonal energy shooting around the room. My son was in there somewhere. But not my little boy.

He-Man	a strong manly man
cologne	short for <i>eau-de-cologne</i>
Brylcreem	graphon for the words <i>brilliantin</i> (an oily mixture for making man’s hair shine and lie well) and <i>cream</i>
the Eisenhower	a period of presidency in the USA of General Dwight

administration	David Eisenhower from 1953 to 1961
Kool-Aid	a crystallized soft drink, sold in packets
the Sistine Chapel	a place of worship used by a Christian group in the Vatican
Frankenstein	one who created a monster that he could not control (an allusion to the protagonist of Mary Shelly's novel "Frankenstein")

Vocabulary work

1. Fill in the blanks with the expressions in the correct form from the vocabulary preview and translate the sentences into Russian/Belarusian.

1. ... on the capital was launched in the early hours of the morning.
2. The shooting may have been in ... for the arrest of the terrorist suspects.
3. The children were ... around noisily.
4. She ... forward and snatched the letter from me.
5. He ... closely at the photograph.
6. I bought some new ... for the trip.
7. She was also happy because she had someone to adore her: the adoration of others was ... the wheels of her machine needed to make them run freely.
8. The children ... the walls with mud.
9. We ... together for warmth.

2. Pick out synonyms from the list given below.

A muffin, a gallon, a centipede, hilarious, vague, a glance, cheerful, a roll, a quick look, a cake, indistinct, uncertain, obscure, 3.78 liters, an insect, vivacious, unclear.

3. Translate into Russian/Belarusian.

1. Some music is *an assault* to the ears.
2. John kicked Nick, and Nick *retaliated* by biting John.
3. Several words in the letter were *smearred* and I couldn't understand them.
4. Did he *punch* your ticket?
5. He was given *a letter of attorney*.
6. Don't *huddle* all the boxes into one cupboard.
7. She *peered* through the mist, trying to find the right path.
8. We thought his mistake was the most *hilarious* joke we'd ever heard.
9. Some students are unable to do so much work, but he takes everything in his *stride*.
10. When I saw how worried he was, I had *a glimpse* of his true feelings.

Reading

A. Skimming

1. Read the title and say if you can guess what the text is about.
2. Skim the text and say whether the theme of it concerns good manners at a dance party, or differences between generations.
3. Define the type of writing this text belongs to (a piece of fiction such as a humorous story, a feature article, a narrative essay) and prove your point.

B. Scanning

1. How old is the narrator if the period described belongs to the 90-s?
2. What is it that amazed him in his son: his appearance or the son's attitude to dance parties?
3. What does he recollect from his adolescence as different from that of his son's: the dances they danced, the clothes they wore, the girls they danced with or whatever?
4. How did the boys behave at dance parties in the days of the father's school years and what did the parents see when they came to fetch Robby home?
5. Find sentences in which the author mentions the fast flow of time.

C. Close Reading

1. Define the tone of the narration and say if it is matter-of-fact, cheerful, sneering, humorous, dramatic, melancholy or whatever? Provide evidence that the tone undergoes considerable changes (from matter-of-fact through humorous to melancholy and nostalgic).
2. Say why the combinations given below produce a humorous effect: because of deliberate exaggeration, unexpected comparisons, unexpected combinations of words (which sound amusing in the particular situation as they don't belong to it) or because the situation itself is ridiculous and amusing?

Only minutes ago; more time per day on his hair than it took to paint the Sistine Chapel; fatally attractive; elegantly sticking out; as though we expected them to be overcome by passion and assault us; smeared our hair; hair-smear of choice; with the natural look and feel of industrial pump lubricant; hilarious intestinal noises; never ever shown the slightest interest; about two gallons; emitting fragrance rays visible to the naked eye; lunging around like miniature sports-coat-wearing versions of Frankenstein's monster.

3. Which of the following combinations of words are a round-about way of naming things (periphrasis)?

The enemy genders were lined up; a collection of stud muffins; an unfortunate middle-aged man; would bring his left foot down firmly; but it would have been equally cost-effective for them to simply set fire to their money.

4. Define the stylistic means and devices in the following word combinations. *A collection of stud muffins, a Brylcreem-induced seizure, the skinny ends of our neckties, longer than the fat ends, smeared our hair, the enemy genders, to maintain maximum separation, boys made hilarious intestinal noises with their armpits, about two gallons I estimated, emitting fragrance rays visible to the naked eye, illuminated by spontaneous fireballs of raw energy shooting around.*
5. Analyse the structure of the essay and say how the framing of the text with the phrases: *this little boy* in the first paragraph and *not my little boy* in the last paragraph contribute to the message of the essay.
6. Comment on the title and say how it contributes to the humorous effect.
7. Define the message of the text.

D. Critical Reading

1. Say how successfully the author depicts the problem of acceleration.
2. Which of the devices used are most effective and amusing?
3. Do you agree with the saying that “change is inevitable”?

Writing

Write a short narrative essay on one of the following topics. Choose the appropriate style (formal, semi-formal or informal conversational).

1. Time and tide wait for no man (*a saying*).
2. O tempora! O mores! (*M. Cicero*).
3. Time flies quickly and imperceptibly.

SELF-STUDY ASSIGNMENTS

Reading

1. Read the essay given below and define its theme.
2. Read the essay again and define its message / main idea.
3. Pick out ten words and word-combinations which you consider worth learning; make up 4 exercises of your own following the sample given after Text 2.

SCHOOL & SOCIETY IN THE USA

Equal Educational Opportunities

(A Historical Review)

by S. E. Tozer

Since Jefferson's time, the view that education could be a source of social mobility for the lower economic classes was a part of the liberal faith of American society. Horace Mann had proclaimed that schools would be "the great equalizer" of social conditions, providing opportunity for all citizens to achieve their economic goals. And John Dewey in 1916 stated, "only through education can equality of opportunity be anything more than a phrase." It was not until the progressive era, in fact, that the term "equal educational opportunity" entered educational discourse. It became a newly explicit aim for progressives, in part because the differentiated curriculum had to be defended against charges that it was undemocratic, that it provided children from different background different and unequal educations. What progressive reformers meant by "equal educational opportunity" was not the that students should receive the same educational experiences, as Aristotle had claimed would be appropriate for a democratic society, and as Mann had envisioned for the common schools. In fact, they meant just the opposite, as is illustrated in this 1908 explanation by the Boston superintendent of schools:

Until recently [the schools] have offered equal opportunity for all to receive *one kind* of education, but what will make them democratic is to provide opportunity for all to receive such education as will fit them *equally well* for their particular life work.

That is, equal educational opportunity meant to this Boston educator that students would receive different kinds of education, but all students would have "equal opportunity" to receive the education appropriate to them.

This view of equal educational opportunity prevailed among the most influential progressive educators in part because it appeared to justify separating students into different curricula and preparing them for different occupational outcomes, both of which, whole "socially efficient," seemed undemocratic on their face. The progressive interpretation of equal educational opportunity seemed to answer such charges and make the differentiated curriculum appear democratic. Furthermore, differentiation among students didn't need to wait until secondary school. "The teachers of the elementary schools ought to sort the pupils and sort them by their evident or probable destinies," said Charles Eliot in 1908. "We have

learned that the best way in education is to find out what the line is in which the child can do best, and then to give him the happiness of achievement in that line. Here we come back to the best definition of democracy.” The “best definition of democracy,” for Eliot, might more fairly be called “meritocracy.”

Meritocracy. Eliot argued that the schools could contribute to a more democratic society if, first, they taught students to “respect and confide in the expert in every field of human activity,” and second, they helped locate and educate the most talented members of society for democratic leadership. “[An] important function of the public school in a democracy,” he wrote, “is the discovery and development of the gift or capacity of the child. This discovery should be made at the earliest practicable age, and, once made, should always influence, and sometimes determine, the education of the individual. It is for the interest of society to make the most of every useful gift or facility which any member may fortunately possess.” This, to Eliot, was democratic in that it provided equal opportunity for each student to be educated for his or her particular place in society, since, as Eliot said, “There is no such thing as equality of gifts, or powers, or facilities, among either children or adults,” such schooling would educate leaders and followers.

Ellwood Cubberley wrote that “a thoroughly democratic ladder has everywhere been provided” in the nation’s schools. This ladder, according to the view of many progressives, was there for everyone, but only the most talented could be expected to climb it. Thus, the truly meritorious would rise to the top as a result of equal opportunity, completing the democratic argument. The result, wrote Cubberley, would clearly differentiate the leaders from the followers on the basis of merit.

The use of mass IQ testing in the second decade of the century gave progressive educators a more “exact” and “scientific” way to assess the “evident and probable destinies” of children in schools. The differentiated curriculum, and placement in vocational tracks, could now be based on scientific measurement of student abilities.

It may be of great value in planning the education of a particular child and also in planning the differentiated curriculum.

Writing

1. Compress the information and write a short summary / an annotation of the text.
2. Expand on the theme of the text in a short two-page essay.

Text 3

UNDERSTANDING AND INTERPRETING

Vocabulary preview

The following expressions appear in the text. Knowing their meaning will help you understand it.

Vocabulary	Meanings
consistent	always behaving in the same way, or having the same opinions, standards, etc.
gregarious	enjoying the company of other people
compulsive	not being able to control their behavior
anxious	showing fear or nervousness
marginal	close to the lower limit of qualification, acceptability, or function
aspiration	a strong desire to achieve something high or great
competency	an ability or skill to do something well
to foster smth	to help grow or develop
to cripple	to deprive of capability, strength, efficiency, or wholeness
impaired	disabled or functionally defective
to emerge	to become known or apparent, to come out into view
to conform to	to behave in a way that is accepted by most people
susceptible to	easily affected, influenced, or harmed by something

DEVELOPMENT IN MIDDLE CHILDHOOD: EXPANSION OF SOCIAL ENVIRONMENT

by P. H. Mussen, J. J. Conger, J. Kagan

The child's social environment expands markedly during the middle-childhood years. In the continuing interaction between the developing child and his expanding environment, some motives become strengthened and more clearly articulated, while others diminish in importance; new standards are set; and the child is confronted with new problems and challenges. The changing adjustments required of him during this period reflect in great measure his movement away from home as the one central focus of his activities. Beginning with kindergarten or first grade, the school becomes the center of the child's extrafamilial life, occupying almost half of his waking hours. The kinds of teachers he has, the teaching methods he encounters, and the types of textbooks he is exposed to, will have important effects not only on his academic progress, but upon his general

capacity to meet and master new problems and challenges, and consequently his self-confidence and self-esteem. Teachers, teaching methods, and textbooks vary widely not only in overall quality, but in their appropriateness for individual children. While children generally prefer teachers who are kind, cheerful, fair and **consistent** in discipline, and enthusiastic, some children may progress better with a quiet, self-controlled teacher, while others may benefit more from a **gregarious**, outgoing, and less orderly teacher. Similarly, highly **compulsive** and highly **anxious** children may respond differently to highly structured teaching methods than children low in compulsivity and anxiety.

Students in small schools participate in more activities than those in large schools, and they are more likely to report that their involvement helped them develop skills and abilities, increase self-confidence, feel needed, and gain a feeling of accomplishment. Academically **marginal** students are particularly likely to benefit from small school size.

The child's school progress is also influenced by his family background. Parental interest in school and rewards for school achievement occur more frequently among middle-class than among lower-class parents. In addition, the middle-class child, having been exposed to a higher degree of intellectual activity in the home, is likely to enter school better prepared to profit from the learning experiences to which he will be exposed.

In contrast, the socioeconomically disadvantaged student, deprived of such experiences, is likely to be handicapped in approaching academic tasks. He tends to be limited in language development and cognitive skills. In addition, both he and his parents may be less highly motivated and have lower **aspirations for** academic achievement. The disadvantaged child's progress in school may be further limited by feelings of inadequacy and a depressed self-concept resulting from the greater difficulties he encounters and from feelings of not "belonging" in a social setting characterized by middle-class goals and codes of behavior. There is an urgent need for the development of curricular approaches geared to the needs of disadvantaged students; better preparation of teachers for working with these children; and much more adequate physical facilities and supportive services (e.g., remedial reading, speech pathology, psychological counseling, cultural enrichment and early admission programs).

The child's contact with his peers also expands greatly during the school years. The peer group provides an opportunity to learn to interact with age-mates, to deal with hostility and dominance, to relate to a leader, to lead others, to deal with social problems, and to develop a concept of himself. The child whose school experiences and interactions with peers are constructive and rewarding and whose

relationships with parents are favorable will develop a clearer self-image, increased **competencies**, and enhanced self-esteem. Unfavorable experiences in any of these areas are likely to limit to child's development of his potential and to **foster crippling** conflicts, anxieties, and an **impaired** self-image.

The influence of the peer group appears stronger in America than in some other societies, where children live more in the family and less in peer society. The current rapidity of social change also affects the influence of the peer group, creating a hiatus between one generation and the next, and thus contributing to the role of age-mates in the socialization process. Boys tend to be more involved with gang and other peer-group activities, while girls tend to have more intimate, individual interpersonal relationships.

Children having high social status with peers tend to be more socially aggressive, outgoing, enthusiastic, cheerful, intelligent, and friendly. In contrast, anxiety, uncertainty, social indifference, withdrawal, and hostility **emerge** as attributes of low-status or rejected children. Finally, a number of studies indicate that the roles played by adult leaders can significantly affect the likelihood of a child's profiting from peer-group experiences. Many socially isolated children could be helped to gain group acceptance and self-confidence if provided proper assistance.

While there is a general tendency for children to **conform to** the values and attitudes of other members of the peer group, there are wide variations in the strength of this tendency. Girls are more likely to conform to peer-group suggestions than boys, and low-status group members are more likely to conform than leaders. Furthermore, individual personality factors may play a role. On the one hand, dependent and **anxious** children are more **conforming** than nondependent, **nonanxious** peers; on the other hand, hyperaggressive children are more rigid and less **susceptible to** influence than normal children. **Conformity** should not be associated with only negative traits such as low status, high anxiety, high dependency. It is true that extreme, unquestioning conformity to social values and behavior and fear of not conforming may be indicative of maladjustments, but reasonable conformity to accepted social standards of behavior during the middle-childhood years is a healthy, adaptive response.

Vocabulary work

1. Provide synonyms and antonyms for the following verbs. Reproduce the situations in which the verbs or their derivatives were used in the text.

To expand, to diminish, to foster, to emerge, to enhance, to encounter, to cripple, to impair.

2. Pick out all the words beginning with *self*, and word combinations with them. How do these words differ in meaning? Find word combinations with the words *teacher, social, child, student, peer, peer-group*.

3. Use the following phrasal verbs in the sentences.

To be confronted with, to be exposed to, to be deprived of, to be handicapped, to be geared to, to be susceptible to.

1. When people ... of sleep after a few days they are almost schizophrenic.
2. The curriculum ... the needs of disadvantaged students.
3. Patients with liver disease may ... infection.
4. Its development ... by bureaucracy.
5. The knowledge they ... shapes their world.
6. When most people ... a problem, their instinct is to impose limits, get the problem under some kind of control.

4. Paraphrase the sentences using words from your active vocabulary.

1. The cat *appeared* from its hiding place behind the couch.
2. Most teenagers feel pressure *to act like* their peers.
3. Such conditions *encourage* the spread of the disease.
4. His memory was so *damaged* by age that he often forgot where he was.
5. Some people are more *prone* to depression during the winter because of reduced exposure to sunlight.
6. We need to be more *coherent* in handling this problem.
7. Children *that are impossible to control* may pose a major problem for the teacher.

5. Match the words from the two columns to form word combinations used in the text. Identify synonymous phrases.

	1		2
social	methods	unquestioning	development
waking	progress	socialization	achievement
academic	students	language	conformity
teaching	environment	cognitive	setting
marginal	activity	academic	process
family	hours	social	student
intellectual	background	disadvantaged	skills

Reading

A. Skimming

Read the text and define the theme and the type of writing it belongs to.

B. Scanning

1. What aspects of child development do the authors cover in the selection?
2. How does the child's life change during the middle-childhood years?
3. What important factors have an effect on the child's self-confidence and self-esteem?
4. How does school size and parental interest influence school progress?
5. What are particular perils for marginal and disadvantaged students?
6. What are pluses and minuses of peer groups for schoolchildren?
7. What does the development of enhanced self-esteem depend on?
8. How does status in a peer group influence the child's self-image?
9. What different types of conformity can children demonstrate?
10. Complete the chart:

	Factors	
	Positive	Negative
Conditions		
Results		

C. Close Reading

1. Pick out a key statement for each paragraph. Try to arrange these ideas in a scheme or pattern.
2. What is the authors' main idea? Analyze its presentation and development in the strong positions of the article.
3. Find connectors within and between paragraphs and comment on their functions and degree of formality.
4. Comment on the choice of vocabulary typical of scholarly writing. Provide examples of compound words, abstract nouns, and scientific terms. Say if the vocabulary is emotionally coloured or neutral, if it is colloquial or bookish.

5. Analyze the grammatical structure of sentences and single out grammatical devices which contribute to the matter-of-fact, objective manner of presentation (passive constructions, complex sentences, enumeration, etc.).
6. Summarize all the characteristics which help classify the selection as a piece of scholarly writing.

Writing

1. **Compress the information and make up a short summary of the article.**
2. **Choose one key statement from the text and write a response paragraph relating your personal experience in this area.**
3. **Choose another key statement and compile a short scientific paper on the subject for a student conference.**
4. **Expand on the following.**
 1. “What is the most important thing one learns in school? Self-esteem, support, and friendship” (*T. T. Williams*).
 2. “The fundamental purpose of school is learning, not teaching” (*R. DuFour*).
 3. “Education is what remains after one has forgotten what one has learned in school” (*A. Einstein*).
 4. “The two most joyous times of the year are Christmas morning and the end of school” (*A. Cooper*).
 5. “The difference between school and life? In school, you're taught a lesson and then given a test. In life, you're given a test that teaches you a lesson” (*T. Bodett*).
 6. “School prepares you for the real world... which also bites” (*J. Benton*).

SELF-STUDY ASSIGNMENTS

Reading

1. Read the article given below and define its theme.
2. Read the article again and define its message / main idea.
3. Pick out ten words and word-combinations which you consider worth learning; make up 4 exercises of your own following the sample given after Text 3.

RACE STILL DETERMINES SUCCESS IN BRITAIN.
BUT THERE IS A WAY TO BREAK THE BARRIERS

by R. Ali

David Cameron has accused the universities, the armed forces and Britain's biggest businesses of ingrained, institutional and insidious attitudes that hold certain people back. He called on universities to go "the extra mile" to tackle racism and class discrimination arguing "it's not enough to simply say they are open to all". Unusually, I found myself agreeing with him.

When I was a kid growing up in the East End of London, the racism and hostility was often in your face. Now it's much more covert, but the facts are alarming. This week we learned that the Office for National Statistics has found a 23% gap in hourly pay between black and white university graduates; and black graduates are twice as likely to be unemployed as their white counterparts.

To be young in 21st-century Britain should be an odyssey of discovery, with the digital revolution placing the world's wisdom in their pockets. Instead, what should be the golden age of education, work and personal development is for millions a dark age of denied opportunities and immovable barriers. Over the years, one of the many frustrating things I have encountered is meeting young people, including graduates, who are struggling to get into training and jobs.

It's what led me to start up charities such as Futureversity and UpRising, which develop young people's employability and leadership skills. And there are increasing numbers of businesses, public institutions and charities such as Sutton Trust, Social Mobility Foundation, Princes Trust and City Gateway which are doing great work to promote social mobility. The challenge ahead it to ensure successful projects are able to reach and support hundreds of thousands more young people.

Kawsar Zaman, who grew up in my constituency, was the first in his family to go to university and was supported by UpRising. After studying at LSE (London School of Economics and Political Science), Oxford and Harvard, he is now a trainee solicitor at Clifford Chance in Canary Wharf. Alvin Carpio, also an alumnus, grew up in Newham and now works for the Joseph Rowntree Foundation. He said: "Growing up in east London, you could see Canary Wharf from afar, the power, money and that just seemed like a world away which we can never actually get into."

But in most cases employability and leadership skills are not enough on their own. It's well known that middle-class children are often able to gain career advantages by tapping up favours from parents' contacts. When most jobs are secured through networks, it's clear that young people from poorer backgrounds will find it difficult to secure good jobs. This is one area where universities with global alumni networks can play a vital role and go that "extra mile". They could all be connecting working-class and minority students to mentors and providing employability training, as some such as Queen Mary University are already doing. The government must also step up by restoring funding for high-quality careers advice, reinstating the entitlement to work experience for all young people, and provide high-quality training and apprenticeships.

Poppy Noor, another UpRising alumna who was homeless at 16, gained a place at Cambridge University two years later thanks to the support of her teachers. But once there, she says that being surrounded by so many "high flyers" and being from her background made her lose confidence. Today she speaks powerfully on the value of mentors and having access to networks which has helped her career. Her story touches on a common theme of powerlessness, lack of confidence and a lack of a sense of belonging. Poppy, Alvin and Kawsar credit much of their success to the support they received from mentors who gave them encouragement, confidence and access to networks as they progressed into their careers.

UpRising will be launching its emerging leaders network, which has an alumni network of thousands of young adults who can help other young people gain skills such as giving presentations, problem-solving, empathy, grit, generating rapport with customers, and team working. But it's a drop in the ocean without an ambitious and well-resourced response by government and business to ensure today's young people are not prisoners of their background. We cannot afford to lose a generation.

Writing

1. Compress the information and write a short summary / an annotation of the text.
2. Expand on the theme of the text in a short two-page essay.

Text 4

UNDERSTANDING AND INTERPRETING

Vocabulary preview

The following expressions appear in the text. Knowing their meaning will help you understand it.

Vocabulary	Meanings
vice	(any particular kind of) evil living esp. in sexual practices, taking of harmful drugs, etc.
taboo	subject, word, activity, etc. that people avoid because they think it is extremely offensive or embarrassing; a religious or social custom which means a particular activity or subject must be avoided
to conspire	to plan together secretly (something illegal or bad); to combine
to span	to form a bridge over, to stretch over
ingredient	one of a mixture of things from which something is made
destined	seeming certain to happen at some time in the future; intended for some special purpose; intended by fate
to profess	to declare plainly some personal feeling, belief, etc.; to claim (often falsely)
harassed	anxious and tired because you have too many problems or things to do
to brand	to mark by or as if by burning, esp. to show ownership
to make up for	to repay with something good, compensate for
deprived	lacking food, money, etc.; poor
disadvantage	unfavourable condition or position, anything which makes one less successful than other people

LANGUAGE CEMENTS A CHILD'S CLASS DESTINY INTO PLACE IN ITS FIRST THREE YEARS

by P. Toynbe

Class is the great **taboo**. Politicians don't talk about it: it is the great unmentionable everyone **conspires** to pretend is a thing of the past, laughing at the old upstairs/downstairs hierarchies as if class itself had vanished along with domestic service.

The classlessness myth began in the 1960s as the young of my generation imagined they had shed it in a youth culture that **spanned** all classes. Football fetishism among middle-class men now allows them to pretend that all pleasures cross the class divide these days. Much is made of the BBC encouraging regional accents. Celebrity, people like to say, has taken the place of class.

But writing my recent book where I took low-paid work, I only had to see the amazement on the faces of friends and colleagues to be sharply reminded how deep class remains. You, take a job as a cleaner? You, cross that iron boundary between work with brain and work with hand? What about your accent and vocabulary? What about the way you look and dress? What about – well everything that says at once you are a middle-class woman? (It didn't really matter, because anyone willing to do the worst jobs for the least pay is in the same boat – but that's another story.)

To be sure, politicians talk honestly about poverty, deprivation, social exclusion and **disadvantage**. Money is a vital **ingredient** in class. Tax credits and higher benefits have made the poorest families much better off, as research shows how they spend the extra cash well on children's basic needs. But **disadvantage** is not just about money: it is also about the unmentionable – class. Cycles of deprivation persist where the least educated are **destined** to have children who will also fail at school.

As it is, class mobility in the UK and US is now all but stagnant after the last generation saw a steep upward swing from blue collar to the white collar, home-owning middle class. All the figures show movement has stopped dead. The one-third left behind are now firmly glued to the floor. What can be done?

A vital piece of social research from America reaches right down into the heart of the matter. It should be read by politicians of every party, who all **profess** to want to see **disadvantaged** children succeed. A key **ingredient** in determining future social class is language – the basic tool for thought, argument, reasoning and making sense of a confusing world. There is only a short time during the first three years that the brain absorbs language, the concepts it embodies and the culture implied.

Meaningful Differences in the Everyday Experience of Young American Children is one of the most thorough studies ever conducted. Three groups of children were tape-recorded throughout their first years – welfare families, working-class families and professional families. With painstaking care, researchers counted then extrapolated all the words a child would hear and speak in every encounter and interaction with its parent or care-giver. When they analysed the hours of recordings, the sharp class differences in the three groups' early experiences were startling.

By the age of four, a professional's child will have had 50m words addressed to it, a working-class child 30m and a welfare child just 12m. Consider this: they found the professional child at the age of three had a bigger vocabulary than the parent of the welfare child. The way children were spoken to was also measured, how much they were listened to, explained things, given choices and in what tone of voice. So at the age of three the professional child has had 700,000 encouragements addressed to it and only some 80,000 discouragements. But the welfare child will only ever have been encouraged 60,000 times in its life, suffering twice as many discouragements, with the working-class child between the two. You get the picture: this is a statistical analysis of what we all observe – the damage done by the poor **harassed** mother walloping her child in the supermarket when the child has only made a reasonable request.

We all observe the damage done by the poor harassed mother in the supermarket.

There is no room here to do justice to this epic analysis, but no one could fail to be convinced by it: it confirms what we all secretly know already. The educated are better at communicating with their children than the uneducated – and the child is **branded** for life. When the children in the study were measured at aged nine to 10, the authors, with an uncharacteristic slip from their stern academic terminology, conclude: “We were awestruck at how well our measures of accomplishments at three predicted language skill at nine to 10.” In other words, school had added little value after the age of three: it was already too late.

Smug conservatives might think this confirms all their prejudices: class is in the DNA, or at least permanently deep-dyed into a child's immutable culture. But the point of this work is to prove it is not so. Intervention works. Give very young children intensive interaction with teachers and they **make up for** what they lack at home; parents can easily be taught to read and talk to their children constructively.

IQ, they say, is only a measure of the child's early experience and that can be changed. But it takes a major effort: to get the welfare child up to the vocabulary standard of the working-class child, it would take 41 hours a week of talking at the level offered by the professional parent.

So if we really want to change class destiny, it can be done. But it takes good teachers in high-quality children's centres where children of all classes mix, not bundling all the **deprived** together. Treasury sees a limited roll-out of children's centres in poor areas as a getting-mothers-off-benefit- and-back-to-work policy. But if they took the long (and expensive) view, this must be Labour's key remedy for social class division.

Vocabulary work

1. Fill in the blanks with the words from Vocabulary Preview and translate them into Russian / Belarussian:

1. His career ... four decades.
2. His unhappy childhood has ... him for life.
3. There is a lot of ... in big cities.
4. Beautiful and young Carmen seemed ... for stardom on Broadway.
5. She ... a belief in God.
6. If you don't speak good English, you'll be at a big ... when you try to get a job.
7. This beautiful autumn ... for the wet summer.
8. Imagination and hard work are the key ... of success.
9. A ... childhood can lead to emotional problems later.
10. The criminal ... to rob a bank.
11. I felt ... by all the work at the office.
12. Certain rude words are ... in general conversation.

2. Use a Thesaurus to find synonyms for the following words.

Harassed, to conspire, to profess, vice, disadvantage.

3. Paraphrase the italicized parts using the words from the Vocabulary preview or their derivatives.

1. Our cattle are *marked* with the letter B.
2. In the 50s it was *forbidden* for co-workers to date each other.
3. A bridge *stretched over* the stream.
4. I don't *claim* to know anything about poetry.
5. Crime leads to prison, which leads to unemployment, which leads to crime: it's *a set of events in which cause and effect follow each other in a circular pattern*.
6. Nancy wondered whether it was her *fate* to live in England and marry Melvyn.
7. *Lack of sleep* causes memory loss, paranoia and other problems.
8. Improved nutrition will help *poor* children perform better in school.
9. Black teenagers are being constantly *threatened* by the police.
10. There is a list of the *components* on the side of the packet.

4. Explain the meaning of the following idiomatic expressions.

To make up to smb.; to make for; to make off; to make haste slowly; to make old bones; to brand with infamy; the brand of villainy; to conspire against smb.; conspiracy of silence; vice squad; to span the gap.

5. Find in the text the English for:

насущные проблемы; региональные (местные) варианты произношения; более обеспеченный; служащие; резкий скачок; заклеить кого-либо навеки; бить ребенка; коэффициент умственного развития; семьи, живущие на пособия; почти, чуть не; движение остановилось.

Reading

A. Skimming

1. Read the heading and define the theme of the text.
2. Skim the text and define the type of writing it belongs to. Prove your point of view.
3. Give the gist of the text in a few sentences.

B. Scanning

Scan the text for the right answers to the following questions.

1. What problems are raised in the text?
2. Why does the author think that language is the key ingredient in determining future social class?
3. What research has been made and what are its results?
4. What helps to create a bigger vocabulary of a child?
5. Does the author believe that it is possible to change the class destiny? How can it be done?
6. Do you share the point of view expressed in the article?

C. Close Reading

1. Comment on the structure of the text.
2. Speak about the function of the heading and the subheading of the article.
3. What makes the author's reasoning logical and convincing?
4. State the message of the text.
5. Comment on the choice of the vocabulary. Say if it is emotionally coloured, neutral, colloquial or bookish.
6. Define the tone/emotional, passionate, agitated, moralizing, serious, impartial, matter-of-fact, pessimistic, etc.). Account for your choice.
7. What is gained by inclusion of figures, dates, statistic data?
8. Comment on the means and stylistic devices used by the author and say what role they play in conveying the message.
9. What is the role of the rhetorical questions in the article? What type of essays are they characteristic of?
10. How well did the author succeed in fulfilling his purpose?

Writing

1. **Compress the information and write a short summary of the text.**
2. **Write an essay expressing your ideas about the role of language in the upbringing of children.**
3. **Expand on the following.**
 1. “A child uneducated is a child lost” (*J. F. Kennedy*).
 2. A bird is known by his note, and a man by his talk.
 3. “I touch the future. I teach” (*C. McAuliffe*).
 4. “A man who knows two languages is worth two men” (a French proverb).
 5. “Talking and eloquence are not the same; to speak and to speak well are two things” (*B. Johnson*).
 6. “The mediocre teacher tells, the good teacher explains, the superior teacher inspires” (*W. A. Ward*).

SELF-STUDY ASSIGNMENTS

Reading

1. Read the article given below and define its theme.
2. Read the article again and define its message / main idea.
3. Pick out ten words and word-combinations which you consider worth learning; make up 4 exercises of your own following the sample given after Text 4.

GRAMMAR SCHOOLS MUST GIVE POORER CHILDREN A FAIR CHANCE

by C. Ryan

Around half of England’s 164 grammar schools plan to prioritise bright pupils from poorer families in their admissions policies. They have provoked a predictable backlash from some who see this as social engineering.

Yet the heads are right to embrace fairer admissions. And even those who would prefer all schools to be comprehensive should welcome these measures. Indeed, it is crucial that the grammars go further if they are going to play a stronger role in supporting social mobility.

Research for the Sutton Trust has shown that the number of grammar school pupils who come from outside the state sector – largely free-paying preparatory schools – is more than four times the number eligible for free school meals. Only 6% of pupils in England go to prep schools, whereas 16% are entitled to free meals – but just 600 of the 22,000 children entering grammar schools between 2009 and 2011 were from these least advantaged homes, whereas 2,800 had been privately educated.

Of course grammar schools are selective, and many children from poorer homes have already fallen behind their better-off peers by age 11. That gap needs narrowing. Yet when our researchers looked at all pupils reaching the expected standard for a 14-year-old in the end-of-primary English and maths tests, they found only 40% of able free-school-meal pupils gained admission to grammars, compared with 66% of other pupils.

Nor is it just poor pupils losing out. The research showed that the higher your family's income, the greater your chance of being admitted to a grammar. There is a good reason for this: parents who can afford it pay to make sure their children pass the test. For the richest parents, it will be £9,000-a-year prep school fees. For others, it will be £20 an hour or more for a private tutor. For many, these sums are more than they can afford.

That's why fairer admissions in grammar schools, far from giving less privileged pupils an unfair advantage, would simply help level the playing field. But while this is a welcome first step, more needs to be done. Admissions policies are only one part of the equation.

Grammar schools should reach out to a wider group of schools and pupils if the link between income and access is to be broken, while all primary schools in selective areas should encourage their bright pupils to apply in the first place. Admissions tests should reduce any bias that could disadvantage pupils from under-represented backgrounds.

To their credit, many grammar schools are acting here too: the Sutton Trust is working with the King Edward IV foundation in Birmingham and others to improve outreach programmes, while many schools are switching to less coachable tests.

Grammar school heads say they want to end the tutoring culture. But, with a quarter of pupils receiving private tuition, that may be wishful thinking. That's why grammar applicants should be entitled to free sessions to help familiarize them with the test, so those from low-income families don't lose out.

Critics will say that we should abolish rather than ameliorate selection. But the reality is that no major political party will scrap the remaining grammars without a groundswell of parental support: in this respect, the coalition parties and Labour are at one.

But grammar schools still educate one in 20 secondary pupils, and many have a good record in getting their students into our best universities. So it is crucial that they are open to bright children of all backgrounds.

Writing

1. Compress the information and write a short summary / an annotation of the text.
2. Expand on the theme of the text in a short two-page essay.

Unit IV. MOULDING MORAL VALUES

Text 1

UNDERSTANDING AND INTERPRETING

Vocabulary preview

The following expressions appear in the text. Knowing their meaning will help you understand it.

Vocabulary	Meanings
plaintiff	someone who makes a legal complaint against someone else in court
suavely	very smoothly, politely, pleasantly (often in a way that is slightly false)
alleged	believed to be true, but not proved
to salve	to make (something) less painful, to do something so that you feel less guilty
to sustain damage/ injuries/losses	if someone or something sustains injuries/damage/losses, etc, they are injured/damaged, etc.
to confer	to discuss something with other people before making a decision
suit (law)	a process by which a court of law makes a decision to settle a disagreement or problem between people or organizations
liability	a legal obligation, responsibility; the state of one who is bound in law and justice to do something which may be enforced by action.
to condemn	to judge or declare to be unfit for use or consumption, usually by official order
to squirm	to twist about in a wriggling, snakelike motion

EASY MONEY

by G. S. Brooks

“You may ask”, said the **plaintiff**’s lawyer. He nodded to Lee Gould.

The attorney for the State Line and Southern Railroad got up wearily, glancing at the penciled notes he had made on the back of a company envelope. He was licked before he began this cross-examination. The woman would get every dollar she asked for. The jury was with her.

He looked at her appraisingly for a moment before he fired his first question. It was hard to upset a woman's story, because women were never afraid of being prosecuted for lying.

She flushed a little under his steady gaze.

"Mrs. Rodgers," he began **suavely**, "I'm not going to question you about the railroad accident in which you claim to have received certain **alleged** injuries. We admit that such an accident occurred at the time and place and substantially in the manner described here. In fact the railroad did offer you, and still offers you a substantial sum of money **to salve** those injuries. After consulting your attorney you refused that golden salve. Is it correct?"

"Yes, sir."

"Upon the advice of your attorney, you came to trial in the hope of recovering greater damages?"

"Yes, sir."

"You ask us for twenty thousand dollars?"

"That's right."

"Speak a little louder, so we can all hear you. Did your attorney tell you this was easy money?"

"No."

"You were in the hospital, in bed, in a private room. Your attorney was admitted. Did he tell you this was easy money?"

"I don't remember. She flushed.

"Why didn't you mention this back injury when you were first admitted to the hospital, following the accident?"

"I did."

"I have here, Mrs. Rogers, a sworn record of the injuries you claim to have **sustained**. On this record I find that you did not tell the surgeon about a back injury after you had **conferred** with your attorney, twenty-four hours after the accident. Why was that?"

"I don't know."

Lee Gould smiled. "Did your attorney tell you, after he had sent the nurse from the room, that a back injury was the one type of injury we could not disprove by medical testimony and X-ray pictures?"

"No." She flared up angrily.

"Did he tell you that when a patient refused to sit up, and groaned if the nurses moved her – "

"He did not tell me to groan."

“Ah. You thought of that yourself,” said Gould. “Today a full year after the accident, you are still wearing a surgical corset to support your back?”

“I am.”

“You testified under oath that you would not be able to sit in that witness chair without your corset?”

“I am not able to sit erect without it.”

“You heard your surgeon admit on cross-examination that if a normal uninjured person was strapped up in a surgical corset such as you are wearing for twelve months, the normal person would be unable to sit erect without support.”

“Something like that.” Her eyes snapped.

“That’s all, Mrs. Rogers.”

But he knew it was no use. Three jurymen had “Soak the railroad” plainly written on their faces, while four others were thinking, “Poor little woman!”

“Easy money,” he told them, when he summed up. “Damages against a railroad are easy money. Easy for this plaintiff to ask. Easy for you to award. But, gentlemen, in times like these, beware of easy money!”

The judge’s charge was fair and brief. The jury retired. In forty minutes they returned. “We find for the plaintiff in the sum of twenty thousand dollars.”

Swinging his briefcase, Gould hurried down the street. He’d get the devil at the office. Twenty thousand dollars and costs! More than he could earn in two long years.

Eight o’clock already. No time for a decent dinner with his wife. He’d have to grab a bite at a counter and go up to the office. He was due in court at nine thirty tomorrow morning for the Reynolds **suit**, and it wasn’t even together yet.

He wondered why he’d let himself be sidetracked on these **liability** cases. If he could only afford to get away from it for a few months. Build up a decent practice of his own!”

The railroad terminal building was deserted when he entered the lobby. He rang for the elevator.

The car came down, but it shot past the ground floor. Through the grill work and ground glass, Gould saw the old watchman tugging at the control switch. But the car did not stop. With a sickening crash that shivered glass three floors above, the cage hit the bottom of the pit.

“What a dandy action against the building!” – was Gould’s first thought. “That old elevator was **condemned** twenty years ago.”

He ran down the fire stairs to the subcellar. Twisted and crushed like a pastebox lay the wreckage. He felt the watchman’s wrist. No pulse. Dead.

The lawyer wiped his forehead. “What an escape!” he thought.” I might have been in the elevator.” Then another idea made him pause. Twenty thousand dollars. Two years pay. Easy money. He smiled. “On second thought, I w a s in the elevator.”

He crawled into the telescoped cage, **squirmed** under a twisted girder, lay on his back, closed his eyes.

“Oh! Don’t touch me. Don’t! My back!” he cried, when the rescue party tried to move him.

Vocabulary work

1. Fill in the blanks with the words from Vocabulary Preview and translate the sentences into Russian/Belarusian.

1. He ... his conscience by giving money to charity.
2. ... who win such claims have a hard time collecting judgments.
3. He is ... charming and all the ladies love him.
4. He ... with parents on helping the most easily distracted.
5. The car’s driver ... minor injuries that did not require her to be taken to a hospital.
6. It was not immediately clear who the ... kidnappers were or what their motivation was.
7. Adam tackled me and we laughed and ... around on the lawn.
8. Authorities have begun ... buildings and other structures deemed unsafe.
9. Lawyers for Mr. Redstone have called the ... meritless and have said that she is after his money.
10. Currently the government would not face any ... if the project is canceled since no contracts have been signed.

2. Find in the text synonyms for the following.

Tiredly, continuous, considerable, prove false, upright, leave, pulling.

3. Explain (paraphrase) the italicized parts of the sentences.

1. *He was licked* before he began this cross-examination.
2. It was hard *to upset a woman’s story*.
3. Three jurymen had “*Soak the railroad*” plainly written on their faces, while four others were thinking, “Poor little woman!”
4. He’d *get the devil* at the office.
5. He’d have *to grab a bite* at a counter and go up to the office.

6. He *was due in court* at nine thirty tomorrow morning.
 7. What a *dandy action* against the building!
 8. *On second thought*, I was in the elevator.
- 4. Use an English-English dictionary to differentiate between the following synonyms.**
- Attorney – solicitor – barrister – lawyer – advocate.
Plaintiff – claimant – complainant – accuser.
- 5. Find in the text the English for:**
- 1) перекрестный допрос;
 - 2) присяжные были на её стороне;
 - 3) взыскать большую компенсацию за нанесенный ущерб;
 - 4) показания медицинского эксперта;
 - 5) давать показания под присягой;
 - 6) остерегайтесь легких денег;
 - 7) позволял ввести себя в заблуждение (сбивать с толку).

Reading

A. Skimming

1. Read the story and render the plot of it in brief.
2. Prove that it is a piece of fiction, give illustration of the most typical features of this kind.
3. Define the theme of the story, comment on the title and say how it is related to the whole story.

B. Scanning

Scan the text for the right answers to the following questions.

1. Where does the action take place and what legal case is being discussed?
2. Was the attorney sure of winning the case before the cross-examination?
3. What do we learn about the plaintiff in the process of cross-examining?
4. How did Mrs. Rodgers behave in court? Does her reaction to the attorney's questions reveal her emotional state and give us a glimpse of her true motives?
5. Did the woman finally get her money? Why did Lee Gould call it "easy money"?
6. What grim thoughts were on Lee Gould's mind on his way to the office?

7. What accident did Lee Gould witness in the railroad terminal building? How did he decide to use it for his own benefit? What is your attitude to this decision?

C. Close Reading

1. What type of conflict is the story based on?
2. Say if the plot is simple or complex, comment on the plot structure.
3. What narrative method does the writer choose to tell this story (1st person narration, 3rd person narration)? What are its advantages or disadvantages?
4. Which means of characterization are employed by the writer?
5. Define the general tone of the text. Say whether it is matter-of-fact, ironical, humorous, serious, dramatic, etc. Account for your choice.
6. How would you formulate the author's message?
7. What effect did the story have upon you?

Writing

1. Write a short summary of the text.

2. Expand on the following.

1. "Money has never made man happy, nor will it, there is nothing in its nature to produce happiness. The more of it one has the more one wants" (*B. Franklin*).
2. "A wise man should have money in his head, but not in his heart" (*J. Swift*).
3. "All riches have their origin in mind. Wealth is in ideas – not money" (*R. Collier*).
4. "All the money in the world can't buy you back good health" (*R. McEntire*).
5. "People who get trapped in the tunnel vision of making money think that is all there is to life" (*F. Dennis*).

SELF-STUDY ASSIGNMENTS

Reading

1. Read the text given below and define its theme.
2. Read the selection again and define the author's message.

3. Pick out ten words and word-combinations which you consider worth learning; make up 4 exercises of your own following the sample given after Text 1.

FAME AND FORTUNE SHOULD NOT BE OUR CHILDREN'S
ONLY AMBITIONS IN LIFE

by P. Tait

Over recent years, there has been a significant change in the aspirations of young children. You only have to talk to a class of young pupils to see just how much the focus shifted from wanting to “do” something in life to wanting to ‘be’ someone.

In a survey conducted in late 2014, a sample of children aged under 10 were asked what they wanted to be when they grew up: 22 per cent responded by saying that they wanted to be rich while another 19 per cent said they wanted to be famous. Such responses may be dismissed as symptomatic of the times we live in and society’s obsession with fame and money, but the implicit lack of purpose and ambition to “do” rather than to “be” prevalent among our children should concern us all.

At a conference towards the end of last year, Nicky Morgan spoke of the need for children to be taught that success and money do not just happen overnight, citing the deleterious effect of X Factor on the young. Her argument concluded “... what I want to see in teacher training is more talk about character education. Children must be taught that there are no shortcuts to success and that ‘instant fame and money’ do not happen overnight”. It is a commendable aim, even if it begs the question about what form such “character education” should take. But even more important than instilling grit and resilience in our young is the need to teach them values.

Value education may have been out of favour over recent years, partly because of the inevitable concern about just what values we should espouse and promote, but without learning tolerance, integrity, honesty, the importance of community and the like, children will continue to be attracted to goals what are often vacuous and shallow.

Rather than the reason suggested by the Education Secretary, the blame doesn't just lie with programmes like the X Factor and similar various reality shows. Rather it is a reflection of what we read in the daily papers, a society that shamelessly celebrates celebrity, fame and wealth (even when such goals are achieved through the manipulation of expenses, bankers' bonuses, tax evasion / avoidance and the like). With the widespread and indiscriminating of wealth and fame, it is naïve to think that such views will not drip down to our children.

It has not always been so. In a programme on BBC 4 just last month, there was a compilation of interviews with children recorded between 1967 and 1974 whose aspirations focused around service vocations including nursing , law and teaching. Their attitudes about money sound unnaturally idealistic today.

One child commented: "If somebody left me some money, I wouldn't take it, I don't think, for I'd like to work for all the money I get".

Interviewer: "WHY?"

Child: "Because I don't think it is fair—it should really go to poor people who work as hard as I do."

There was also evidence of a social conscience rarely heard today. In response to the question, "would you like to be very rich?" the child replied "I wouldn't like it, but I think if I did have a lot of money, I'd make a school for the rich people and for the poor people because I think that when poor people are separate from the rich people, they don't feel they're in with it and feel they are worse than they really are."

Naïve and innocent, perhaps, but there was a strong sense of idealism in their responses and in their choice of vocations that were largely jobs focused on the society they live in. they may need grit and resilience, as Nicky Morgan suggests, but even more important, children today need to learn the value of community, of looking after each other, of honesty and integrity.

Character education is important, yet when the focus of our children is increasingly on seeking self-promotion, instant gratification and looking after self rather than on having a sense of purpose and vocational aspiration, then we have work to do.

Writing

1. Compress the information and write a short summary / an annotation of the text.
2. Expand on the theme of the text in a short two-page essay.

Text 2

UNDERSTANDING AND INTERPRETING

Vocabulary preview

The following expressions appear in the text. Knowing their meaning will help you understand it.

Vocabulary	Meanings
well-nigh	almost
to twirl	to make something turn quickly and lightly round and round, to spin
intricate	having a lot of different parts and small details that fit together
artful	done with or showing artistic skill; good at getting or achieving things in ways that are clever and not noticeable
stalwart	very loyal and dedicated; physically strong
swagger	a way of walking or behaving that shows you have a lot of confidence
to hustle	to move or work in a quick and energetic way
stanch/staunch	strong and loyal in your opinions and attitude
dismal	showing or causing unhappiness or sad feelings; not warm or cheerful
to submerge	to make go under the surface of water or some other liquid; to cover with a liquid
to snap	to speak using short, angry sentences or phrases
to tremble	to shake in a way that you cannot control, especially because you are very nervous, excited, frightened

AFTER TWENTY YEARS

by O'Henry

The policeman on the beat moved up the avenue impressively. The impressiveness was habitual and not for show, for spectators were few. The time was barely 10 o'clock at night, but chilly gusts of wind with a taste of rain in them had **well-nigh** depeopled the streets.

Trying doors as he went, **twirling** his club with many **intricate** and **artful** movements, turning now and then to cast his watchful eye adown the pacific thoroughfare, the officer, with his **stalwart** form and slight **swagger**, made a fine picture of a guardian of the peace. The vicinity was one that kept early hours. Now and then you might see the lights of a cigar store or of an all-night lunch counter; but the majority of the doors belonged to business places that had long since been closed.

When about midway of a certain block the policeman suddenly slowed his walk. In the doorway of a darkened hardware store a man leaned, with an unlighted cigar in his mouth. As the policeman walked up to him the man spoke up quickly.

"It's all right, officer," he said, reassuringly. "I'm just waiting for a friend. It's an appointment made twenty years ago. Sounds a little funny to you, doesn't it? Well, I'll explain if you'd like to make certain it's all straight. About that long ago there used to be a restaurant where this store stands – 'Big Joe' Brady's restaurant."

"Until five years ago," said the policeman. "It was torn down then."

The man in the doorway struck a match and lit his cigar. The light showed a pale, square-jawed face with keen eyes, and a little white scar near his right eyebrow. His scarfpin was a large diamond, oddly set.

"Twenty years ago to-night," said the man, "I dined here at 'Big Joe' Brady's with Jimmy Wells, my best chum, and the finest chap in the world. He and I were raised here in New York, just like two brothers, together. I was eighteen and Jimmy was twenty. The next morning I was to start for the West to make my fortune. You couldn't have dragged Jimmy out of New York; he thought it was the only place on earth. Well, we agreed that night that we would meet here again exactly twenty years from that date and time, no matter what our conditions might be or from what distance we might have to come. We figured that in twenty years each of us ought to have our destiny worked out and our fortunes made, whatever they were going to be."

"It sounds pretty interesting," said the policeman. "Rather a long time between meets, though, it seems to me. Haven't you heard from your friend since you left?"

"Well, yes, for a time we corresponded," said the other. "But after a year or two we lost track of each other. You see, the West is a pretty big proposition, and I kept **hustling** around over it pretty lively. But I know Jimmy will meet me here if he's alive, for he always was the truest, **stanchest** old chap in the world. He'll never forget. I came a thousand miles to stand in this door to-night, and it's worth it if my old partner turns up."

The waiting man pulled out a handsome watch, the lids of it set with small diamonds.

“Three minutes to ten,” he announced. “It was exactly ten o’clock when we parted here at the restaurant door.”

“Did pretty well out West, didn’t you?” asked the policeman.

“You bet! I hope Jimmy has done half as well. He was a kind of plodder, though, good fellow as he was. I’ve had to compete with some of the sharpest wits going to get my pile. A man gets in a groove in New York. It takes the West to put a razor-edge on him.”

The policeman twirled his club and took a step or two.

“I’ll be on my way. Hope your friend comes around all right. Going to call time on him sharp?”

“I should say not!” said the other. “I’ll give him half an hour at least. If Jimmy is alive on earth he’ll be here by that time. So long, officer.”

“Good-night, sir,” said the policeman, passing on along his beat, trying doors as he went.

There was now a fine, cold drizzle falling, and the wind had risen from its uncertain puffs into a steady blow. The few foot passengers astir in that quarter hurried **dismally** and silently along with coat collars turned high and pocketed hands. And in the door of the hardware store the man who had come a thousand miles to fill an appointment, uncertain almost to absurdity, with the friend of his youth, smoked his cigar and waited.

About twenty minutes he waited, and then a tall man in a long overcoat, with collar turned up to his ears, hurried across from the opposite side of the street. He went directly to the waiting man.

“Is that you, Bob?” he asked, doubtfully.

“Is that you, Jimmy Wells?” cried the man in the door.

“Bless my heart!” exclaimed the new arrival, grasping both the other’s hands with his own. “It’s Bob, sure as fate. I was certain I’d find you here if you were still in existence. Well, well, well! – twenty years is a long time. The old restaurant’s gone, Bob; I wish it had lasted, so we could have had another dinner there. How has the West treated you, old man?”

“Bully; it has given me everything I asked it for. You’ve changed lots, Jimmy. I never thought you were so tall by two or three inches.”

“Oh, I grew a bit after I was twenty.”

“Doing well in New York, Jimmy?”

“Moderately. I have a position in one of the city departments. Come on, Bob; we’ll go around to a place I know of, and have a good long talk about old times.”

The two men started up the street, arm in arm. The man from the West, his egotism enlarged by success, was beginning to outline the history of his career. The other, **submerged** in his overcoat, listened with interest.

At the corner stood a drug store, brilliant with electric lights. When they came into this glare each of them turned simultaneously to gaze upon the other's face.

The man from the West stopped suddenly and released his arm.

“You’re not Jimmy Wells,” he **snapped**. “Twenty years is a long time, but not long enough to change a man’s nose from a Roman to a pug.”

“It sometimes changes a good man into a bad one,” said the tall man. “You’ve been under arrest for ten minutes, ‘Silky’ Bob. Chicago thinks you may have dropped over our way and wires us she wants to have a chat with you. Going quietly, are you? That’s sensible. Now, before we go on to the station here’s a note I was asked to hand you. You may read it here at the window. It's from Patrolman Wells.”

The man from the West unfolded the little piece of paper handed him. His hand was steady when he began to read, but it **trembled** a little by the time he had finished. The note was rather short.

Bob: I was at the appointed place on time. When you struck the match to light your cigar I saw it was the face of the man wanted in Chicago. Somehow I couldn't do it myself, so I went around and got a plain clothes man to do the job.

JIMMY

Vocabulary work

1. Paraphrase the sentences using words from the Vocabulary preview.

1. The book has *a complicated* plot.
2. He lost his temper and *barked* irritably at the children.
3. The only way to win is by a *crafty* reinterpretation of the rules.
4. Christmas will be *gloomy* without the children.
5. She recognized his arrogant *strut*.
6. He was a *faithful* supporter of the monarchy.
7. I opened the letter with *shaking* hands.

2. Find as many synonyms for the following words as you can. Recall the situations in which the words were used in the text.

A chum, a plodder, vicinity, to outline, to hustle, to twirl, to tremble, intricate, artful, dismal, stanch, stalwart, to make a fortune.

3. Find in the text the English equivalents for the following phrases and insert them into the sentences.

Бросить беглый взгляд, полицейский в штатском, на дежурстве, идти по проторенной дорожке, рано ложиться, потерять связь с кем-либо, вытащить, острое бритвы, разбогатеть.

1. The prosecutor ... the truth from the witnesses.
2. His question was like a ... for everybody.
3. I was uncomfortable at first, but now I'm beginning to ...
4. Tom has ... most of his college friends.
5. More police officers out ... may help to cut crime.
6. One of the most important aids to study is to make a rule of ..., and stick to it.
7. Would you mind ... over my essay and giving me your comments?
8. Bob was going to ...out in the West.
9. A ... detective stood in the doorway.

4. Insert the necessary prepositions.

1. I've lost track ... the number of times he's asked me to lend him money.
2. I'm beginning to get ... a groove.
3. The speech dragged ... for two hours.
4. He only told me her name and I had to drag that ... him.
5. The teacher went around casting an eye ... the drafts.
6. He was ... arrest at that time.

5. Translate into Russian.

1. Chilly gusts of wind with a taste of rain in them had well nigh depeopled the streets.
2. It takes the West to put a razor-edge on him.
3. Going to call time on him sharp?
4. Twenty years is a long time, but not long enough to change a man's nose from a Roman to a pug.
5. I've had to compete with some of the sharpest wits going to get my pile.

Reading

A. Skimming

1. Skim the story and retell its plot in 2 or 3 sentences.
2. Define the theme of the text.

B. Close Reading

1. How do the two main characters differ? Cite the details that reveal their personalities. Can the reader guess Bob's possible occupation in the West before the end of the story?
2. Compare the author's description of the policeman at the beginning of the story and Bob's description of Jimmy Wells. Did Jimmy change over the twenty years?
3. Which phrases describing the policeman's actions does O'Henry repeat? Why?
4. Why do you think Jimmy Wells did not disclose his identity immediately upon seeing his old "chum"?

C. Critical Reading

1. What markers of conversational style are there in the speech of the characters? What markers of their social status are there?
2. Find descriptions of the changing weather. How do they contribute to the tone and atmosphere of the story and to the reader's expectations?
3. Where is the climax of the story? How well did the author use the surprise ending technique? Did you have any suspicions or predictions before the end of the story? What were they based on? Pay attention to the very first phrase of the plain clothes man.
4. What conflict is reflected in the story? Do you approve of the policeman's behavior? In your opinion, is it a noble deed of a staunch law enforcer or betrayal of his old friend?
5. Does O'Henry reveal his own attitude to his characters?
6. What is the allusion in the title of the story? How is it developed further?
7. Identify stylistic devices and comment on their function. Why do you think the author chose to limit his use of figures of speech in this particular story?
8. How can you formulate the message of the story? Is it expressed directly in the text?

Writing

1. **Write a short summary of the text.**
2. **Expand on the following.**
 1. “I think the first duty of society is justice” (*A. Hamilton*).
 2. “You know I have duties – we both have duties – before which feeling must be sacrificed” (*G. Eliot*).
 3. “Plato is dear to me, but dearer still is truth” (*Aristotle*).

SELF-STUDY ASSIGNMENTS

Reading

1. Read the text given below and define its theme.
2. Read the selection again and define the author’s message.
3. Pick out ten words and word-combinations which you consider worth learning; make up 4 exercises of your own following the sample given after Text 2.

POPULAR CULTURE: AMERICA’S SELF-ESTEEM PROBLEM

by J. Tavior

Yes, we have a self-esteem problem in our country, but we don’t recognize it because, well, we have a self-esteem problem.

Self-esteem commonly thought of as how we feel about ourselves, our appraisal of our own self-worth. But real self-esteem is a complex attribute that has become one of the most misunderstood and misused psychological characteristics of the last 40 years. Sometime back in the ‘70s when the “self-esteem movement” started, a bunch of parenting experts said that raising well-adjusted children is all about self-esteem. And I couldn’t agree more.

This is also when America’s self-esteem problem began because parents and other influences on self-esteem (e.g. teachers and coaches) got the wrong messages about self-esteem from those experts. Instead of creating children with true self-esteem, our country has created a generation of children who, for all the appearances of high self-esteem, actually have little regard for themselves (because they have little on which to base their self-esteem).

Where did our society err in our failed attempts to build true self-esteem in our children? These same experts told parents that they could build their children's self-esteem by telling them how smart and talented and beautiful and incredible they were ("You're the best, Jonny!"). In other words, parents were led to believe that they could convince their children how wonderful they were. Unfortunately, life has a way of providing reality check and children learned the hard way that they weren't as fabulous as their parents told them they were. Parents were also told to praise and reinforce and reward their children no matter that they did. The result: lower self-esteem and children who were self-centered and spoiled.

Schools and communities accepted this misguided attempt at building self-esteem by "protecting" children from failure and feeling bad about themselves. For example, school grading systems were changed. I remember between sixth and seventh grade, my middle school replaced F for failure with NI (Needs Improvement); god forbid I'd feel bad about myself for failing at something!

Youth sports made the same mistake. They eliminated scoring, winners, and losers in the belief that losing would hurt children's self-esteem. My ten-year-old niece came home one day from a soccer tournament with a ribbon that said "#1-Winner" on it. When I asked her what she did to deserve such a wonderful prize, she said that everyone got one! Children are being led to believe that they are winners and can feel good about themselves just by showing up. Definitely not the way the real world works. American popular culture exacerbates our self-esteem problem by sending messages to children that they can find success, wealth, and celebrity without any capabilities, effort, or time ("By gosh, I deserve it right now just for being me").

These newly minted celebutantes are victims of a self-esteem movement that, instead of developing self-esteem, creates young people who are narcissistic, immature, unmotivated, entitled, and arrogant.

And where does that leave America? While this generation is moving through life feeling so darned good about itself (while accomplishing little), this generation in other countries is actually doing what it takes to build real self-esteem (and accomplishing a lot).

Writing

1. Compress the information and write a short summary / an annotation of the text.
2. Expand on the theme of the text in a short two-page essay.

Text 3

UNDERSTANDING AND INTERPRETING

Vocabulary preview

The following expressions appear in the text. Knowing their meaning will help you understand it.

Vocabulary	Meanings
feature	(in newspapers, on television, etc.) a special article or programme about smb./smth.
to make bond	(AmE) to give a sum of money that is paid as bail
to quaver	if smb's voice quavers, it is unsteady, usually because the person is nervous or afraid
to put up smth.	to provide or lend money
to lock smb. up	(informal) to put sb. in prison
volubly	expressed in many words and spoken quickly
not stand for smth.	to not let sb. do smth. or smth. happen
to gasp	to take a quick deep breath with your mouth open, esp. because you are surprised or in pain
dough	(old-fashioned, slang) money
docket	(AmE) a list of cases to be dealt with in a particular court
petty larceny	(AmE) the crime of stealing smth. that is not worth a lot of money
to lay off	(informal) used to tell sb. to stop doing smth.
gutter	a channel at the edge of a road where water collects and is carried away to drains

A GOOD LITTLE FEATURE

by M. C. Blackman

He was a shabby little old man, but his shabbiness was that of the country worker rather than the city poor. It was obvious that he had never been in a police station before.

“Do you want **to make bond**?” the desk sergeant asked.

“I dunno”, he **quavered**, and it was plain that he did not understand what a bond was.

“You can **put up** one hundred dollars cash to guarantee your appearance in court tomorrow morning”, the sergeant explained.

“That’s a heap of money”, the prisoner protested.

“You can telephone someone to come down and make your bond.”

“Don’t know nobody.”

I’ll have **to lock you up**, then.” The sergeant turned to a patrolman. “Search him and take him downstairs.”

The prisoner did not like the idea of being searched, and when the officer discovered and removed a cotton bag pinned beneath his shirt, he protested **volubly**.

“Gimme back that, now. That’s mine. You hain’t no right to take it. You’re a-robbin’ me, and I won’t **stand fer** it.”

The desk sergeant **gaped**. “Say, old man, don’t you know it’s dangerous to carry all that money with you?” At these words a young man sitting in one corner of the cage threw aside his magazine, arose, and strolled up to the desk.

“How much **dough** has he got, Sergeant?” The officer pointed to a pile of bills he had removed from the cotton bag. “Must be at least five thousand dollars,” he estimated.

“It’s fifty-five hundred there,” the prisoner collected. “Silas Jones paid me that for my farm when me and Ma decided to move to town. Silas can tell you the same, and I’ll thank you to give it back to me.”

The police reporter for the Riverton, ‘Evening Star’ was interested. He read aloud from **the docket**: “‘Henry Tucker, Nine-one-six Tenth Street, **petty larceny**’. What’d he steal, Sergeant?”

“About seventy cents’ worth of groceries from that chain store at the corner of Tenth and Cherry streets.”

“With all that money in his pockets!” the reporter marvelled.

“Tain’t so.” the prisoner shrilled indignantly. “I warn’t tryin’t get away, like they said. I was lookin’ for the feller in charge of that crazy store. I never stole nothin’ in my life.”

The reporter laughed. “He’s probably telling the truth.”

“Listen, old man,” said the sergeant. “There’s no need for you staying in jail when you have money to make bond.” Very carefully and patiently he explained the nature of a bond, and finally the prisoner was made to understand that his one hundred dollars would be returned to him after his case had been heard in court.

“And do I get the rest of my money back now?” the prisoner asked.

“Yes, but you better take it to a bank before somebody robs you.”

“I been aimin’ to, but me and Ma just got here and I hain’t had time t’ pick me out a good bank.”

The little old man pinned his money under his shirt again and departed. The reporter looked at the clock.

“Almost time for the edition,” he said. “Guess I’ll drag into the office.”

“Wait a minute, Charlie,” the sergeant called. He followed the reporter to the door. “I wouldn’t print anything about this if I were you.”

“Why not? It’s a good little feature.”

“If you publish that story the old man will be robbed of his life savings before morning.”

The reporter hesitated. “Guess you’re right. Sergeant.” he agreed reluctantly, “but I hate **to lay off**. I could have made a good funny story out of him. However, I don’t want to get the old man robbed.”

Nevertheless, the final edition of the ‘Evening Star’ carried the story on the front page under a two-column head. And, as the reporter suggested, it was a good little feature. He had made the most of his material, treating the incident humorously but sympathetically.

“Well, how’d you like my story, Sergeant?” the reporter asked on the following morning. “Wasn’t it a good one?”

“Yes,” the officer agreed unsmilingly, “it was a good story. But you promised me you wouldn’t use it.”

The reporter chuckled. “Well, I haven’t seen the morning sheet, but I’ll bet a buck our country friend wasn’t robbed last night.”

“No. He wasn’t robbed.”

“I thought not.” The reporter was well pleased with himself. “You see, I followed the old man out of here, took him to a bank, and saw him deposit his fifty-four hundred. After that – ”. Something in the officer’s face stopped him. “Why, what’s wrong, Sergeant?”

“You should have mentioned the bank deposit in your story,” the sergeant said in a tired voice. “Henry Tucker was murdered in front of his home last night. We found his bankbook in **the gutter**.”

Vocabulary work

1. Fill in the blanks with the expressions from the vocabulary preview in the correct form and translate the sentences into Russian/Belarusian.

1. I stepped off the pavement and walked in
2. ... bullying Jack.
3. He was released on \$ 5 000
4. The couple were charged with
5. The judge had to postpone some of the cases on

6. I didn't have to spend a lot of ... for a new stereo.
7. A local businessman has ... the £ 500 000 needed to save the club.
8. The idea of being ... in jail filled her with horror.
9. Some critics ... denounced the film.
10. The audience ... at the splendor of the costumes.
11. I'm not ... it any longer.
12. "I'm not safe here, am I?" she asked in ... voice.

2. Use Thesaurus to find synonyms and antonyms for the expressions of the Vocabulary preview.

3. Explain the meaning of the following set expressions.

- 1) To come down;
- 2) to stroll up to smth;
- 3) to drag into smth;
- 4) to make smth out of smth/smb;
- 5) to follow smb out of smth.

4. Find in the text the English equivalents for the following Russian ones.

- 1) Внести залог;
- 2) утренняя сводка;
- 3) отбросить в сторону журнал;
- 4) пять тысяч пятьсот долларов;
- 5) выпуск газеты;
- 6) нет необходимости оставаться тебе в тюрьме;
- 7) он проводил журналиста до двери;
- 8) я не хочу, чтобы старика ограбили;
- 9) было ясно, что он не понимал, что такое залог.

Reading

A. Skimming

1. Skim the text and give the gist of it in a few sentences.
2. Define the theme of the text from the following options or suggest your own:
 - the human naivety;
 - the human nature;
 - the arrogant nature of reporters.
3. Prove that it is a piece of fiction.
4. Comment on the title of the text, say how it is related to the story. Does it contribute to its message?

B. Scanning

Scan the text for the right answers to the following questions.

1. How did the old man behave in the police station?
2. What surprised the sergeant in the old man?
3. Why did the police reporter laugh when he found out about the crime of Henry Tucker?
4. What did the sergeant say to the reporter when the latter was leaving the police station?
5. What happened to the old man during the night?

C. Close Reading

1. Comment on the type of narration in the story. What are its advantages and disadvantages?
2. Speak about the plot structure of the text. Is there any resolution in the story? What does the last paragraph suggest to the reader?
3. How many personages are presented in the text? Characterize them in different ways. Can we say that the sergeant is a foil to the reporter? Pay special attention to the speech of the characters and comment on its peculiarities. What is the basic conflict in the story?
4. Identify different expressive means and say for what purpose they were used.
5. Speak about the bitter irony of the story and illustrate it with the examples.

D. Critical Reading

1. What opinion have you formed of the police reporter? Do you blame him for what happened to the old man?
2. What do you think of the personality of the sergeant?

Writing

- 1. Compress the information and write a short summary of the story.**
- 2. Expand on the following and say whether you agree or disagree with the ideas expressed below.**
 1. Journalists are unfair, irresponsible and arrogant.
 2. “It’s just human nature. People forget past and only care about their present and don’t think what will happen in future...” (*T. Madni*).
 3. “I believe in equality for everyone, except reporters and photographers” (*M. Gandhi*).

SELF-STUDY ASSIGNMENTS

Reading

1. Read the text given below and define its theme.
2. Read the selection again and define the author's message.
3. Pick out ten words and word-combinations which you consider worth learning; make up 4 exercises of your own following the sample given after Text 3.

THERE IS A CURE – AND OUR VALUES CAN BE REBUILT

by A. H. Halsey

Few can doubt that the family is in trouble. Nobody can doubt that parliament and people are now casting around for solutions to what is seen as a problem of endemic disorder – rising crime, intrusive squalor, spreading welfare dependency, collapsed community.

Can we then conclude that what essentially has happened is that the past generation has failed to bring up its children to observe traditional civilities and that the cure is political – to strengthen traditional families? It is important to get this right – to identify the causes. Correlates and consequences of changes in family structure (or more accurately, if pedantically, the circumstances of upbringing and the adolescent and adult behavior that issues from them).

Last week's *Sunday Times* editorial, Return of the Family, made a brief, brave first shot. I think that it was partly right and partly wrong. It was right to argue that "the time has come to put the nuclear family at the centre of social policy. It needs to be preserved and nurtured." But it was wrong to link the analysis so strongly to Charles Murray's theories of a burgeoning urban underclass.

Unhappily, explanations of disorder and therefore remedial and policies are bewilderingly complex. To make matters worse there are those, such as Roger Scruton, who insist that the fundamental causes are "spiritual", beyond the reach of politics.

First, we need an adequate description of the family history. Thus we should face the fact that the crisis of control is not at all new. For example, nearly two thirds of pregnancies in the early 19th century were outside wedlock, and public complaint about the neglect of old people by their families echoes down the centuries.

Contemporary social scientists are badly hampered by poor descriptive data: and that in itself is a scandal. If politicians want sound advice they must see to it

that the funds for data collection and analysis are available so that debate in democracy is properly informed, whether conducted in the House of Commons or in the columns of this newspaper. (How many people know, for example, that the whole of Western Europe is in incipient population decline in a world of exploding population numbers?)

The decline of traditional family cannot be denied. Divorce, cohabitation, single-parenting and births outside marriage have all risen sharply and recently. The connection on average between the chances in life of children brought up by two committed parents and those of single or conflicting parents is established even if not sufficiently detailed.

Tricky problems of measurement impede social science here. How do you assess the stability or conviviality of a child's family environment, the degree of conflict between spouses, the significance of marriage as against birth registration by cohabiters at the same address?

Nevertheless, policy progress is possible, pace Roger Scruton and despite the accumulated anger of feminists who rightly seek equality for women with men.

I find it ironic to remember that a working-class district in my childhood had no locked doors. Mums were reliable policemen. Parliament can do something towards realizing a better society. It can legislate a renewal of Eleanor Rathbone's family allowances and can, given the political will, line taxation to benefits so as to avoid poverty traps and the present away from the family and towards individual adults.

It can create what Beveridge assumed – a full employment economy – which would strike mightily against the waste and hopelessness and invitation to crime of enforced idleness for millions. (We learnt last week that a fifth of young people under 25 are out of work.)

The definition of full employment is, of course, much more complex now than it was 50 year ago when Beveridge wrote. In future it has to be a nice balance of home with work responsibilities, fully accepting part-time jobs, maternal periodicity child-care provision and fair pension entitlements.

Not least there must be a realistic recognition that schools and other public services for health, education and welfare must be drawn in to support the family. To make women's occupational and domestic careers equal with men, to recruit "third-age" people into the schooling of children every day up to 6 pm and throughout the year. There should be no latch-key children and no good schoolteachers who feel that their services to child rearing are underpaid or unappreciated. There must be systematic education in the art of committed parenting. Politics can take us some of the way.

Let me finally put causes and cures more abstractly. We need a renewed civic culture. The three great dramatic personas of Western politics in the modern age have been liberty, equality and social solidarity: and all three have to be put in balance. In our own time, liberty has had much the best of it (through economic growth and contraception) Equality has had limited gains through democracy and some diminution of status distinctions: but grotesque inequalities remain – 20, 30, 40 times at the top compared with the bottom. And social solidarity has worsened roughly in inverse proportion to the sale of burglar alarms. We can and must turn this round if our children are to enjoy and to be a civilization.

Writing

1. Compress the information and write a short summary / an annotation of the text.
2. Expand on the theme of the text in a short two-page essay.

Text 4

UNDERSTANDING AND INTERPRETING

Vocabulary preview

The following expressions appear in the text. Knowing their meaning will help you understand it.

Vocabulary	Meanings
to be consistent with	to be in agreement with
to deplore smth	to strongly disapprove of something and criticize it, especially publicly
to disentangle from	to free from something
onslaught	a strong or violent attack
to shy away from	to avoid doing something because you are nervous or frightened
trivial pursuit	a game in which winning is determined by a player's ability to answer general knowledge and popular culture questions.
trivia	unimportant matters, details or information
to divert from	to take somebody's thoughts or attention away from something, distract

CULTURAL LITERACY

by S. E. Tozer

Recognizing the limitations of the functional literacy perspective, scholars such as De Castell, Luke, and MacLennan have called for a conception of literacy that takes into account particular cultural contexts and “the broader literacy needs for social and political practice, as determined by the needs of any truly participatory democracy.” Perhaps the most prominent effort to describe a conception of literacy **consistent with** the cultural context and democratic ideals of U. S. schools is E. D. Hirsch, Jr.’s best-selling 1987 book *Cultural Literacy*. Hirsch **deplores** any conception of literacy that reflects only a technical “skills orientation” to reading. In a related article written for educators, Hirsch argues that language cannot be **disentangled from** the cultural knowledge and understanding that give language meaning. Thus, “if one believes in literacy, one must also believe in *cultural* literacy.” Hirsch claims that his conception of cultural literacy goes beyond the “technical reading” of functional literacy to embrace the democratic ideals of Thomas Jefferson and Martin Luther King. His critics, of course, disagree.

Hirsch argues (as educational philosopher Harry S. Broudy has argued for many years) that the writers of newspapers, books, magazines, and other scripted material assume certain background knowledge shared by readers. Being able to read words on paper is only “the tip of the iceberg” of real literacy for Hirsch, because true literacy depends on *understanding* those words, and such understanding depends on a great deal of background knowledge of cultural institutions and values. To illustrate Hirsch’s point, consider the knowledge a person would need in order to make sense of the following headlines from the page of *The New York Times*:

FEAR OF SERB **ONSLAUGHT** INCREASES AS EUROPE’S MONITORS
QUIT BOSNIA

INCREASE APPROVED IN FEES BANKS PAY TO ISSUE DEPOSITS
MONEY RAISERS FOR THE GOP FACE LAWSUITS

INVESTORS **SHY AWAY FROM** POLLUTED EASTERN EUROPE

To make sense of these headlines, a person must have more than the technical skill of reading. That person would have to understand, for example, something about geography and ethnicity in what was formerly Yugoslavia, the role of the federal government in the U.S. banking system, election finance laws, and the shift in political-economic systems in Eastern Europe. The authors of the articles themselves do not explain all these things, but instead *assume* a great deal of

background knowledge in the reader. Writers are justified in assuming such background knowledge, says Hirsch, for it is part of the culture of “literate people” in our society – and it is this “literate culture” that makes communication effective.

Education for cultural literacy, then, is not merely a matter of teaching people to read and write. Hirsch is one among many who argue that education must provide people with a basic knowledge “foundation” to help them give meaning to the words they read. This basic information should include historical names and events, geographical places, authors and words from national and world literature, patriotic songs, nursery rhymes, and much more – all of which in Hirsch’s terms are a part of readers’ “intellectual baggage.”

The cultural literacy perspective appears to go beyond “functional literacy” in what it demands of students and educators, it does not rest satisfied with merely the mechanics of reading and writing. But some teachers have criticized the cultural literacy perspective as a “**trivial pursuit**” approach to education, one that “pours facts into students’ heads.” This criticism recalls Colin Lankshear’s charges that functional literacy promotes passivity in the learner and does not really serve the interests of learners very well, because it settles for technical learning and minimal levels of understanding.

Teachers who complain about focusing on titles, names, and facts may be right in warning that such focus too easily **diverts** us **from** the task of having students think critically and reflectively about subject matter. Instead the point of learning becomes mere recognition, which is basically a passive activity that can be rested with the most mechanical exams: true-false, multiple choice, matching. And so on.

The cultural literacy perspective seems well suited to the educational aims of those who would return to a “knowledge-based” curriculum that emphasizes familiarity with the traditional elements of our dominant cultural perspectives. These perspectives are largely grounded in the achievements of white, male, middle-class culture.

Surely the cultural literacy perspective is correct in seeking to go beyond the mechanics of reading and writing to a deeper understanding of ourselves and our society ideals and processes.

Vocabulary work

1. Translate into English using words from your active vocabulary.

1. Эти результаты согласуются с нашими предыдущими исследованиями.

2. Он осудил тот факт, что многие воспринимают этих преступников как героев.
3. Не всегда получается отделить факты от вымысла.
4. Каждое лето город переживает атаку туристов.
5. Мы потратили весь вечер на обсуждение хозяйственных мелочей.

2. Explain the meaning of the following word combinations.

Functional literacy, cultural literacy, participatory democracy, background knowledge, technical reading, technical learning, literate culture, intellectual baggage, trivial pursuit, mechanical exams, “knowledge-based” curriculum.

3. Try to differentiate between *cultural literacy* and *literate culture*.

4. Paraphrase using the words from your active vocabulary.

1. The leaders issued a statement *denouncing* the actions of some members.
2. She has just *freed* herself from a painful relationship.
3. His approach was met with a vicious *attack*.
4. The war *distracted* people’s attention away from the economic situation.

Reading

A. Skimming

1. Define the theme of the text. How is the title connected with it?
2. Identify the type of writing and give arguments for your choice. Speak about the intended audience.
3. Make a short summary of the article.

B. Scanning

1. What does cultural literacy mean? How is it different from functional literacy, according to the author?
2. Which words define and explain cultural literacy?
3. What are the dangers of functional literacy?

C. Close Reading

1. Speak on the structure of the text and say how careful paragraphing and means of cohesion contribute to clear and logical presentation of information?
2. What means and techniques were used to present objective information?
3. Analyze the structure of sentences.
4. Pick out terms and bookish words and comment on their function.
5. Which words are italicized and why?
6. Comment on the numerous references to various authors, a book and an article.

Writing

1. **Compress the information and make up a short summary of the article.**
2. **Choose one key statement from the text and write a response paragraph relating your personal experience in this area.**
3. **Choose another key statement and compile a short scientific paper on the subject for a student conference.**
4. **Expand on the following.**
 1. “Language is the road map of a culture” (*R. M. Brown*).
 2. “To speak a language is to take on a world, a culture” (*F. Fanon*).
 3. “Translation is not a matter of words only: it is a matter of making intelligible a whole culture” (*A. Burgess*).

SELF-STUDY ASSIGNMENTS

Reading

1. Read the text given below and define its theme.
2. Read the selection again and define the author’s message.
3. Pick out ten words and word-combinations which you consider worth learning; make up 4 exercises of your own following the sample given after Text 4.

THAT’S OUTRAGEOUS!

by T. Carlson

Go Ahead, Hurt My Feelings!

How important is self-esteem? Several years ago, the state-sponsored California Task Force on Self-Esteem decided to find out. Researchers viewed the literally thousands of available studies on the subject. In the end, says author Maureen Stout, here’s what they found: “There is little or no correlation between high self-esteem and a reduction in teen pregnancy, drug use, violence in schools”.

In other words, telling kids that they’re wonderful and terrific may make them feel good. But there’s no evidence it makes kids behave better or achieve anything.

You’d think this fact – that a central assumption of American life is false – would make headlines, forcing legislators and educators to rethink their position on

self-esteem. You would be wrong. The doctrine of self-esteem has, if anything, hardened into a national orthodoxy. In the 21st century America, hurting a person's self-esteem is more than rude. It's considered morally wrong.

In some places, it's virtually illegal, or at least actionable. One night last fall, four seventh-graders at Ridgefield Academy in Connecticut broke into their school using a stolen key. The boys swiped food from the cafeteria, stole from the band room, threw eggs at a school bus and left a kitchen knife lying on school grounds. The following day they bragged about what they had done. A few days later, they were expelled.

In a way, the boys were fortunate the school did not press charges. Far from being grateful, however, the parents of the one boy were outraged at the treatment of their son, claiming – among other things – that he had been “harassed” and “defamed”. They sued, seeking monetary damages for treatment that caused their son “feelings of unworthiness” and left his “self-worth impugned”. In a society in which self-esteem is the highest value, the reaction made sense: The boys may have committed a crime against their school, but the school hurt their feelings. Hence, the boys were the real victims.

Will this sort of lawsuits multiply? When it's an issue of self-esteem, some schools don't want to take any chances. In Rhode Island, officials at Barrington High School determined that it would be wrong to bar a student from the school's track team, even though the boy is confined to a wheelchair. Last spring he competed with able-bodied runners in the 100 meter dash.

The feelings of police are ever vigilant, and you can see why. There's hardly an event in American life that couldn't make someone feel uncomfortable. Holidays are the worst. Residents of a housing project in Portland, Maine, were told to remove all celebratory decorations from public areas of the building around the month of December. Why? Because signs proclaiming “Happy Holidays” might make some people feel excluded. School bus drivers in Maine have been banned from leading Christmas carols on the same grounds.

And it's not just religious holidays that threaten to hurt feelings. Celebrations of Valentine's Day, an obvious emotional minefield, have been banned by some schools. In Manhattan, the Rodeph Sholom Day School went so far as to eliminate Mother's Day. Not everybody, it turns out, has a mother at home. Some have two fathers. In light of this, school administrators explained in a letter to parents, Mother's Day “may not be a positive experience”.

Entirely true. Not all of life's experience are positive. Many are down-right unpleasant, even painful, and always have been. What's new is the attempt to

prohibit those experiences. An article several years ago in the *Journal of Physical Education, Recreation & Dance*, for instance, argued that many traditional children's games – dodge ball, kickball, musical chairs, red rover, tag and duck, duck, goose, to name a few – are competitive, exclusionary, and therefore bad for a child's self-esteem. You can guess what happened next. (In case you can't, ask a school-age child when he last played kickball, or if he has even heard of it.)

What's wrong with this? It's misleading, for one thing. You can spare a child the supposed agonies of duck, duck, goose, but you can't change the fundamentally hierarchical nature of the world. Real life is ranked: The smartest, hardest working and most talented come in first. It's called meritocracy, and it's not so much an ideal, as an expression of the way things really are. Pretending a person has accomplished something may increase that person's self-esteem, but it doesn't mean he has accomplished anything. This is one of those lessons best learned young.

In the early 1990s, researchers decided to test the effects of self-esteem by measuring how high school students perceived their own academic ability. Students were asked to agree or disagree with the statement "I am good at mathematics".

As it turned out, the more highly students thought of their ability, the less ability they had, and vice versa. Kids in Washington, D.C., ranked first in the country in self-esteem – fully 28 percent considered themselves quite skilled in math – but came in second to last in actual performance. Students in North Dakota, meanwhile, came in first on math tests, but ranked at the bottom in self-esteem.

In other words, years of self-love propaganda succeeded only in producing self-deluded kids. Surprised? You must be an educator.

Writing

1. Compress the information and write a short summary / an annotation of the text.
2. Expand on the theme of the text in a short two-page essay.

SUPPLEMENTS

Supplement 1. GLOSSARY

annotation	a note, commenting upon, explaining, or criticizing some passage of a book or other writing
definition	the explanation of a meaning of a word or a phrase, so that its meaning is perfectly clear and distinguishable from that of other words or phrases
essay	a short literary composition that deals with philosophical, social, aesthetic problems from an individual point of view
feature article	a journalistic article covering all kinds of subjects from politics to travel, sport and published in newspapers and magazines
fiction	the branch of literature comprising works of imaginative narration, especially in prose form
interpret	to explain the meaning; to read between the lines, i.e. to understand more than is directly stated
skimming	reading superficially and rapidly; glancing through for chief idea or plot
scanning	examining intensely; reading for finding some dates, facts; making a wide search for details
close reading	deep and thorough reading, characterized by concentration on a special purpose; close and accurate interpretation of a text
critical reading	evaluating the manner of treatment of the theme and the way of conveying one's consideration about the problems raised; appreciation of the style of the text
summary	a brief and comprehensive presentation of facts or statements; a brief statement of the main points of a text

Supplement 2. READING AND WRITING TECHNIQUES

Types of reading

Reading and writing are two basic skills which make part and parcel of education.

In the existing classifications we can come across such terms denoting types of reading as: *intensive / close reading, extensive reading, critical reading, narrow reading; surveying; skimming, scanning, etc.*

I n t e n s i v e / c l o s e reading is characterized by concentration on a special purpose and accurate interpretation of what we read. It is usually practiced in class with a great degree of guidance on the part of the teacher. Classroom instructions help students to develop efficient reading strategies: concentration on a passage-level semantic clues; formulation of hypothesis about the text before reading, then reading to confirm, refine, or reject the hypothesis; a tolerance for students' inexactness and making mistakes.

Classroom work cannot substitute the process of reading itself, because people learn to read by reading. Hence, a student must do **e x t e n s i v e** reading as well. It is reading on a large scale over time, which the student does outside the classroom. Purposes may vary, among them content analysis, looking for relevant information, getting main ideas, overviewing essential points and details, etc. In most cases it does not require understanding every word.

C r i t i c a l reading presupposes evaluating the manner of the theme treatment and the way of conveying the writer's personal considerations about the problems raised, a critical judgement and appreciation of facts, arguments, and the style of a text. Critical reading is aimed at finding answers to the questions like these: *Do I agree with the writer? Did he/she manage to persuade me? How deep was the author's penetration into the complexities of the theme discussed?*

N a r r o w reading is reading on a single topic or reading texts written by a certain author. During the process of narrow reading texts become easier to comprehend after the first two pages as far as the reader adjusts to repeated vocabulary of a particular topic and/or to the writer's style.

S u r v e y i n g is the strategy of previewing the content of a text and its organization based on references and non-text material. Surveying basically involves making a quick check of the informative extra-text categories: *reference data* – the title, the author, the table of contents, summaries; *graphical data* – diagrams, illustrations, and the like; *typographical data* – all features that help information to stand out including typefaces, spacing, enumeration, underlining, etc.

The term **skimming** designates glancing through a text to extract its gist or main points. Skimming, as a more text-oriented form of surveying, involves understanding which parts of the text contain important information and reading only those parts. For this reason the process of skimming requires knowledge of text structure. In particular, students should be able to learn about the text topic from the title and subheadings; they should know that the first and the last paragraphs often contain valuable background information, summarising, or concluding information; they should be aware of the role of topic sentences and where to find them.

Scanning is a wide sweeping search for specific information rather than getting a general impression. Scanning demands that the reader should ignore all details but concentrate on looking for the key item. It is a useful strategy for data gathering, reviewing, using reference books, or judging whether the text contains material which is needed.

Varieties of written texts

It may be overwhelming to think about all the genres of written texts, but there are actually two main groups these texts can be categorized under. These two categories are *nonfiction* and *fiction* presented by four major *literary forms*: *nonfiction prose*, *fiction prose*, *poetry*, and *drama*. The *form* of a piece of writing is simply its structure, that is, how it is constructed and organized. *Genres* are specific styles of writing that make use of various literary forms as foundations from which it is possible to stretch out in many directions of expression. Forms and genres join with content to create the meaning of a concrete text; meaning is basically the writer's message to the reader.

The term *nonfiction* is applied to a vast variety of writing based on true or real-life events and experiences. Therefore, nonfiction can help people to understand the world around them. *Nonfiction prose* is literature that is written in ordinary, non-metrical language and communicates facts or opinions about reality. Nonfiction meanings are usually pretty straightforward because the author's primary purpose is to *provide information*, to *analyse* or *explain* facts and opinions, to *persuade* the reader to adopt a particular point of view.

There are many genres of nonfiction prose: *biographies*, *autobiographies*, *history texts*, *science books*, "how-to" manuals, *dictionaries*, *encyclopedias*, *essays*, "self-help" books, *law volumes*, *newspaper articles*, and *pamphlets*.

Nonfiction embraces many various texts written like stories, but based on true events and people. All *biographies* and *autobiographies* belong to this subcategory.

The *essay* is a typical example of nonfiction prose that tells about real-life situations, persons, presents facts and/or opinions, but is not considered to be autobiographical (perhaps, with the exception of a personal essay telling about the author's life). It is a short literary work that deals with a single subject; the key idea is to keep to one area of focus. An essay can inform, explain, persuade, or accomplish a number of other purposes. The essays aimed at imposing the author's opinion on the reader and/or performing a "brain washing" function may be treated as belonging to the publicist functional style.

Fiction is a very broad term that encompasses a wide variety of written works. It can be anything the writer's imagination can come up with and may range from a thousand-page novel to a two-line poem, each expressing insight into the author's mind and moving readers in different ways.

It comprises all the texts portraying invented characters and/or events. The meaning of fictional works can stretch from obscure and difficult to clear and direct. Drawing a parallel with the course of stylistics, it is possible to state that the function of fiction is aesthetic-and-cognitive as its notion coincides with that of belles-lettres style. It implies that fiction is supposed to give readers delight from its content and form. The indispensable characteristics of fiction are: genuine, not trite, imagery created by purely linguistic devices; the use of words in their contextual and frequently in more than one dictionary meaning; an individual selection of vocabulary that reflects the author's personal treatment of things or phenomena he/she dwells on; the use of colloquial language which is in most cases stylised. Fiction that incorporates natural dialogue allows a deeper understanding for the audience.

The language used in the narrative or the description will differ depending on both the location and the time period in which it was written. Each slice of history possesses its own unique writing style, and even as centuries go by, fiction remains a tangible souvenir.

Fiction prose, being the product of the writer's imagination, is written in ordinary, non-metrical language, as well as nonfiction. By means of dialogue and narrative or formulating characters' personalities, it offers the reader a glimpse into another world. Whenever you visit a library, ordinary or electronic, you certainly notice that books are tagged as: *mystery*, *historical fiction*, *fantasy*, *science fiction*, *horror*, *adventure*, *romance*, or *classics*. All those are fiction prose genres; the author can get magnificently creative while building upon a foundation of commonly accepted and understood social conventions.

Fiction prose is the most commonly produced and consumed commercial literary form and it is developing parallel to the natural speech and language of humans. It is generally recognized that the basic genres of fiction prose are: the *short story*, the *novella*, and the *novel*

A short story has its origins in fables and myths, stories that were not sprawling epics but concise tales containing only a few characters and often a single focused message. Short stories contain between 1,000 and 20,000 words and typically run no more than 25 or 30 pages. Because of their limited length, short stories are generally based on one major plot or storyline and a few characters.

For the most part, a piece of imaginative literature must contain certain components in order to be able to relate to readers. They are *characters* who are people or other actors moving along the *plot* and the *events* that occur. A story would be extremely boring if nothing ever happened to the characters. One of the most important elements that affects a work of fiction is the *setting*, understood as the context in which the story takes place which includes the *time*, the *place*, and the *social environment*. You can learn about settings, elements of the plot, types of narrative, characters and the ways of their characterisation, the tone and mood of a fictional work from the remarkable textbook by L. V. Borisova *Interpreting Fiction*.

Understanding modes and types of writing

It is essential to realize that authors make important decisions about how to present information in any piece of writing. Scholars and teachers are not unanimous in using and defining terms classifying the existing variety of written texts, moreover, the number of their types, styles, and genres does not coincide. Still, there are at least four most popular terms to designate the basic modes of writing and types of writing: *narrative*, *descriptive*, and *argumentative*. Modes of writing can be understood as rhetorical devices generating literary texts or text passages of the corresponding types of writing.

Taking into account the author's purpose, one can subdivide texts into *entertaining*, *expository*, and *persuasive*. The author's purpose is simply the reason for writing which stands out as primary: to *entertain*, to *expose* (to uncover / display / exhibit / illuminate something, to reveal an identity or a fact providing information by means of stating, instructing, drawing a mental picture and/or explaining), or to *persuade*.

Works created to *entertain* or amuse their readers are mostly works of imaginative literature. Fiction prose may also make important observations about human nature and the world we live in, but here the entertainment factor is leading.

A huge part of nonfiction texts is aimed at *exposing* an issue that the author believes is essential and necessary for the reader to understand. *Informative texts* give facts and state opinions; they are supposed to be clear, unbiased, and impersonal as an ideal news media article. In *instructional texts* such as "how-to" books, recipes, and instruction manuals, authors offer a series of steps to accomplish a specific task.

Authors frequently write to *persuade* the audience either to assent to a particular belief / opinion or to act in a particular way. Persuasive texts state the

writer's position, offer evidence to support that position, and invite the reader to adopt the position. Persuasive elements are found in various text genres: from advertisements to movie reviews and from academic arguments to political speeches.

Much of what we read can be identified as a narrative; the narrative mode of writing is characterised by its quality of telling events in the order in which they occur, that is, in their *chronological sequence*. Usually, narrative writing is associated with fiction which is based on imaginative events or stories that did not actually happen. The other category of written texts, known as nonfiction, is based on real facts and embraces newspaper and scholarly articles, essays, reports, and other genres of expository and persuasive writing. However, a certain part of nonfiction can in fact tell a story, but a true one with real people and events, which would classify it as narrative writing. Autobiographies and biographies are examples of nonfiction prose that belong to narrative writing, as they tell the real life story of a person.

In narrative writing understanding the chronological sequence of events and ideas is the most essential skill for good comprehension. It is easier to penetrate into the development of incidents and the development of a thought if we notice the sequences they follow and the words which signal these sequences: *next, finally, before, first, second, when, later*.

Authors are selective in presenting events and ideas in stories, essays, articles, and text passages; they are also selective when interrupting the chronological order of the writing to provide a *flashback*. It is an episode or idea that occurred earlier, in the past, inserted into the text or its fragment to illustrate a character's trait or any point of development. The flashback helps readers to understand deeper an idea, event or a character's personality; sequence words like *remember, recall, and remind* formally signal a flashback usage.

Recognizing who the *narrator* is and what *facts* he/she presents, one may sense explicit and/or implicit *opinions* the author shares. Statements which can be proven or disproven with direct evidence are considered to be facts; opinions represent a point of view and cannot be either proven or disproven. However, a writer has an opportunity to persuade readers to accept an opinion by presenting supporting facts. Learners will achieve a more complete level of comprehension identifying facts and following the sequence of ideas developed in the reading.

With facts and opinions in mind a skillful reader easily recognizes statements that express the author's *point of view* and the author's *attitudes* and/or *feelings* about people, places, events, and ideas. Identifying *details* in a narrative piece of writing is also helpful.

To profoundly comprehend narrative writing students should be taught to recognize the chronological sequence of events or ideas and flashbacks which are formally marked in text by certain signal words; to understand the author's point of view, his/her attitudes or feelings expressed by facts, opinions, and details; as well as to make logically grounded predictions.

The descriptive mode of writing is a rhetorical device using which the author resorts to details to paint a picture with the help of words. This device can produce various descriptions full of sensory details that involve seeing, hearing, smelling, touching, and tasting as the means of enhancing the reader's comprehension skills.

Understanding descriptive writing requires that the learner should realize that the author organizes it by *listing* the *characteristics* of the subject – people, nature, places, events, and ideas. Recognizing these characteristics builds a solid base of literal comprehension. Understanding descriptive writing also relies on the reader's ability to identify details used to depict a character, a situation, or an idea.

Authors employ a variety of techniques when they write descriptively. With people, objects, or ideas they can concentrate on a representative part or parts of the whole; with settings they show the scene spatially, usually moving in a logical direction around the area; with a situation they describe circumstances at each stage. Knowing that authors describe persons, objects, and ideas by listing their *characteristic qualities*, settings by listing their *spatial characteristics*, and situations by listing their *stages* strengthens students' comprehension of literal ideas not only in descriptive, but also in other types of writing.

Realising that facts and opinions can also be employed to portray people, settings, situations, and ideas helps the reader to determine the author's point of view about the subject of a descriptive passage. Detailed descriptions of people, settings, and circumstances may carry additional information which a skilful reader can draw from them. Recognizing such information helps to sense further ideas about the reading beyond what has been directly stated. Making *logical assumptions* about characters, settings and situations broadens the reader's understanding of essays, articles, and stories.

Employing the analytical mode of writing, authors present people, places, situations, and ideas by naming *common characteristics* and by describing how the subjects are similar or different with respect to each characteristic. Identifying similarities and differences between compared or contrasted subjects helps to recognize *special characteristics* of those subjects.

Identifying comparisons and contrasts in essays, articles, and stories provides a basis for literal comprehension. Students can build their understanding of analytical passages by recognizing the way the author approaches to comparing or contrasting the subjects. Recognizing the specific types of comparisons and contrasts helps to comprehend important ideas in any piece of writing that develops comparisons and contrasts.

When students read narrative and descriptive writing, they must identify chronological sequences and descriptive lists. As they read a text or a text passage representing a different type of writing, they may continue using those skills. Recognizing the *chronological ordering of ideas* and *descriptive listing of characteristics* is also essential as students deal with analytical writing. Learners should also be taught how to make *logical predictions* about future actions and *logical assumptions* about the nature of the subjects when they read analytical texts.

Thus, identifying chronological ordering of ideas and descriptive listing of characteristics, recognizing the differences between facts and opinions, making assumptions and predictions are comprehension skills that are as important to analytical writing as they are to narrative and descriptive texts. Learners build their reading skills one upon another and they can apply each skill in a variety of situations.

Argumentative mode of writing produces argumentative texts and text passages. Using this mode the author presents a point of view, that is, takes a position or a stand on a topic and offers support for that position. Recognizing that the author first makes a statement and then offers support for the formulated position can help students to understand argumentative writing.

In daily situations we read passages that develop a listing of ideas, a chronological sequence, a comparison or contrast between two subjects. When students read descriptive, narrative, analytical, or argumentative writing they should also recognize the author's use of facts and opinions to present a point of view. Understanding argumentative writing depends on the learners' ability to recognize the *author's position* on a topic and his/her use of *facts* and/or *opinions* to support that position.

Writers support their position statements by developing causes, effects, or a combination of both. Identifying *causes* and *effects* and distinguishing between them helps to comprehend important ideas in essays, articles, stories, and text passages. Authors usually use words that signal the type of support they are

presenting. Realising that authors signal that the causes of a position will be developed as part of an argument helps to focus on those causes; some frequently used signals are such as: *several important reasons, factors, it leads to, because, one reason, since*. Recognizing that the effects of a position will be developed as part of an argument helps to focus on those effects; some of the formal signals are: *led to, as a result, effect, as a consequence*.

When students identify the *causes that support a position* or the *effects of that position*, they refer to important facts and opinions in argumentative writing. Recognizing that authors use facts and opinions to develop a *point of view* can help learners to understand argumentative passages in which authors support their positions with causes and/or effects, any of them may be a fact or an opinion. Distinguishing between facts and opinions is basic for understanding different types of writing.

Once readers can identify the causes and effects the author uses to support a position, they can understand the literal or stated ideas in the selection. Students should develop the understanding of places, situations, people, and ideas that the author intended them to have but did not state directly. Meanwhile, there are deeper meanings learners can draw from argumentative and other types of writing. Comprehending the development of an argument supported by causes and/or effects can help to come to *conclusions* about the subject in question. Being able to form conclusions that are logically drawn from stated facts broadens students' understanding of the subjects in essays, articles, stories, and text passages.

Thus, a competent reader will recognize the precise meaning of familiar words and understand the meaning of unfamiliar words from the context without any reference to dictionaries; respond to lexical meanings of words and the relationships between them; decode figurative meanings and trace emotional implications, see the relationship of the parts to the whole; understand the author's intention.

Developing analytical and interpretative skills

Sometimes readers think that they can approach a nonfiction text like a novel, understanding the information once and then moving on. But the best way to fully comprehend and retain the information covered in a textbook, news article, or scholarly journal article and the like is to follow these three steps:

1. Read the article or chapter through once, noting any words or phrases not understood and finding their definitions for clarification.

2. Read the article or chapter through a second time. This time, take notes, starting with the topic and writing the thesis or main point that the author makes in your own words. Beneath that, begin arranging the covered key concepts based on section titles, bold subheadings, or the main idea communicated through each paragraph. Under each section title or main idea, list important details related to that sub-topic.

3. Go back over the article or chapter, checking that you have noted all of the main ideas and key details. Then, summarize the main idea of each section in a word, phrase, or sentence.

Students who learn well using illustrations, diagrams, and charts can better understand and process information when it is arranged as a hierarchical model, a ranked structure. When readers are able to organize information from a text into a *hierarchical structure*, it shows that they understand the relationships between main ideas and supporting details.

Taking the time to really comprehend the text and put it into one's own words greatly improves comprehension and retention. Developing habits as an *active reader* can seem time-consuming at first, but over time, it helps students automatically search for and identify the important concepts and key details, to understand the main idea of the text.

Analysing expository writing

Expository writing is not homogeneous as it can include essays, newspaper and magazine articles, instruction manuals, textbooks, encyclopedia articles and texts of other formats, so long as they seek to explain. Expository texts are fact-based documents mainly written to inform the reader. Nonfiction texts, such as news articles, scholarly journal articles, and readings from textbooks, are all considered expository texts.

When students read expository writing, they may need to understand a chronological sequence, a listing of descriptions, a comparison or contrast, the causes or effects of an event. However, learners cannot be a success in text work if they simply comprehend the content. They are expected to demonstrate their mastery of text material. To achieve this purpose, it is helpful to develop a system of locating the important ideas in a piece of writing, arranging them for the future recall.

For understanding text organization, students can look over a text by examining specific parts of it before starting to read. *Previewing* provides them with an understanding of the content, the purpose, the level of difficulty, and the structure of a text. Authors are doing their best to organize textbooks in a way that can help students to study.

Authors of expository texts present their ideas by using different *organizational structures*, the basic among them are: *listing, sequence or chronology, compare or contrast, problem and solution, cause and effect*. Being able to identify the underlying structure of an expository text can help readers to focus on key concepts and relationships between important concepts, predict what is to come, and be more aware of what they understand as they read. As far as expository writing focuses on explaining or giving information, being able to find *specific details* in it is an essential skill.

In order to identify what type of organizational structure a reading selection has, learners first need to know the *signal words* used for each type of organizational structure. That way, when they read an expository text, they will be able to recognize those words or phrases, which serve as clues, alerting the reader to what type of structure is being used.

When the *description structure* is used, the main topic is introduced, and then attributes or specific details are included in the body paragraphs. The signal words used involve the senses: *sights, sounds, tastes, and touch*. In the *sequence or chronology structure*, learners are to look for such signal words as: *before, first, second, third, next, then, later, finally*. When the *compare/contrast* structure is used, signal words and phrases include the following: *different, in contrast, alike, same as, on the other hand, although, both, similarly, likewise, however, but, in comparison, in the same way, instead of*. In the *problem/solution structure*, specific words or phrases to look for include: *the problem is, one way to resolve it, difficulties, solved, one solution is to*. The *cause/effect organizational structure* typically uses words like: *for this reason thus since as a result consequently may be due to this led to because of*.

Just as previewing helps to understand the important ideas in a chapter, so identifying the topic of what learners read helps them to understand its general subject. Identifying the topic helps students to focus on the general subject of a reading. A *topic* is the general subject of the items in a list, the sentences in a paragraph, or the paragraphs in a selection. Identifying the topic of what you are reading is the first step toward understanding subject information.

Reading expository material requires good comprehension and study skills. For example, recognizing the topic provides a frame of reference for the subject students are reading about. That understanding can be built upon by identifying the main idea of a paragraph. The main idea is the general statement the author makes about the topic.

Identifying the topic and the main idea is the basis of understanding text paragraphs. A *main idea sentence* is the most general statement the author makes about the topic or subject of the paragraph. The main idea generally describes or covers the details in the paragraph.

Locating the main idea is essential for comprehension of expository material. Authors most frequently use the first sentence of the paragraph to state the main idea. However, they may place it in the middle, at the end, or leave it unstated. Comprehending subject matter depends on identifying the main idea.

Students have learned that the topic is the subject of what you are reading and the main idea is the most general statement the author makes about the topic. Just as the main idea relates to the topic of the paragraph, it also relates to the details of the paragraph. Comprehension of important facts depends on the reader's ability to understand the relationship between the main idea and details.

Details support the main idea sentence by illustrating or explaining it. Recognizing the main idea and the details in passages enables learners to focus on the important ideas that they will want to remember.

After the students have learned the basic comprehension skills necessary for understanding expository writing: previewing a chapter, determining the topic of a paragraph, locating the main idea sentence in a paragraph, and determining which details support the main idea sentence, they are at a critical stage. Now they need to move from the level of comprehending text material to the level of mastering ideas.

To prove to the teacher that they have mastered the course content, students need to make a step beyond comprehension: *taking notes* on the ideas they have selected as important. A great way to organize the details in any type of writing is to make an outline. An outline is a general summary of the text, organized with minor ideas falling under major ones. The larger topics must stand out more than the smaller details. This way, when looking over the outline, learners can easily use the larger ideas to determine where the specific detail they are looking for might fall in the text.

Readers need to be actively engaged with text material by: identifying the main ideas of each section, clarifying confusing or unknown words or phrases, understanding the relationship between different concepts, summarizing information covered. *Arranging ideas* in an outline after reading will help to do this, and it will also create a study guide to help learners to remember the important information. A traditional outline with Roman numerals and capital or lowercase letters can be an effective way to organize ideas.

However, there is more than one way to create an outline; outlines are tailored to fit specific students' needs. Some of them prefer jotting down key sentences, while others prefer writing down short phrases or only key words. As long as the main ideas are listed in the order they are written about, with key details beneath each sub-section, then the important concepts can be summarized and the relevant information from the text can be understood and remembered.

Moulding interpretative skills

Texts of different functional styles, belonging to fiction or non-fiction, require a different approach to their *interpretation*. Interpretation is a linguistic procedure which ensures the decoding of all the information layers of a literary work. To interpret a text is to penetrate into the deep meaning of it, to consider it as a unity of content and form, to perceive the author's vision and comprehension of reality, to understand its impact on the reader, to extract all the different information – informative, aesthetic, emotional, etc. In general, interpretation is a creative but to a great extent a subjective process. Both fiction and non-fiction prose can be interpreted from the pragmatic point of view. It implies that means of reasoning, persuasion, logical or/and emotional presentation of the author's appeal to the reader should be assessed.

Works of fiction prose possess a *plot structure* which usually comprises the following elements: the exposition/the setting, the development of the theme (complications) or the conflict, the climax (the culminating point), and the denouement or resolution. There are, also, *characters* (major and minor) who may be presented directly or indirectly.¹ Fiction prose is written either as a *first-* or a *third-person narration*, with a certain *atmosphere*. The writer always sends the reader an explicit or implicit *message*.

Different schemes and plans are recommended for the analysis of a concrete fiction or non-fiction text. The essence of interpretation is connected with the answers to the following questions:

- What type of writing is it? (essay, an article, etc.)
- What is the text about? What are the problems raised in the text? What is its central theme?
- What is the structure of the text? Does it contain all formal elements of structure: the introduction, the main part (body), the conclusion? What is the role of the title?
- What techniques did the author use? (Are there sufficient arguments, details, figures, dates, quotations used to support the main points?)

¹ For more detailed information refer to *Borisova, L.V. Interpreting Fiction. – Минск, 1999.*

- What is the language of the text like? (literary, colloquial, formal, expressive)
- To what conclusion does the author come?
- Did he achieve his aim? How well did he do it?

Developing writing skills

Writing a summary

There are several requirements to writing a good *summary*: the summary should cover the original as a whole; the material should be presented in a neutral fashion; the summary should be a condensed version of the material, presented in the author's own words. Anything that does not appear in the original is not included; comments, interpretation or evaluation are not added, but the source itself should be clearly identified.

Start your summary with a clear identification of the type of work, the title, the author, and the main point in the present tense. Example: *In the feature article "Four Kinds of Reading," the author, Donald Hall, explains his opinion about different types of reading.* Write using "summarizing language," from time to time reminding the reader that this is a summary by using such phrases as: *the article claims, the author suggests / says / believes / argues that, according to the author, in the author's opinion, etc.*

The heart of a summary is a completely logical, unbiased, unemotional reflection, in shorter form, of a text or whatever else is being summarised. One should not disagree or be upset with what is being summarised, or conveniently or even accidentally leave out something the author of the text might consider important. It is an image of the text it compresses, a smaller picture of the original reading.

Some summaries, such as an abstract, may be so short that they are written as one long paragraph or possibly two. Another alternative is to have a brief two-three sentence introduction, a body section of one long paragraph, and, optionally, a final two-three sentence conclusion. A short, basic summary needs only a very brief introductory sentence or two and a very brief concluding sentence or two that do not stand alone in their own paragraph.

In summaries, we almost always should use the third-person pronouns: *he, she, it, and they*. *You* should not be used unless we are giving directions, or writing a diary or personal reflection, or a less formal magazine or newsletter article, or other specific advice.

A summary by its very nature should be as economical and efficiently short as possible.

Writing an annotation

An *annotation* is more than a brief summary of a book, article, or other publication. Its purpose is to describe the work in such a way that the reader can decide whether or not to read the work itself.

As students work with a text, they should consider all of the ways that they can connect with what they are reading. Here are some suggestions that will help you with *writing annotations*:

Make connections to other texts you have read or seen (movies, news events, other books, stories, plays, songs, or poems).

Draw a picture when a visual connection is appropriate.

Re-write, paraphrase, or summarize a particularly difficult passage or moment.

Make meaningful connections to your own life experiences.

Describe a new perspective you may now have.

Explain the historical context or traditions/social customs that are used in the passage.

Offer an analysis or commentary of what is happening in the text.

Point out and discuss literary techniques and/or stylistic devices that the author is using.

The following phrases can be adapted to fit your own annotation style and academic needs:

- The author effectively introduces the topic / question at issue / argument / problem by...;
- The writer organizes complex ideas, concepts, and information (provide examples) so that each new element builds on...;
- In this sentence / paragraph / section, the writer develops the topic / argument / problem thoroughly by selecting the most significant and relevant facts (provide examples, such as extended definitions, concrete details, quotations, or other information) appropriate to the audience's knowledge of the topic...;
- The writer uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts...;
- The writer uses precise language and domain-specific vocabulary (provide examples) to manage the complexity of the topic...;
- The author establishes and maintains a ... style and ... tone while attending to the norms and conventions of the (identify a specific discipline) in which the he/she is writing...;
- The writer provides a concluding section that follows from ...and supports the information or explanation...;

In the annotation you need to assess the source's strengths and weaknesses. You get to say why the source is interesting or helpful to you, or why it is not. In doing this, you should list what kind of and how much information is given; in short evaluate the source's usefulness and its language.

Writing an essay

For many students, one of their least favorite assignments is writing essays. Many learners feel overwhelmed, confused, and frustrated when it comes to trying to get a good essay written down on paper. Fortunately, it really is not that hard once they know the basics. The following are the four most popular students' essay types and some tips on how to write them.

- *Narrative essays*: imagine that you are telling a story.

In a narrative essay, you are generally writing about a real-life experience that happened to you. It may sound easy and many students pick this essay type thinking it will be a snap; however, the narrative paper can be difficult to write. This is mostly because students are not used to having to write about themselves. If you choose a narrative essay, make sure you use all of your senses whenever possible. Talking about thoughts, feelings, sights, sounds, and so on will help to captivate your readers and make them feel like they are right there with you as they read about your experience.

- *Descriptive essays*: pretend that you are painting a picture.

Very similar to the narrative essay, this essay paints a picture using the words you put down on paper. You can choose to write your description essay about a person, place, object, or event. Many students struggle with this paper, because even though you are describing something, you are not just writing the paper for the sake of describing it. You need to find a deeper meaning or value and communicate that to the reader through your description. The best descriptive essays will make a single object or moment come alive in all of the wonderful details that it possesses.

- *Expository essays*: just state the facts and/or explain.

This is the type of essay that is basically a research paper. You gather information and facts and then organize them in a logical manner so that you can show your findings to your reader. You start with an idea, then present the data and research findings, and finally draw a conclusions based on what you found out. It is important to remember that your own personal thoughts, feelings, and opinions generally do not belong in this sort of essay.

- *Persuasive essays*: convince the reader that you are right.

Many students find the concept of this essay appealing, yet it is difficult for many of them to write successfully. Persuasive essays allow you to put your own thoughts and opinions in the essay to an extent and then find evidence to back up your way of thinking. However, the challenge comes in finding the right evidence and learning how to debate and defend your point of view. The best persuasion papers focus on one single aspect of a debate and then work out from there.

There are many purposes for writing an essay. If you are trying to convince your reader to believe or to do something, then you are persuading. A purpose to inform means that your goal is to give information and to teach your audience. To entertain means to amuse and be interesting to your audience. Once you decide on your purpose for your essay, be sure to keep it in mind as you write. One way to do this is to write a clear and detailed *thesis statement*, which is one sentence outlining the main idea of the whole essay. If each paragraph relates back to this thesis, then your whole essay will be persuasive.

Once you decide on your purpose, you must be sure to have a tone that falls within that field. Apart from that, you should provide examples and evidence to support your idea.

Supplement 3. GUIDE TO ESSAY WRITING

1. INTRODUCTIONS

1.1. Introducing the subject of an essay

- ◆ It is often **said** / **asserted** / **claimed** that ...
- ◆ It is sometimes **forgotten** that ...
- ◆ The **idea** of ...
- ◆ The **question** of whether ...
- ◆ ... is much **debated** ...
- ◆ ... the most interesting **features** of ...

1.2. How the essay is to be organized

- ◆ The **first** thing that needs to be done is ...
- ◆ I would like to **start** with ...
- ◆ I/We will **begin** / **start** with ...
- ◆ I would like to **outline** ...
- ◆ Let us **look** at ...
- ◆ Let us **begin** / **start** by /with ...

- ◆ **First** of all, let us ...
- ◆ There are a number of **issues** ...

1.3. Limiting the scope of the essay

- ◆ I will **deal** with the question of ...
- ◆ I will **confine** myself to ...
- ◆ It is beyond the **scope** of ...

2. BUILDING AN ARGUMENT

2.1. Introducing a topic

- ◆ The main **issue** is ...
- ◆ The issue **at stake** here is ...
- ◆ An important **aspect** of ... is ...
- ◆ It is worth **mentioning** that ...
- ◆ It is interesting to **consider** ...

2.2. Making a generalization

- ◆ It is generally / widely **accepted** / **believed** that ...
- ◆ In the (vast) **majority** of cases ...
- ◆ For most of us ...
- ◆ There are numerous **examples** / **instances** of ...
- ◆ In many **cases** ...
- ◆ In most **cases** ...
- ◆ On the **whole** ...
- ◆ For the most part ...
- ◆ As a **rule** ...
- ◆ **Usually** ...

2.3. Being more precise

- ◆ In **particular** ...
- ◆ ... **particularly** ...
- ◆ ... and **especially** ...
- ◆ ... **mainly** ...

3. DEALING WITH SOURCES AND SUPPORTING AN ARGUMENT

3.1. Introducing a quotation or a paraphrase

- ◆ As ... **claims** / **points out** / **remarks** / **suggests** ...
- ◆ **According** to ...
- ◆ In the **words** of ...

3.2. Paraphrasing and reformulating

- ◆ What he is **saying** is ...
- ◆ **According** to ...
- ◆ In other **words** ...
- ◆ What this **means** ...
- ◆ To put it another **way** ...
- ◆ ... or **rather** ...

3.3. Introducing examples

- ◆ To take another **example** ...
- ◆ ... for **example** ...
- ◆ .. for **instance** ...
- ◆ By way of **illustration** ...
- ◆ A case in point is ...

3.4. Evaluating an argument

- ◆ ... could be **interpreted** as ...
- ◆ This leads one to **suppose** that ...
- ◆ It is reasonable to **assume** that ...
- ◆ ... a convincing **explanation**
- ◆ The **truth** is ...
- ◆ This raises the **question** of ...
- ◆ This is true up to the **point** ...
- ◆ ... is somewhat **misleading** ...
- ◆ ... considerable **advantages** ...
- ◆ It would make **sense** to ...
- ◆ The advantages **outweigh** the disadvantages

3.5. Agreeing

- ◆ ... **agree** wholeheartedly with ...
- ◆ It is hard to **disagree** with ...
- ◆ One must **acknowledge** that ...
- ◆ It is quite **right** to ...
- ◆ In support of this theory ...
- ◆ ... deserves **support**

3.6. Disagreeing

- ◆ I must **disagree** with ...

3.7. Proposing an alternative and introducing a counter-argument

- ◆ Another **approach** ...
- ◆ Another **way** of looking at this ...
- ◆ On the other **hand** ...

4. STAGES IN THE ARGUMENT

4.1. Transition markers

- ◆ **First** of all ...
- ◆ **Firstly** ...
- ◆ First and **foremost** ...
- ◆ In the first **place** ...
- ◆ **Secondly** ...
- ◆ A second **problem** is that ...
- ◆ **Thirdly** ...
- ◆ Let us now **consider** ...
- ◆ Let us now **look at** ...
- ◆ Let us now **turn to** ...
- ◆ **Finally** ...
- ◆ **Lastly** ...
- ◆ To **conclude** this section ...
- ◆ This **merits** closer examination.

4.2. Addition markers

- ◆ In **addition**, ...
- ◆ In **addition** to ...
- ◆ **As well as** ...
- ◆ **Furthermore** ...
- ◆ **Moreover** ...
- ◆ In the same **way** ...
- ◆ **Not only** ... **but also** ...
- ◆ What is **more**

5. DEGREES OF CERTAINTY

5.1. Expressing certainty

- ◆ It is **clear** that ...
- ◆ **Indisputably** ...
- ◆ **Undeniably** ...
- ◆ There can be no **doubt** that ...

- ◆ As we all **know** ...
- ◆ One thing is **certain** ...
- ◆ It is **certain** that ...
- ◆ It is **true** that ...
- ◆ It can be **seen** that ...

5.2. Emphasizing a point

- ◆ It is **significant** that ...
- ◆ It should not be **forgotten** that ...
- ◆ It should be **stressed** that ...
- ◆ The important **point** is ...

5.3. Expressing doubt and qualifying an argument

- ◆ It is **doubtful** whether ...
- ◆ It remains to be **seen** whether ...
- ◆ I **wonder** whether ...
- ◆ It is **difficult** to say whether ...
- ◆ It is **questionable** whether ...
- ◆ This poses / raises fundamental **questions** ...
- ◆ This raises again a **question** of ...
- ◆ It is hard to **believe** that ...

6. DEGREES OF CERTAINTY

6.1. Objective comparison

- ◆ ... **compared** with ...
- ◆ In / By **comparison** with ...
- ◆ The former ... the **latter** ...
- ◆ **Similarly** ...
- ◆ **Equally** ...
- ◆ There is a fundamental **difference** between ...

6.2. Unfavourable comparisons

- ◆ ... **nowhere** near as ... as ...
- ◆ ... not **measure up** to ...
- ◆ ... cannot **compare** with ...
- ◆ There's no **comparison** between ... and ...

6.3. Comparing similar things

- ◆ ... much / almost / virtually the **same** as ...
- ◆ There is no **difference** between ...

- ◆ **corresponds** to ...
- ◆ can be **likened** to ...

6.4. Comparing dissimilar things

- ◆ ... have little / nothing **in common** with ...
- ◆ ... bear little **resemblance** to ...
- ◆ ... is completely / entirely / quite / totally **different** from ...

6.5. Contrast

- ◆ ... but in **reality** ...
- ◆ In **contrast** to ...
- ◆ ... as **opposed** to ...
- ◆ **Unlike** ...
- ◆ **Whereas** ...
- ◆ On the one **hand**, ... on the other **hand**
- ◆ ... on the **contrary** ...
- ◆ I cannot **agree** with ...
- ◆ This is far from the **truth** ...
- ◆ It is quite **wrong** to ...
- ◆ It is simply not true
- ◆ ... out of the **question**
- ◆ ... not ..., ... but **rather** that ...
- ◆ The **problem** with ...

6.6. Introducing your point of view

- ◆ In my **opinion** ...
- ◆ My personal **opinion** is that ...
- ◆ **Personally**, ...
- ◆ My own **view** is that ...
- ◆ In my **view** ...
- ◆ From my **point of view** ...
- ◆ It is my **belief** that ...
- ◆ I am **convinced** that ...
- ◆ It **seems** to me that ...
- ◆ As I **see** it ...
- ◆ I **believe** that ...
- ◆ In actual **fact** ...

7. EXPRESSING CAUSE AND EFFECT

- ◆ The fundamental **reason** for ...
- ◆ As a **result** / **consequence** ...
- ◆ ... **because** of this ...
- ◆ **Therefore** ...
- ◆ **Thus** ...
- ◆ ... in **order** to ...
- ◆ For this **reason** ...
- ◆ ... so that ...

8. SUMMARY AND CONCLUSION

8.1. Summarizing the arguments

- ◆ I have **demonstrated** / **shown** that ...
- ◆ This **shows** how ...
- ◆ To **sum up**, ...
- ◆ In a **nutshell**, ...
- ◆ In any **case** ...
- ◆ **Basically** ...
- ◆ In **short** ...

8.2. Drawing conclusions

- ◆ We have to **conclude** that ...
- ◆ In **conclusion** ...

Supplement 4. INTERPRETING FICTION: A SAMPLE

CONFRONTATION

by E. Wells

It's ten o'clock, closing time, when I push my loaded shopping cart out of the supermarket. The parking lot is almost deserted. There is only one delivery truck by the side of the building and a few cars near the exit, mine one of them. Not a person is in sight.

I start thinking. *How stupid to have parked so far away. The lot wasn't full when I drove in. Just habit, I've parked near the exit ever since the car was rammed that day. It seemed safer. It never seemed far, either. Now it looks a mile away. I'd better get a move.*

The moon hangs low in the sky, with dark clouds blowing over it.

This is an eerie place at night, I think, as I push the cart hurriedly past the truck. I felt sorry I hadn't let my son come along. *Tim could have finished his homework later, like he said*. I shiver and pull the collar of my old coat up around my throat. *I should have shopped this morning instead of painting the bathroom. Forty-five years old and I still can't organize my time*.

The cart bumps along over the rough parking lot. The wheels are shaky, making it hard to push. *I would pick the worst of the lot. There must have been fifty good ones*.

Suddenly I hear footsteps behind me. I push faster. They follow. *That truck! Someone was hiding behind that truck!*

I glance around, my pulse beating wildly in my throat.

A tall boy stops as I stop. He stands there, motionless, not looking at me. *What shall I do? There is nobody else here! Where are all the late shoppers?* I stand there – frozen.

The boy steps forward. He puts his hands on the shopping cart, pushing me aside with his elbow. I move over and stand looking at him. His bony hands grip the cart as though they are welded there. He's a tall, thin boy in sneakers, faded jeans, and a torn T-shirt. His head is bent so I can't get a good look at his face.

He's just a young boy, not much older than Tim. And Tim dresses like that most of the time. It seems to be the uniform of the young. Maybe he doesn't mean me any harm. Maybe he just wants a tip. I'd better act as though I believe that.

I take a deep breath and start walking toward my car. The boy walks beside me, pushing the cart with quick, uneven jerks. "I'm glad you came along", I say softly. "This cart is old for such a heavy load. I was having trouble pushing it".

The boy stops and stares at me.

I stop too. We have just reached an arc light, and it shines full on his face as we stand examining each other. He has strange eyes, almost glowing in his rough face. I can't read any expression in them. I glance at his shoulders – and shudder. They're huge. Then I notice his throat. It looks thin, almost childlike.

Concentrate on his throat, I tell myself. *Perhaps he works after school – lifting heavy crates. That would account for his shoulders*. The idea comforts me. I look up at him and manage a smile.

He shrugs and lunges forward with the cart. A wheel catches in a rut. I reach out and steady it. He doesn't pull away, so I keep my mind on it, pushing it lightly.

Talk to him, the way you would to one of Tim's friends. Don't let him see that you're frightened.

"You look like a football player", I say admiringly. "My boy Tim tried out for the team, but he was too light. So he took up drums. He plays bass in the band at Franklyn High. Tim Martin, do you know him?"

The boy shakes his head. He grunts something. It sounds ugly, but it isn't a word I know. *I probably deserve it, though. I'm stupid! Is it likely he has time for sports? He probably helps support his family. No father, maybe, or a no-good one. At least until he was fifteen, Tim had his father. Lucky Tim. This boy may be desperate – hungry even – and now I've made him angry.* I reach over, take two apples out of a bag and hold them out. "Tim's always hungry", I say lightly. "Do you have hollow legs too?"

He doesn't answer or look at me, but he pulls the cart close to him with a jerk of his foot. Then he grabs the apples and stuffs them under his T-shirt, pushing the shirt into his jeans with quick stabs of his big hands. He jolts the cart into action again, and we walk the rest of the way in silence.

As we approach the car, my heart starts pounding. *Maybe he'll push me in the car and make me take him somewhere, or grab the keys, take the car, and leave me here. He could have the car; if he just wouldn't hurt me! Oh God, I'm such a coward. Help me to be brave, show me what to do. For both our sakes. Please, God?*

When I stop beside the Chevy, he pushes the cart beside the rear door and looks at me. Slowly I reach in my pocket and pull out the car keys. *Keep stalling, act natural. Maybe someone will come along. The police patrol this lot. I've seen them here.*

I'd meant to unlock the car myself, but suddenly I find myself holding the keys out to the boy. "Would you put the things in the back seat for me?" I ask, making my voice warm and confident. "You've been so kind. I don't know how I could have managed without you!"

He stands there a moment, his head bent, searching my face with his queer, light eyes. Then he takes the keys and unlocks the door. As it swings open, the light flashes on. His face is beaded with sweat. Somehow this shocks me more than anything else that's happened. He's frightened, I realize.

Poor kid! That makes two of us. I'm frightened of him, and he's frightened of himself – of what he might do. I'll bet he's never done this before. Neither of us knows what he'll do next! Well, give him something to do.

I reach into the shopping cart and lift out one of the big bags. I give it to him, and he puts it in the car. Then he reaches back for another. *He's in charge of this operation.*

When the cart is empty, I step forward the front of the car. The boy slams the rear door, then he turns and gives the cart a tremendous shove. It bumps across the parking lot, sounding like a death rattle in the dark empty night. A scream rises in my throat, but I choke it back. It's my move again and it might be the deciding one.

I open my bag and get out my wallet. I sense him behind me, watching me, waiting. I take out two crumpled one-dollar bills, all I have left. Turning to the boy, I hold them out. "Thank you so much!" I say. "You've been a great help".

When he doesn't move to take the money, my knees begin to buckle. *Dear God, don't let me faint, please!*

Then slowly his hand reaches out. He takes the bills and stuffs them in his pocket. Again – he waits.

I breathe deeply to steady my voice. Then I hold out my hand. "My keys?" I say gently.

The boy stands there as though deciding. Then with a sudden movement he pulls the keys out of his pocket and shoves them into my hand. "Get in", he commands. He grabs my elbow and pushes me roughly into the driver's seat.

Now he'll say, "Move over!" I think in despair.

Instead, he slams the car door shut. "Get home!" he yells, his furious face pressed against the window. "You shouldn't be out alone!" Then he turns and disappears into the darkness.

I manage to lock the door, but when I try to turn on the ignition, my hand shakes so much I drop the keys. I leave them there and drop my head on the steering wheel, waiting for control. "Oh, my God!" I murmur. "Thank you – thank you – for both of us!"

Interpretation sample

The story "Confrontation" is an interesting example of psychological fiction. The action covers just about 15 minutes, but the author gives a deep insight into the life of the protagonist, thereby managing to raise several important problems: juvenile delinquency, neglected children, personal choice, the courage of a common person in a critical situation, possibility to conquer evil intentions with kindness and trust.

The plot is very simple. A woman leaves a supermarket at 10 o'clock in the evening. While walking along a deserted parking lot towards her car she is followed by a teenage boy. She is overcome by panic, because it looks like he wants to rob her. The main character soon realizes that the boy is irresolute about his own intentions. In spite of her fear and anxiety, she is able to pluck up her courage and behave as if she believes that the boy just wants a tip. By acting naturally, talking to the boy in a friendly manner and not giving in to panic, she manages to lead him to the right decision. The boy lets the woman go, settling for a couple of apples and two dollar bills received as a tip.

The setting of the story places the characters in a recognizable realistic environment ("It's ten o'clock", "The parking lot is almost deserted") and establishes the dismal mood ("The moon hangs low in the sky, with dark clouds blowing over it"). It also reinforces the overall tension and increases the suspense ("This is an eerie place at night").

The author uses first-person narration in order to reveal the personality of the protagonist and disclose her inner state. We find out that she is a middle-aged woman without a husband ("At least until he was fifteen, Tim had his father"), none too confident ("Forty-five years old and I still cannot organize my time", "I would pick the worst of the lot", "I probably deserve it, though. I'm stupid!"), with all the regular worries of an average American.

The story is written in the present tense, which evokes a sense of being a witness, enables the reader to think and worry with the characters as they face the situation. The detailed narration lets us follow not only the physical movements of the characters, but also the slightest changes in their feelings. Besides, it helps the author withhold the outcome of the story until the final paragraphs, a technique called retardation.

The story has a straight-line narrative structure with the narrative randomly interrupted by the inner represented speech of the heroine, which is italicized. This continuous jumping from one presentational form to the other enhances the agitation of the protagonist, makes the reader sense her fear and anxiety, her helplessness and panic. It also highlights the contrast between her agitated thoughts ("*Oh God, I'm such a coward*") and quite composed actions ("Slowly I reach in my pocket and pull out the car keys"). Italics make the thoughts of the heroine look as if they were hasty, trying to run away from this scary situation. The inner panic is also enhanced by the numerous questions and exclamations in the speech of the main character, from reproaches to prayers: "*What shall I do?*", "*I'm stupid!*", "*Please, God?*", "*Dear God, don't let me faint, please!*"

The language of the story is colloquial and easily understandable (“I’d better get a move”, “the wheels are shaky”, “a tall thin boy in sneakers”). The choice of words and short brisk sentences, some of them elliptical, give the impression of everyday conversation, add verisimilitude and convey the idea that the protagonist is a common person just like everybody else, and that this situation could happen to anyone.

Emotionally colored vocabulary plays an important role in the story. The boy’s tension is felt through his quick forceful actions, expressed by corresponding verbs, nouns and adjectives: “quick, uneven jerks”, “quick stabs”, “a tremendous shove”, “he lunges forward”, “he jolts the cart into action”, “he grabs the apples”, “with quick stabs”, “the boy slams the rear door”, “with a sudden movement”, “he grabs my elbow and pushes me roughly”. We understand that he is trying to overcome his own fear by acting like a tough resolute man.

The woman’s terror, on the contrary, is conveyed directly by the verbs “shake”, “shudder”, “shiver”, “buckle”, which suggest that she gives in to her fear. However, it is probably this meekness that helps her. First of all, she is able to regard the boy as one of her son’s friends, to see his possible problems (“No father, maybe”, “This boy may be desperate – hungry even”). Secondly, by assuming the role of a weak woman (“I was having trouble pushing it”, “I don’t know how I could have managed without you!”), she inadvertently puts him in charge of the situation, lets him feel how pleasant and rewarding it is to help and be trusted.

The repetition of key words “throat”, “heart”, “breath”, “breathe” reveals the state of the heroine and her extreme fear. The meanings of these words clearly show that it was indeed a life or death situation for her: “I shiver and pull the collar of my old coat up around my throat”, “my pulse beating wildly in my throat”, “I take a deep breath”, “I breathe deeply”, “A scream rises in my throat”, “my heart starts pounding”. The boy’s throat, “thin, almost childlike”, turns out to be a helping hand for the woman, by concentrating on it she contrives to see the boy as a mere kid.

The title of the story refers to its conflict, or rather two of them, the external conflict between the woman and the boy, and the internal one, between the boy’s evil intentions and his conscience.

By using evocative vocabulary and expressive syntax, detailed narration and varying forms of presentation the author succeeded in arousing the reader’s sympathy not only towards the woman, but towards the boy as well. Suspense is skillfully maintained to the very end of the story. It is only in the climax (paragraphs 24 and 25) that we see the boy make the correct decision, and comprehend the author’s main idea: trust, kindness and compassion are sometimes a better way to conquer the sprouts of evil than strife and resistance.

Supplement 5. INTERPRETING NON-FICTION: A SAMPLE

LANGUAGE AND SCIENCE

by J. Fuller

In the days before oxygen was discovered and before its role in combustion had been explained, fire was considered by the natural scientists to be an element, one of the four (the others were earth, air and water) which made up all things. The ordinary uneducated man was not concerned with such theories, of course. He saw fire as a familiar, important, and necessary phenomenon, and he knew in a practical way how to make it serve him. Its nature, however, was entirely mysterious to him – and to the experts as well, one might say, but at least they had a traditional theory by which they tried to explain it.

It is much the same with language today. Everybody uses it, everybody is interested in it, and most people have quite strong opinions about it. But very few people have any understanding of it in the scientific sense, and there is a large body of traditional theory, largely discredited, that is handed down in the language matter. This is a great pity, because linguistic scientists have made many discoveries in recent years, and the falseness of many popular notions about language has been revealed. But old traditions die hard. There is always a time lag between the announcement of a scientific discovery and its acceptance by the general public. Charles C. Fries likes to point out as an example of this kind of things the fact that George Washington in his final illness was very nearly bled to death in a foolish attempt to cure him, more than a century and a half after the circulation of the blood had been demonstrated and the necessary evidence had presumably been furnished for abandoning the practice of bloodletting altogether.

What are some of the general truths about language that linguistic science suggests to us? Let us consider four points only, out of many that could be mentioned.

First, speech is not an instinctive thing in human beings, however necessary it may be to their survival or even to their becoming human in the first place. Every infant *learns* its native language from the people around it in its early years. This means that any normal child can learn any language; heredity has nothing to do with it.

Second, the average six-year-old had complete control of the sound system and the basic grammar of his dialect of his native language. This statement usually shocks educators, who think it implies that the child does not need instruction in

his native language. They misunderstand its implications and its limitations. Of course, the young child does not know all the vocabulary of his language, nor has he mastered the more complicated rhetorical device available in its literary dialect. But he knows a great deal more than most educators give him credit for knowing. He knows all the basic grammar patterns (even though he may make an occasional mistake in detail, like saying *those sheeps* or *we have took*) and there is no sound in the dialect of the language that he speaks that he cannot make himself or discriminate when he hears others make it. This is a tremendous accomplishment.

Third, all languages are about equally complex, and no language has ever been found, no matter how primitive the people speaking it, that was any way incomplete or defective in its grammatical structure. This statement is also hard for most people to believe. They insist that primitive peoples must speak primitive languages, and that the prestige languages of the earth must somehow be superior. To the linguist this makes no sense, because he can find no scientific way of demonstrating that one language is more logical, or poetic, or pleasing, than any other. All such judgements are illogical and are based on non-linguistic factors.

Finally, linguistic science insists that language and writing are not the same thing, that speech always precedes writing and the latter, important as it is in civilization, is always as imperfect and incomplete record of speech. This idea has tremendous implications in language teaching, and, if more people would accept it, would result, not in downgrading writing as many fear, but in restoring to speech its primary importance in human cultural history.

Interpretation sample

The article under consideration is entitled “Language and Science”. As it is clear from the title, it covers some linguistic issues. To be more exact it dwells on the notions of language and language acquisition as viewed by linguistic science and as opposed to the understanding of ordinary people. Thus, the title is quite informative. It orients the reader towards the theme of the article which can be formulated in the following way: the true essence of language as linguists see it.

The article opens with an example of how in the past years the nature of fire was misunderstood by both scientists, who made the wrong conclusions (“fire was considered the natural element, one of the four which made up all things”), and ordinary people, who were not concerned with any theories at all (“they saw fire as a familiar, important and necessary phenomenon, and knew ... how to make it serve them”). Only after some important discoveries, after “oxygen was discovered and its role in combustion explained”, the truth became evident.

The author draws a parallel between this example and the situation with the language, which seems to be pretty much the same. Neither ordinary people nor traditional theories can actually explain the true nature of language despite many new discoveries which have been made in linguistics. As the author says “old traditions die hard” and “there is always a time lag between the announcement of a scientific discovery and its acceptance by the general public”. And this is one of the main problems raised in the article. The author then enumerates and expands on the main general truths about language and language acquisition suggested by linguistic science, tries to disprove the existing myths and makes conclusions on each point. In this way the author states that “speech is not an instinctive thing”, but “any infant learns its native language from the people around it”; “an average six-year-old child has a complete control of the sound system and the basic grammar of his native language”; and “all languages are equally complex”, there are no incomplete or defective languages. The final conclusion that the author comes to is that language and writing are different things, speech precedes writing. That is why in language teaching primary importance should be given to speech.

The article is clearly and logically structured. The information is well arranged. The text is divided into paragraphs, each one focuses on some particular important point. The use of linking words between the paragraphs (*first, second, third, finally*) and within the paragraphs (*however, but, of course, because, even though*) makes the text coherent and the main ideas clear to understand.

The author’s reasoning is sound and convincing. Trying to prove his point of view, to inform and educate the reader, to sound reliable and objective, the author uses clear arguments and facts, provides concrete examples from history and refers to the famous linguist Charles C. Fries, who draws an analogy between the situation with the new discoveries in linguistics, which are not readily accepted, and the situation with G. Washington, who was nearly bled to death in a foolish attempt to cure him more than a century and a half after the necessary evidence had been presumably furnished for abandoning the practice of bloodletting.

The use of generic “we” (*let us consider*) and passive constructions (*oxygen was discovered, its role had been explained, traditional theory that is handed down and is called upon, the circulation of the blood had been demonstrated, etc.*) also adds to the objectivity of the text.

The language of the article is quite formal, the author uses bookish words (*presumably, abandoning, announcement, statement, discriminate, accomplish,*

etc.) and linguistic terms (*dialect, grammar patterns, language, grammatical structure, etc.*), which corresponds to the essence of the problem raised in the article.

In order to emphasize the most relevant ideas, to express his own attitude to the problem more clearly and to make the text appealing to the reader, the author resorts to the use of:

- evaluative words and phrases (*this is a pity, foolish attempt, such judgements are illogical, etc.*);

- epithets (a *tremendous* accomplishment, *tremendous* implications, etc), metaphors (*old traditions die hard*);

- question in the narrative (*what are some of the general truths about language that linguistic science suggests to us?*);

- italics to draw the reader's attention to some important points.

In general, the article is very topical and informative. It focuses the reader's attention on some important issues which are worth discussing and encourages further investigations in this sphere.

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