

НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ "ЧЕРНІГІВСЬКИЙ КОЛЕГІУМ"
ІМЕНІ Т.Г. ШЕВЧЕНКА

ФІЛОЛОГІЧНИЙ ФАКУЛЬТЕТ

Кафедра германської філології

TEACHING AS A CAREER

МЕТОДИЧНІ РЕКОМЕНДАЦІЇ
до змістового модуля 1 (Заліковий кредит II)
з практики усного та писемного англійського мовлення
для студентів IV курсу спеціальності 014.021
"Середня освіта (Мова і література (англійська))"

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Методичні рекомендації призначені для студентів IV курсу напряму 6.020303 "Філологія. Мова і література (англійська)", які продовжують вивчати курс практики усного і писемного мовлення англійською мовою.

Методичні рекомендації складаються з трьох частин – "Thematic Sections", "Self-Study & Projects" "Supplements". Перша частина містить вправи для формування лексичних навичок, розвитку вмінь читання та говоріння. У другій частині вміщено завдання для самостійної роботи студентів на основі запропонованого їм для перегляду англійськомовного художнього фільму та теми для виконання проєктів. У частині "Supplements" пропонуються фрази, уживані в повсякденній роботі вчителя англійської мови і методичні матеріали для опанування лінгвостилістичного аналізу художнього тексту.

Для студентів IV курсу напряму 6.020303 "Філологія. Мова і література (англійська)".

Рекомендовано до друку
на засіданні кафедри германської філології
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INTRODUCTION

1. Read the quotes below and select the one(s) that best reflect(s) your perception of the role of teaching in our society and for you personally. Exchange ideas with a partner.



To teach is to learn.

– *Japanese Proverb*



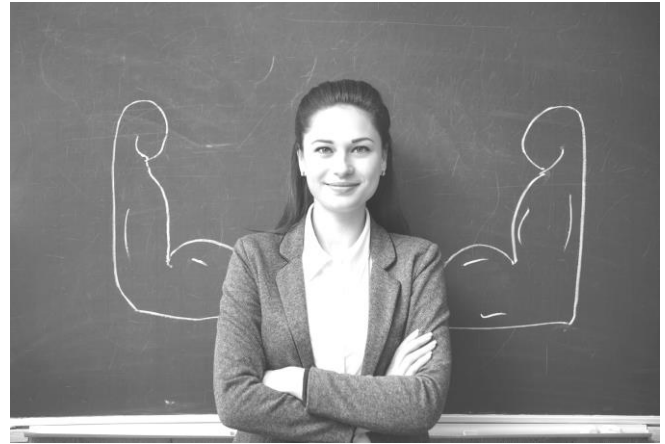
I hear and I forget. I see and I remember. I do and I understand.

– *Chinese Proverb*



The art of teaching is the art of assisting discovery.

– *Mark Van Doren (an American poet, writer and critic)*



A teacher affects eternity; no one can tell where his influence stops.

– *Henry Adams (an American historian)*



Teaching is not a lost art, but the regard for it is a lost tradition.

– *Jacques Barzun (an American scholar, historian and educator)*



The mediocre teacher tells. The good teacher explains. The superior teacher demonstrates. The great teacher inspires.

– *William Arthur Ward (an American writer of inspirational maxims)*



If I had a child who wanted to be a teacher, I would bid him Godspeed as if he were going to a war. For indeed the war against prejudice, greed and ignorance is eternal, and those who dedicate themselves to it give their lives no less because they may live to see some fraction of the battle won.

– *James Hilton (an English novelist)*



You can teach a student a lesson for a day; but if you can teach him to learn by creating curiosity, he will continue the learning process as long as he lives.

– *Clay P. Bedford*



The job of a teacher is to excite in the young a boundless sense of curiosity about life, so that the growing child shall come to apprehend it with an excitement tempered by awe and wonder.

– *John Garrett*

PART I. THEMATIC SECTIONS

Section 1. TEACHER'S PROFILE

SOUND PRACTICE

A.

/θ/ – /f/ – /v/



■ The thirty-three thieves thought that they thrilled the throne throughout Thursday.

■ Five frantic* frogs fled from fifty fierce /fɪəs/ fishes.

■ Love is a feeling you feel when you feel you're going to feel the feeling you've never felt before.

■ Vincent vowed /vaʊd/ vengeance /'vendʒəns/ very vehemently*.

■ The weaver in Vienna weaves wonderful velvet, but he doesn't wear it since winters in Vienna are warm.

*frantic – шалений, нестямний

* vehemently /'vi:ɪməntli/ пристрасно, полум'яно

B.

“dropping jaw”, lax /b/ **VERSUS** tense /ɔ:/

■ Gobbling* gargoyles ['gɑ:gɔɪl] gobbled gobbling goblins.

■ How much pot, could a pot roast* roast, if a pot roast could roast pot.

■ Three short sword sheaths*.

■ As I was in Arkansas* I saw a saw that could out-saw any saw I ever saw. If you happen to be in Arkansas and see a saw that can out-saw the saw I saw, I'd like to see the saw you saw.

■ How many boards could the Mongols ['mɒŋɡəlz] hoard* If the Mongol hordes [hɔ:dz] got bored?



*gobble ['ɡɒbl] 1) злобно гарчати; 2) їсти швидко, жадібно і шумно

* pot roast – тушковане м'ясо

* sheath [ʃi:θ - ʃi:ðz] піхви (рос. ножны)

* Arkansas ['ɑ:kənsɔ:] Арканзас (штат у США)

* hoard [hɔ:d] таємно зберігати, приховувати



INTONATION PRACTICE

Listen to the text about Peter Parker, an English teacher, who decided to take a change in his career. Was he satisfied with the change? What countries would you like to visit as a teacher?

'Peter 'Parker is an 'English •language teacher. He was 'always •good at ,languages § at ,school, § 'so he de, cided § to 'take his de, gree § in 'French and , German. 'When he >finished § his Uni, versity ,studies, | he be'gan , teaching § in the `secondary ,school § in , England. `Two ,years ,later, how,ever, § he 'met ,someone § by ,chance | who 'offered him a ,job § 'teaching 'English to `foreign ,students § 'during the 'long 'summer , holidays. His 'students were a`dults | and he en'joyed the 'work im`mensely. He 'soon



>found § he was 'more 'interested in 'teaching his 'own •language to ,foreigners § than 'foreign 'languages to 'English , schoolboys.

'Since ,then § he has ,specialized § in this , work. He has 'found that 'one of the advantages of the ,job § is that it e`nables him § to `find ,work § 'almost ↑anywhere in the `world. ,First § he 'went to `Africa for •two •years | and 'then he •spent a •year in `Arabia. 'After , this § he 'went to `Greece §

where he has 'worked for the ↑last 'three , years. He 'hasn't >been § to 'South A`merica ,yet | but he in'tends to 'go •there , next. He has 'taught 'men and `women § of 'all ,ages § and of 'various •natio`nalties. He has 'also >learned § to 'get •on with ↑all 'kinds of , people § and to a, djust § to `different `ways of `life. 'So >far § he has 'not re`gretted his de`cision § to , follow this ca, reer.

(from "Intermediate English Course" by D. Ware)

Follow-up

1.1. a) note the length of the tone-units in the text (the number of stressed syllables in a tone-unit); b) what tones, heads are prevailing in the text? Correlate them with the functional style of the text.

1.2. Prepare expressive reading of the text.

1.3. Memorize a part of the text. Get ready to act it out in front of the class.

TEXT WORK

Task 1. Read the text, explain the meaning of words in bold italics and expressions below: the scholastic underdog (*fig.*), to sit under smb., a full load, a part-time load.

1) Prepare a **literary** translation of the text (specifically of the highlighted extract).

TEACHER

Many still living in this city remember him (George Caldwell) as a cheerful boy, **adept at** all sports and as skilled in retaining friends as at making them. His nickname was "sticks" **presumably** an allusion to an unusual physical thinness. Following his father's **intellectual bent** he showed an early interest in formal science, though in later years he claimed, with the joking modesty so **intrinsic to** the man, that the height of his ambition was to become a druggist.

Fortunately for a generation of Olinger students, Fate decreed otherwise.

George Caldwell was engaged at a variety of jobs: as a door-to-door salesman of encyclopedias, as a driver of a sightseeing bus in Atlantic city and even as a hotel bell-hop and restaurant dishwasher. In 1920 he **enrolled in** Lake College, near Philadelphia, and with no financial assistance save that engendered by his own efforts, succeeded in graduating with distinction in 1924, having **majored in** Chemistry. While compiling an excellent academic record and sustaining a demanding schedule of part-time employment, he as well earned an athletic scholarship that reduced his **tuition** by half.



In the fall of 1933 Mr. Caldwell took up teaching duties at Olinger High School, duties he was never to put down.

How to express the quality of his teaching? A thorough mastery of his subjects, an inexhaustible sympathy for the scholastic underdog, a unique ability to make unexpected connections and to mix in an always fresh and eye-opening way the stuff of lessons with the stuff of life, an effortless humour and by no means negligible gift for dramatization, a restless and doubting temperament that urged him forward ceaselessly toward self-improvement in the pedagogic craft — these are only parts of the whole. What endures perhaps, most indelibly in the minds of his ex-students (of whom this present writer counts himself one) was his more-than-human selflessness, a total concern for the world at large which left him, perhaps, too little margin for self-indulgence and satisfied repose. To sit under Mr. Caldwell was to lift up one's head in aspiration.

Though there was sometimes — so strenuous and unpatterned was his involvement with his class — confusion, there was never any confusion that indeed "Here was a man".

In addition to a full load of **extra-curricular** school activities Mr. Caldwell played a giant's role in the affairs of the community. (From "The Centaur" by John Updike)

Task 2. Answer the questions quoting the passages from the text:

1. What kind of person was George Caldwell? 2. What was the height of George Caldwell's ambition? What kind of jobs was he engaged at? 3. How did George Caldwell study at college? 4. What was George Caldwell's occupation after graduation from the University? 5. What qualities of teaching did George Caldwell demonstrate in class?

Task 3. Translate the words and word combinations into English.

Бути вмілим до чогось, зберігати дружбу, натяк на щось, нахил до інтелектуальної (або творчої) праці, точні науки, цікавитися чимось, бути властивим/внутрішньо притаманним для когось, внутрішньо притаманна властивість, дуже прагнути до чогось, вступати до коледжу, фінансова допомога, закінчити коледж з відзнакою, вивчати = мати за основну спеціальність англійську мову та літературу (хімію, міжнародне право тощо), отримати відмінні результати в навчанні, часткове працевлаштування, отримати стипендію за досягнення в спорті (академічну успішність), навчальне навантаження, плата за навчання, обійняти посаду вчителя, досконале знання предмету, невичерпна симпатія до учнів, унікальна здатність поєднувати навчальний матеріал з реаліями життя, природний гумор, акторські здібності, постійне самовдосконалення в педагогічній професії, назавжди закарбуватися у пам'яті, безкорисливість, потурання своїм бажанням, енергійний, оригінальний стиль навчання, позашкільна діяльність.

Task 4. Translate the sentences into English.

1. Він має велику повагу до педагогічного ремесла. 2. У Джона є дар схиляти людей до довірливої бесіди. Це дуже допомагає йому як психологу. 3. Джоанна майстерно грає на скрипці. 4. Цей список, ймовірно, є знаряддям вбивства. 5. Дженні не могла дозволити собі таку плату за навчання у коледжі, тому вона вирішила вибороти спортивну стипендію. 6. Я маю величезну повагу до його самовідданості, цей політик справді турбується про своїх співгромадян. 7. Жахи війни, які він пережив, назавжди закарбувалися в його пам'яті. 8. Його енергія була невичерпною, а його терпіння – безмежним. 9. Уникайте напружених фізичних вправ увечері.

Task 5. Describe the quality of George Caldwell's teaching using VOCABULARY FOCUS 1 below:



VOCABULARY FOCUS 1

Adept at smth., skilled in smth., presumably, an allusion to smth., an intellectual/artistic bent, to show interest in smth., intrinsic to smb., an intrinsic quality, the height of one's ambition is to become ..., to enroll in/at college, financial assistance, to graduate with distinction, to major in smth., to compile an excellent academic record, part-time employment, to earn a(n) (athletic) scholarship, tuition, to take up teaching (as a career), a thorough mastery of one's subject, an

inexhaustible sympathy for sb., a unique ability to do smth., to mix in an always fresh and eye-opening way the stuff of lessons with the stuff of life, an effortless humour, a gift for dramatization, ceaseless self-improvement in smth. (e.g. the pedagogic craft), to endure indelibly in one's mind, selflessness, a total concern for the world, self-indulgence, to sit under someone, strenuous and unpatterned (involvement with one's class / teaching style), extra-curricular school activities, to do (well) at school.

TEXT WORK

Task 6. Read and translate the text and explain the meaning of words in bold italics.

WHAT MAKES A TEACHER SPECIAL?

In recent times, the focus in the ELT classroom has moved more and more towards learner autonomy, and consequently away from the teacher. The teacher is no longer the fount of all wisdom. Teachers' job is to create the conditions for learning. This, combined with the **increasing momentum of** CALL (Computer Assisted Language Learning), could mean that teachers are in danger of becoming increasingly **redundant**.

As with all trends, however, there also seems to be an opposite view.

While the role of the teacher is being discussed, though, surprisingly little has been written on what actually constitutes a good teacher. More has been written on what a good teacher **isn't**. 'Really rotten teachers' are defined as people who:

- insult and **patronise** students over a long period of time
- are extremely critical of students
- are always in 'lecture mode'
- never consider changing teaching style
- don't realise they're bad teachers.

Against this background, I was curious to find out what students and teachers considered to be the qualities of a good or, indeed, a **special** teacher. I distributed the simplest of questionnaires:

Write down the five things which, in your opinion, make a teacher special.

The questionnaire was completed by 40 adult students of many different nationalities, and 20 experienced teachers. Students tended to stress the caring nature of the special teacher, while teachers focused on the ability to give individual attention. Both affirmed the importance of the teacher's role in **enthusing** a class, and of turning the classroom into a rich learning environment; both referred to the importance of being flexible and of adapting the lesson when necessary. Finally, both considered humour to be important — but not as important as the previous points.

To add some weight to my research I observed four highly experienced teacher trainers (while they taught general English) for 90-minutes each, and noted down all the aspects of their lessons which I would describe not as merely good but as special.

Now clearly this kind of observation is qualitative and subjective rather than quantitative and objective. Moreover, it involved just one person (me!) observing and evaluating.

My conclusion was that the lesson demonstrated an ability on the part of the teachers to exemplify not only all the criteria mentioned in the results of the survey, but other qualities too. In my opinion, the key additional qualities were:

- an extraordinary clarity of communication
- an ability to make the most of every learning opportunity
- a finely-tuned sense of how teach vocabulary
- an awareness of what is going to be difficult for students to understand or do, and the ability **to pre-empt** problems to add that special quality to the teaching:
- flexibility of voice, profile, and
- the empowerment of students through praise, elicitation, and **relinquishing** control
- an ability to link lessons, or parts of lessons
- an ability to teach more than just language.



Finally, there were certain qualities and practices which struck me particularly in some of the lessons I saw, *e.g.* leaving on the board a written record of the language covered in the lesson. Clearly, different teachers bring different qualities into the classroom, and one of the elements of being 'special' is that each one of us is unique, and displays certain unique individual characteristics.

Certainly, one clear conclusion I reached was that teachers do indeed still play an important role in student learning, and that there are teachers who are 'special'.

By Paul Bress (at <https://www.coursehero.com/file/52377818/What-makes-a-teacher-special-Paul-Bress-Article-Critique-EDSL300docx/>)

Task 7. Describe the most appealing qualities of your favourite teacher and say how they helped develop pupils' interest in the subject and their thirst for knowledge. Use VOCABULARY FOCUS 1 and VOCABULARY FOCUS 2 (below).



VOCABULARY FOCUS 2

Learner autonomy, the fount of all wisdom, the increasing momentum of smth. (*e.g.* Computer Assisted Language Learning), to gain/gather momentum, to become redundant, to be made redundant, to insult and patronise someone, to be extremely critical of someone, to enthuse a class, to turn the classroom into a rich learning environment, to be flexible, to adapt the lesson when necessary, an extraordinary clarity of communication, to make the most of every learning opportunity, a finely-tuned sense of smth. (*e.g.* how teach vocabulary), to preempt problems, flexibility of voice and profile, to empower students through praise, to leave on the board a written record of the language covered in the lesson.

Task 8. Translate the sentences into Ukrainian.

1. Such was his intrinsic understanding of international politics that he was often able to predict the outcome of a particular situation well in advance of the so-called experts. 2. As a composer he proved himself adept at writing compositions. 3. He's usually very adept at keeping his private life out of the media. 4. He had gone to the reception desk presumably to check out. 5. Angela's \$7000 tuition at university this year will be paid for with scholarships. 6. The war has made an indelible /m'deləbl/ mark on the world. 7. The terrorists seem to have an inexhaustible supply of ammunition. 8. Exercising too much or too strenuously is just as bad as not doing it at all. 9. The rumours circulating about who was going to South Africa and who was not were gathering such momentum that they were having a detrimental effect on the England team. 10. This campaign is really gaining momentum. 11. In May 2019 journalists from various publications wrote that the World Health Organization (WHO) had recognized burnout as a medical diagnosis. Even CNN wrote about it. That news gained such momentum that the WHO had to issue an official explanation that burnout was in no way a medical diagnosis. 12. Changes in technology may mean that once-valued skills are now redundant. 13. Find a hobby or interest which enthuses you. 14. Enthused by the success of the first exhibition, its organizers are hoping to repeat the experience. 15. A Washington newspaper published comparative profiles of the candidates' wives. 16. Tamar Golan, a Paris-based journalist, profiles the rebel leader. 17. The New Statesman this week announces that the company may face closure after legal action brought by two women who were made redundant, one of them while she was on maternity leave. 18. You can pre-empt pain by taking a painkiller at the first warning sign. 19. Their strategic plans demanded pre-emption as the only method of averting defeat.

Task 9. Translate the words and word combinations into English.

Самостійність учнів, джерело всіх знань, збільшення важливості використання інформаційних технологій у навчанні, ставати дедалі менш потрібним, звільняти когось із роботи, ображати учнів і зверхньо ставитися до них, заохочувати клас, повага до педагогічної професії, перетворювати клас на сприятливе навчальне середовище, надзвичайно чітке і зрозуміле донесення матеріалу, здатність на повну використати кожну можливість у навчанні, добре розуміння/відчуття того, як спілкуватися з людьми (навчати лексики, граматики, говоріння тощо), гнучкість образу, здатність попереджувати виникнення проблем у навчанні.

Task 10. Use the table from Task 11 (p. 11) to make up a dialogue based on the situation below:

Students studying at the School of Philology have been asked by the Dean's Office to create a profile of an ideal teacher and work out the respective recommendations for trainee teachers. So they are having a discussion about this.

Task 11. Fill in the table using the words and word combinations from Texts 1-2.

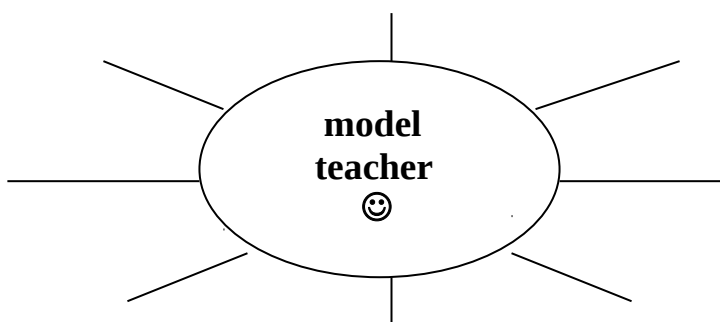
Qualities which should be encouraged in a teacher	Qualities which should be avoided in a teacher

Task 11. Group project.

Work in groups. Consider what qualities make a great teacher? Share your ideas with your partners and fill in the flower chart. Rank them in order of their significance.

NB: Use red colour to present the qualities of utmost importance, green – important qualities, and blue – optional ones. Add three qualities which have not yet been discussed in class and use a different colour to highlight them.

e.g. knowledge of the subject



Section 2. LEARNING STYLES

SOUND PRACTICE

A.

/e/ - /æ/ - /εə/



- How can a clam* cram* in a clean cream can?
- Can you can a can as a canner* can can a can?
- Seth /seθ/ at Sainsbury's* sells thick socks.
- Very well, very well, very well ...
- How many berries could a bare berry carry, if a bare berry could carry berries?
- Well they can't carry berries (which could make you very wary) but a bare berry

carried is more scary!

* clam – їстівний морський молюск

* cram – втиснутися

* canner – власник або працівник консервного заводу

* Sainsbury's ['seɪnbəri:] "Сейнзберіз" (назва фірмових гастрономів і продовольчих магазинів самообслуговування)

* wary ['weəri] підозріливий

B.

/ɪ/ - /i:/ - /θ/ - /f/ - /s/ - /b/

- The big black bug bit the big black bear, but the big black bear bit the big black bug back!
- The queen in green screamed.
- Thin grippy thick slippery.
- She sees cheese.
- Singing Sammy sung songs on sinking sand.
- Scissors sizzle, thistles sizzle.
- Through three cheese trees three free fleas flew. While these fleas flew, freezy breeze blew. Freezy breeze made these three trees freeze. Freezy trees made these trees' cheese freeze. That's what made these three free fleas sneeze.





INTONATION PRACTICE

CAREER PROSPECTS

Susan: 'How have your 'two \ sons § been 'doing at \ school \lately, \,Andy?

Andy: \Terrible! 'James •never` starts \,working, § and 'Malcolm •never` stops \,working.



Susan: ~You are `joking, § of
'course. >I \hear § that \,Malcolm § is
'likely to 'win ↑all the `prizes § in the
èxams this \,year.

Andy: \,Yes, § 'so his \,teachers
,say.~ But he de`erves to \,do \,well.
He's \,always \,been § 'so
'consci\,entious § and 'hard-\,working, |

and he's been`slaving at his \,books § 'every`evening § for 'months on`end
,recently. He 'wants to 'go to 'Oxford Uni\,versity next \,year.

Susan: 'Maybe he'll be•come a •university •lecturer him`self e \,ventually.

Andy: \,Maybe, § but 'I •think he 'studies ↑too `hard. I \,sometimes \,wish § he'd
'go •out and en\,joy \,himself for a \,change.

Susan: >Yes, | 'what a•bout the`younger \,one?

Andy: \,Well, § 'James' \,teachers § 'say that he 'has a`bility, | but that he's 'too
•inco`n sistent | and that he \rarely •does his
'best. In \,other \,words, § he is 'not`bad §
'when he 'makes an \,effort, | ~but he's 'too
'idle. He 'couldn't •care`less a\,bout the
e\,xams. He 'does his 'homework in ↑ten
'minutes § 'every`evening § and 'then •rushes
•out to •play `tennis.



Susan: He's 'crazy a•bout \tennis, § \,isn't he?

Per'haps he can ,make his `fortune ,at it.

Andy: ,So I be ,lieve. But `my `wife 'always `worries a,bout the ,children's ,future. She 'wants /James § to 'give •up /tennis § and 'study `law, | but I ,don't be ,lieve in ,forcing ,boys § to 'take •up ca ,reers § they're 'not •cut ´out •for. I >wonder § how ,James'll § de ,velop § in a 'couple of •years' ,time.

(from "Intermediate English Course" by D. Ware)

Follow-up

1.1. a) note the length of the tone-units in the dialogue (the number of stressed syllables in a tone-unit); b) what tones, heads are prevailing in the dialogue? Correlate them with the attitudes and emotions most likely experienced by the communicators.

1.2. Prepare expressive reading of the dialogue.

1.3. Memorize the dialogue in parts. Be ready to act it out with a partner in front of the class.



VOCABULARY FOCUS 3

To do (well) at school, conscientious, to slave at one's books, for months/hours on end, eventually, to have ability, inconsistent, someone couldn't care less about smth.= could care less about smth., to make one's fortune at smth., to force someone to do smth., to take up (teaching) career (of a lawyer), to be cut out for smth.,

Task 2. Use Vocabulary Focus 3 and your own ideas to make up dialogues based on the situations below.

Situation 1. Two parents are discussing how their children have been doing at school lately.



Situation 2. Two parents are discussing their children's new class teacher of class and his/her ability to lead their children to success (the children of these parents have different attitudes towards studying).

Situation 3. Former classmates, now students of the university are recalling their school years, comparing their attitude towards studying (e.g. slaving at one's books or not caring about them at all, etc.), discussing their favourite and less pleasant teachers.

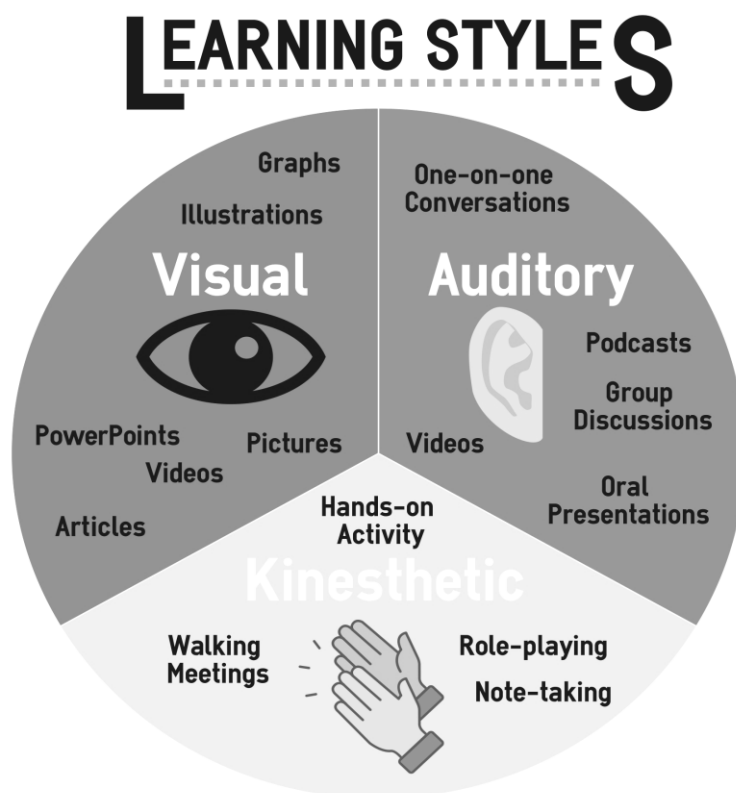
Task 2. Read the instruction and complete the Barsch test (HANDOUTS) to get to know your preferred learning style! ;-)

BARSCH LEARNING-STYLE INVENTORY

Jeffrey Barsch, Ed.D. Revisions by Evelyn C. Davis, Ed.D. (non-copyrighted)

To gain a better understanding of yourself as a learner you need to evaluate the way you prefer to learn. All persons should develop a style, which will enhance learning potential. The following evaluation is a short, quick way of assessing one aspect of your learning style.

Answer each question as earnestly as you can. When you have finished, refer to the scoring instructions below. You will then see very quickly, whether you have one best channel or some combination of the three listed.



Task 3. 3.1. Answer the following questions:

1. What kinds of activities could be better preferred by visual / tactile / auditory learning styles? 2. Are there any advantages in knowing representatives of what learning styles are studying in your class?

3.2. Work in small groups. Think of exercises fitting specific learning styles (or combined) within a chosen topic: “English Cuisine”, “Sports & Games”, “Colours”, “Music”, “Travelling”, etc. Set down your ideas below.

Task 4. Project ‘Brain Dominance Inventory’ (2-3 students). The questionnaire is available on handouts.

Left & Right

analytical thinking

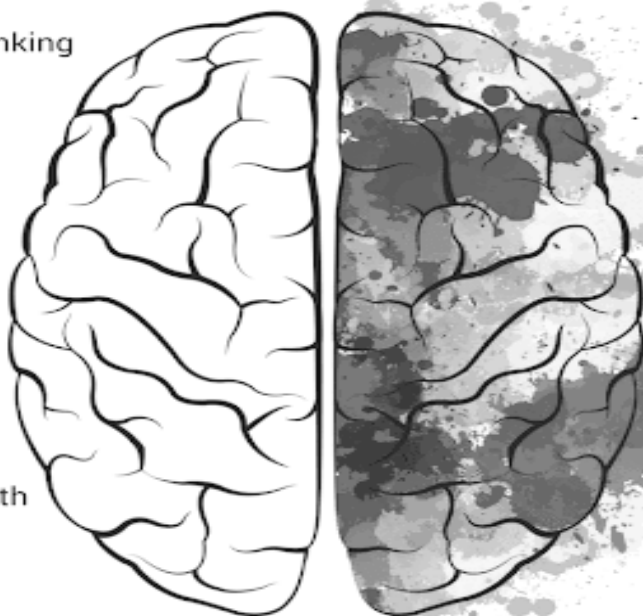
numbers

language

reasoning

logic

science & math



emotional intelligence

imagination

expression

art awareness

intuition

creativity

Section 3. THE FIRST LESSON

SOUND PRACTICE

A.

/u:/ - /ʊ/

■ If Stu chews shoes, should Stu choose the shoes he chews?

■ How many cookies could a good cook cook if a good cook could cook cookies? A good cook could cook as much cookies as a good cook who could cook cookies.

■ Truly rural /'ruə(ə)l/, truly rural, truly rural...

■ Two to two to Toulouse /tu:'lu:z/?

■ How much wood could a woodchuck* chuck*, If a woodchuck could chuck wood? A woodchuck could chuck as much wood as a woodchuck would chuck, If a woodchuck could chuck wood.

■ I'll chew and chew until my jaws drop.



*woodchuck /'wʊdʃʌk/ сурок лісовий північноамериканський

* chuck – кидати, шпурляти

Consonantal glides [w] and [j]

Rule revision: When 2 vowels meet at word-boundaries and there is no [r] available, English speakers insert very short, never articulated fully [w] or [j]. The choice of either [w] or [j] depends on the vowel that ends the first word. If the word final vowel is of **u-type** – /u:/, /aʊ/, /əʊ/ - then the linking glide will be [w]. If the word final vowel is of **i-type** - /i:/, /eɪ/, /aɪ/, /ɔɪ/ - the linking glide [j] is inserted. E.g.: how^woften, they^jare.

Task 1 .Practise reading the sentences:

1. I can't see^jany hope in it. 2. I was never^rallowed to do^wit. 3. They^jare^rin the^jother room. 4. My^juncle's trip to^wAfrica was so^wexotic! 5. How^woften do you go^wout to^weat? 6. You ought to try^janother^rapproach. 7. Don't stew^win your^rown juice: you should go^wout more. 8. He was better after^rundergoing surgery^jon Friday. 9. They^jare^ra pleasant young couple, as far^ras I can see^jit. 10. If it will make you^wany happier, I'll buy you a luxury yacht.



Task 2. What other types of linking do you know? Find the occasions of linking in sentences below.

1. – Now I know you'd like a cup of tea.
– No, I really fancy a coffee for a change.
2. – I'm not going to eat this!
– Yes, you are! Have I ever made anything you didn't like?
3. Half the oranges I bought are bad, and I had to throw away all the apples!
4. Look, it's two o'clock now. Let's meet here at three o'clock.
5. My uncle Tom lives in Scotland, and my aunt Mary in Wales. They often meet to go on holiday in Ireland together.
6. – Has she ever been to England?
– No, I don't think she has. But she often goes to America.
7. – That was so interesting. I didn't know any of the actors, though. Did you?
– I knew one or two of them.
8. Now I know you said you'd be a little late. But I've been waiting here two hours! More like two and a half, in fact!
9. I'd like to return this toy I bought from you last week. [12, p. 54]



Combine any of the remarks and sentences above to make a funny dialogue.

Task 3. (Small group work).

3.1. *Let's remember our expectations about school and learning before we went to school and decide what helped us to keep motivated and what discouraged our learning.*

1. What had you expected from your school years before you went to school? 2. Do you remember your first day at school? What did you feel on the first day? Were you scared or happy? 3. Do you remember your first teacher? What did you like about your first teacher? 4. What subjects did you like most? Why did you like them? What was important for you? (♪ the teacher's attitude to you; ♪ the subject itself; ♪ jokes and tales that teacher told to remove strain from the classroom atmosphere; ♪ easy (or challenging) tasks. Add what you think was important). 5. In your school life there were surely subjects, which you did not like. Why didn't you like them? 6. What do you wish that never had happened to you in school? 7. Do children want and like learning? What would all children like to learn?

3.2. Sum up: *Write a list of things which influence pupils' attitude to learning, encouraging or discouraging it. Report it to the class.*

TEXT WORK

Task 4. *The young man in the story below had the best intentions for his first lesson, but can we agree with all he did? What would you suggest improving?*

A young teacher, with several years' experience of teaching in his own country, has just secured a job overseas. He is taking his first class, an evening class of about sixteen adults, who all did some English at school, but who now want to improve their reading skills in English for both career and leisure purposes. The new teacher is keen to establish a strong feeling of group solidarity in the class and good teacher-student relationships.

Given that the class members are all middle-aged, reserved and very conscientious about improving their English; that their previous experience of language learning has been of doing grammar and comprehension exercises and of memorizing vocabulary lists, what reaction to this lesson plan can you predict?



Lesson plan

1. *Relaxation:* eyes closed for 3 minutes.
2. *How much do we know about each other?*

The Label game: each student has six sticky labels and writes a different adjective on each, for example *clever, clumsy, witty, nice, ambitious, nasty*, etc. Students then circulate, sticking their adjectives on to the jackets of classmates they mostly appropriately fit.

3. *Discussion:* how each student felt when different adjectives were attached to him, which adjectives each would have liked or not have liked to have attached to him.

Now we can compare what the teacher intended and how it was understood.

Teacher: Let's see how they take to relaxing ...

Class: What is this man doing? We're here to learn English, not to relax. I don't understand. Is this some new method?

Teacher: Mmm. They don't seem too happy. Perhaps I'd better explain more fully the importance of relaxation for a friendly atmosphere ...

Class: We were all quite relaxed before. I don't know why he's wasting time like this.

Teacher: OK. I'd better get on with the Label game and let them see the point of my approach ...

Class: Aha! A vocabulary exercise. Good. We write adjectives ... But why on labels? We will soon see ...

Teacher: They seem happy, but they think this is just a language exercise. I'll explain what they are to do with the labels ...

Class: My Goodness. He can't be serious. *Clever, witty* ... all right. But who shall I stick *bad-tempered* or *nasty* on to? And what shall I do when anyone puts a bad adjective on me?

Teacher: They don't like it. They are afraid. But they have to be honest with each other if we are to get a good class atmosphere going ...

Class: He can't force us to play this ridiculous game. But perhaps a few adjectives will humour him ...

Teacher: That's better. We are playing the game. If I encourage them, they might get into the spirit of things and use the bad adjectives too ...

Class: This is ridiculous! We are here to learn English, not insult each other. This young man needs a lesson ... oh look, Frau Schmidt is going up to him with a label.

What label did Frau Schmidt stick on to the teacher?

Task 5. *Imagine that you have faced some difficulties when conducting your (first) lesson. Use the situations below to make brief dialogues.*

Situation 1 (**Participants: a trainee teacher, a permanent teacher and a teaching practice supervisor**). *The essence of the problem:* You are going to meet your pupils for the first time and you want to arouse their interest in the subject they will study.

Situation 2 (**Participants: a trainee teacher, a permanent teacher, a psychologist**). *The essence of the problem:* You excel in your subject but still can't establish a rapport with your class.

Situation 3. (**Participants: a trainee teacher and his/her colleagues (trainee teachers)**). *The essence of the problem:* The quality of your teaching is not as good as you would like it to be and you ask your colleagues' advice on how to deal with your drawbacks.



Situation 4. (**Participants: a trainee teacher, his/her colleague (trainee teacher), a teaching practice supervisor**). *The essence of the problem:* Your lesson was a failure and you analyze it with your colleagues. Obviously you want some tips on how to improve it.

Situation 5. (**Participants: a trainee teacher, a permanent teacher, a psychologist**). *The essence of the problem:* You've lost control of the situation in the classroom and you want to put everything right.

Task 5. Match the action that a teacher might take in the first lesson with a belief or beliefs that a teacher might have. Add more actions and beliefs if you consider them important.

Actions in the first lesson		Underlying beliefs
1. Establish a particular classroom atmosphere: cooperative and respectful. 2. Establish a code of classroom conduct (acceptable behaviour, etc.) 3. Learn about learners' expectations. 4. Introduce yourself. 5. Learners introduce themselves, or each other, or learn something about each other. 6. Present the course: point out important information about course content, ways of working, assessment. 7. Pretest learners to assess their proficiency level. 8. Teach a typical lesson, saving unusual activities (introductions, etc.) for the second lesson. 9. _____ _____ _____ 10. _____ _____ _____	<i>e.g.</i> <u>a, i, h</u> _____ _____ _____ _____ _____ _____ _____ _____ _____ _____	a Learning means forming a series of good habits from the start. b Learners should understand what the course is about to be properly oriented and motivated to learn. c Language is for communication, and learners should begin using a foreign language for this purpose. d Learners should take responsibility for their own learning. e A teacher must know something about his/her learners' personal lives to make the class interesting to them. f It is difficult and unnatural to work with strangers. g Learners' attitude about the course will be formed quickly, by the end of the first lesson. h A teacher cannot teach learners properly unless he/she knows who they are and what their needs are. i Discipline is an important element in the classroom, and learners should be shown that early on. j Learning should be fun in order to be motivating. k Learners should believe that their teacher is well-qualified and interesting. l _____ m _____ n _____

Task 6. Think of a 2-3 minute ice-breaking activity that would fit in your first English lesson to a class of :

a) 4th graders, b) 9th graders. Prepare the necessary aids: handouts, name tags, etc. Next lesson you will teach this activity to your group mates. Go to Supplement A (p. 45) "Classroom English" and practise the vocabulary, which you might need.

In class: You will act as a pupil and watch your group mate demonstrate an activity. You will need to provide some feedback. In order not to shatter the person's confidence point out to three positive points, and three points of improvement (rather than bad points!). Focus on the following elements of the presentation:

- purpose of the activity;
- effectiveness of the activity;
- teacher's actions and their effect.

Task 7. Work in pairs, translate the dialogue into English using Classroom English 1.1. & 2.1).

Учень: Мені можна увійти?

Вчитель: Так, звичайно, заходьте.

Учень: Вибачте, що я спізнився, але у мене є поважна причина. Я затримався через транспорт.

Вчитель: Зрозуміло. Проходьте й сідайте, будь ласка. Сьогодні на уроці ми опрацюємо новий граматичний матеріал. Але спершу давайте повторимо правила вживання означеного артикля. І, будь ласка, наведіть декілька прикладів уживання означеного артикля.

Учениця: Мені виходити до дошки чи відповідати зі свого місця?



Вчитель: Залишайтеся на місці. Дякую. Отже, сьогодні ми розглянемо минулий неозначений час. Запишіть, будь ласка, правила його вживання.

Учень: Пробачте, ви диктуєте дуже швидко. Я не встигаю за вами.

Учень: А я пропустив початок речення. Будь ласка, повторіть його.

Вчитель: Так, звичайно, тепер розглянемо таблицю.

Учень: Вам допомогти повісити таблицю?

Вчитель: Так, дякую. Зараз я запишу на дошці деякі дієслова. Ви не могли б принести мені крейду?

Учень: Можна мені пересісти? Я ледве бачу, що написано на дошці.

Вчитель: Так, звичайно. Сідайте на це місце. Дієслова, що я тут записав правильні чи неправильні? Олено?

Учениця: Мені виходити до дошки чи відповідати зі свого місця?

Вчитель: Вийдіть до дошки і підкресліть неправильні дієслова. Добре.

Учениця: Можна мені сісти на своє місце?

Вчитель: Так, сідайте.

Учень: Вибачте, а можна мені піти на 10 хвилин раніше? Я погано себе почуваю.

Вчитель: Так, можливо вас варто провести до медпункту?

Учень: Ні, дякую.

Вчитель: Подивіться на текст на стор. 11. Чи можете ви знайти в тексті неправильні дієслова?

Учениця: Я не розумію, що маю робити. Ми будемо виконувати це усно чи письмово?

Вчитель: Запишіть знайдені дієслова у зошит.

Учень: Ручка не пише. Можна мені писати олівцем?

Вчитель: Так. Сергію, а чому ти нічого не пишеш?

Учень: Здається, я залишив зошит вдома.

Учениця: А можна мені писати на аркуші паперу? Мій зошит вже закінчився.

Учень: А мені можна користуватися словником? Або чи не могли б ви пояснити значення цього слова?

Дзвоник.

Учень: Ми повинні закінчити це вдома?

Вчитель: Так, виконайте цю вправу вдома. Запишіть, будь ласка, домашнє завдання.

Task 8. *Get ready to answer these questions at the first class when you return from the teaching practice.*

TEACHING PRACTICE QUESTIONNAIRE

In groups collect the responses regarding the following issues:

1. The most difficult situation you faced (How did you cope with it? Who helped you?)
2. The funniest event/situation that happened at practice?
3. The most valuable advice you were given / the most valuable experience you gained?
4. Teaching method that proved to be the most successful.
5. The happiest moment of your practice.
6. The most saddening episode of your practice.
7. The most interesting aspect of your practice.
8. The most deficient facet of your English language/TEFL competence as revealed through practice.

Task 9. *Write an essay (200–250 words) on your school teaching practice impressions. You may choose from the titles suggested below or prefer the one of your own design.*

1. Has the school teaching practice met my expectations?
2. Has the school teaching practice confirmed the choice of my career?
3. What I would do differently if I were given a second chance.
4. What I would alter in the way the school teaching practice is run at the university.
5. What I learned about the children, the teacher's job challenges and myself during my school teaching practice.
6. What changes I'd suggest to reshape and improve the Ukraine's secondary schooling system.

Section 4. ATMOSPHERE, EMOTIONS & RAPPORT

SOUND PRACTICE

Linking consonant to vowel

Rule 1: When a word ends in two consonants and the next begins with a vowel, the final consonant sounds like the initial consonant of the following word **(RESYLLABIFICATION):**

Send it sounds like *sen-dit*

Camp out sounds like *cam-pout*

Rule 2: When a word ends in a single consonant and the next begins with a vowel, the consonant straddles the two syllables **(CATENATION):**

Push_up

Stop_it

Come_in

Take_off

Task 1. Note all examples of possible links involving consonants in the following sequences and mark the connections. Practice reading the sentences linking the words smoothly.

1. How long will it take us to get to the East End? 2. I'd really like a bowl of Italian ice-cream. 3. Several of the speakers are from Africa, and one or two from America. 4. Tom's not as tall as the rest of the family. 5. We'll be there at ten o'clock, if we're at all lucky. 6. My mother lives in the USA and my mother-in-law lives in England. 7. – Where's Ann? – I've just left her on her own. 8. Peter and Tom must be over in the canteen, I think. 9. I'll be there in half an hour, if I can. 10. My brother and sister are over here for two and a half weeks. 11. – Where's Andrew? – I've just seen him buying some oranges and apples in the market. [12, p. 55].



Task 2. Listen to the recording and see if you can fill the gaps, all of which contain various types of linking.

e.g.: - What would you like to eat? – An ice-cream and some apple pie.

1. I'm staying with _____ of mine in Leeds.
2. _____ is coming to stay with us _____.
3. I often eat _____ with a handful _____ in the evening.
4. We walked _____ to the _____.
5. _____ will be traveling _____.
6. They moved from _____ to _____.
7. They wrote _____ but _____ their _____.
8. Could you _____ if possible?
9. They got back from holiday _____ and _____ again _____.

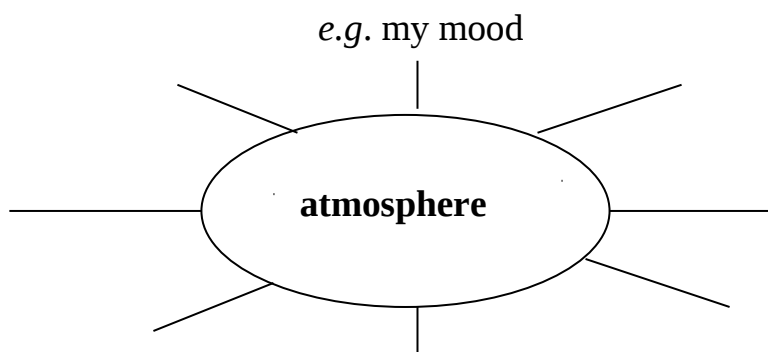
10. I never expected such _____ in the middle _____.
11. When I go out on my boat _____ forget to _____ when I land.
12. He's much _____ to _____ with a young girl like that.
13. _____ about what's going on _____.
14. _____ do you _____?
15. _____ like a bite _____ before I go to bed.
16. _____ go quite _____ to _____ their little boat.
17. I'll buy you _____.
18. _____ wanted to _____ the _____ just disappear.
19. – Is _____ somewhere? – Yes, _____. I've just _____.
20. – Do you know where _____? – I've just _____ in the canteen.
- [12, p. 57].

ATMOSPHERE

Task 3. Let's decide how important the classroom atmosphere is for pupil's learning.

1. Is it important for you how it feels to be at a lesson? 2. What do you feel in different classrooms? What causes such feelings? 3. Does the atmosphere in the classroom influence your attitude to the subject and your progress in it? 4. Is the teacher's attitude to you important for you? 5. Is it easy or difficult to keep the atmosphere positive? What can the teacher do in cases when there is danger to destroy the positive climate in class?

Task 3. Work in pairs and decide what influences the atmosphere in the classroom? Put your ideas in the scheme:



TEXT WORK

Task 4. 4.1. Read the text, explain the meaning of words in bold italics and expressions

Research shows that classroom social environment, or atmosphere, is one of the chief psychological **determinants** of academic learning. Atmosphere – how a space feels, the **ambience** – represents the affective domain of learning. Take your favorite restaurant. You probably enjoy not only the quality of the food but also the atmosphere – calm or exciting, warm or stark, traditional or contemporary. It makes your dining an *experience* rather than just another meal. You can create a similar effect with your *learning* environment as readily as the restaurant does with your eating environment. You can make it just another class or an outstanding experience of discovery. The choice is yours. Key ingredients for superb atmosphere are intention, rapport, joy and wonder, risk-taking, belonging and modeling.

THE HIDDEN POWER OF INTENTION

“People’s beliefs about their abilities have
a profound effect on these abilities”

Albert Bandura (a Canadian-American psychologist)



A teacher's intention, or belief about a student's ability and motivation, speaks loud and clear. Think back to the last time you taught. How did your intention (positive or negative) come through? Did you believe and act as if students wanted to be their best - that they can succeed, want to succeed and will succeed? Did you see through the image students project, and tap into what you know waits inside - their best selves? Did you interact with students while maintaining a positive intention about who they are and what they can be, and watch them rise to your expectations? All of these are evidence of your intention. And they count for as much or more than anything you say.

EVERYTHING SPEAKS

“Teachers’ beliefs in and about human potential and in the ability of all children to learn and achieve are critical. These aspects of the teachers’ mental models have a profound impact on the learning climate and learner states of mind that teachers create. Teachers need to understand that students’ feelings and attitudes will be involved and will profoundly influence student learning”.

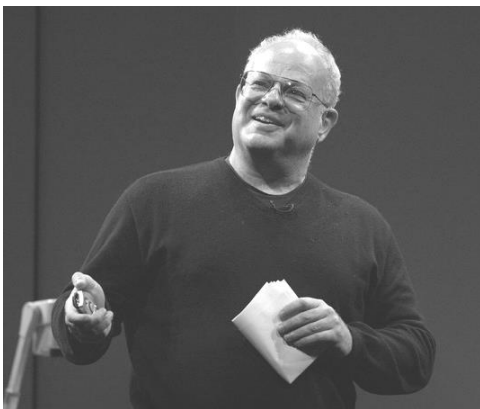


Renate & Geoffrey Caine (American writers and educators)

Students "get" your intention faster and more accurately than they "get" anything you teach. Practise "seeing" a gold star on each forehead, as if they're all top students. Interact with each one this way, and notice the difference it makes.

In working with many teachers at different levels, we've noticed an interesting, yet troubling pattern in their interactions with students in "high ability" groups versus "low ability" groups. With the high ability groups, teachers tend to smile more, engage at a more personal and conversational level, and speak in a more intellectual and humorous manner, using complex vocabulary and acting more maturely. With the "low ability" groups, the same teachers tend to speak louder and slower (as if the students can't hear), use basic vocabulary and immature syntax, smile less, and interact at a more instructional, authoritarian level. In essence, the teachers treat the students just as their labels dictate - as high or low academic performers.

Nine out of 10 teachers say they can recall many times when they prejudged a student's failure based on his or her past behavior, and the result they got matched their expectations. Does the teacher's intention have an impact on the students' performance and self-image? Absolutely!



University of Pennsylvania psychologist Martin Seligman found that some people react more sensitively to this prejudging than others. In experiments he tested swimmers to determine their personal optimism and pessimism levels (how they tended to interpret feedback). He found that some swimmers, who tested pessimistic, when given false bad times, did even worse with further attempts. While others, who had tested optimistic, despite the negative feedback, performed better.

Case Study

Teresa had a reputation in school of being a disruptive troublemaker. She was kicked out of classes daily for arguing with teachers, mouthing off and picking fights with other students. She frequently found herself on the suspension list, and was failing many classes. Despite all that, her teacher, Miss Singer, chose to believe in her doggedly and reaffirm it constantly despite Teresa's own lack of belief in herself.

In the first semester, Teresa made many choices based on her old pattern. As a result, Miss Singer often kicked her out of class, and held many conferences with her and her father. In fact, she eventually failed the class. However, Miss Singer never let her off the hook.

So how was this different from all of her other classes? Miss Singer continued to hold the line with her, not based on her being a "problem", but based on the "10" she knew Teresa could be. Teresa knew how this teacher felt, and a rapport developed. Miss Singer established a relationship with Teresa by making an investment in who she was. While in the moments of each incident, Teresa felt angry and frustrated (as we all are in hard life lessons), but the teacher left her each time with compassion and the

unswerving belief that she knew Teresa could do it. Here's an excerpt from a note Teresa left:

Dear Miss Singer,

Earlier this year, I thought I wasn't going to make it because we had some problems. But we made it through thick and thin. You helped me to believe in myself. At first I didn't, but now I do. I hope my next teacher will be as good as you. Thank you for everything you did and taught me. I'm sorry for all I put you through. I was surprised that you didn't kick me out of your class (permanently) because I know I was a pain. Now I am determined to get something out of life. My mom (deceased) would be proud of me for doing this and I'm going to make her happy.

*Love,
Teresa.*

P.S. Thanks for believing in me. And keep up the good work because what you're doing is helping a lot of students get through life.

Task 4.2. (Pair/Group Work). Discuss the following issues.

1. What did the authors mean, saying this: "It makes your dining an *experience* rather than just another meal".
2. Why is learning compared to an experience of discovery?
3. How do you understand the meaning of the key ingredients for classroom atmosphere?
4. What is the meaning of '*intention*' in the paragraph 'The Hidden Power of Intention'?
5. Does teacher's attitude to a student influence their future learning?
6. What advice do the authors give to improve teachers' attitude to students? What else can you suggest that could change teachers' beliefs about students' abilities?
7. How does teachers' behaviour differ in their communication with high and low-ability groups?
8. What were the results of M. Saligman's experiment?
9. What kind of student was Teresa? Why was she such a 'difficult' child?
10. What was Miss Singer's attitude to Teresa? What actions did she take to correct the student's behaviour?

Task 4.3. Vocabulary work.

- a) What are the nouns of the following verbs? Check the words pronunciation in the dictionary: to succeed, to project, to impact, to expect, to determine, to make trouble (a person).
- b) What are the Ukrainian equivalents of the following words and word combinations? Psychological determinants, learning environment, ambience, domain, rapport, key ingredients, accurately, pattern, to maintain a positive intention, to rise to one's expectations, to prejudge a failure, to match one's expectations, absolutely, feedback.

c) *Translate the following words and word combinations into English:* передчуття, коливання, піднесеність, емоційний, сучасний, неповторний, точно, визначати наперед/прирікати, виправдати сподівання, відгук; учень, який зриває уроки; кривлятися, стійко/незмінно, старий зразок, ставитися поблажливо/звільняти від відповідальності; поводитися так, як і раніше; розчарований, не дивлячись ні на що.

d) *In the text find the collocations¹ the following words are used in:* Environment, atmosphere, intention, expectations, impact, relationship.

e) *What synonyms of the following words are used in the extract?* Atmosphere, attitude, communicate, sphere.

f) *Affective or effective?*

1) ... education claims that learning cannot be carried on in emotion-free climate.

2) Emotions help to maintain good relationships, show concern and support for others, and receiving these as well. All this makes humanistic techniques

g) *Make these adjectives negative:* Mature, effective, able, possible, formal, polite, honest, responsible, obedient, understood, correct, skilled.

Task 4.4. I. What style does the text represent? Prove your answer with the examples of the vocabulary from different extracts of the text.

EMOTIONS

TEXT WORK

Task 5. Before you read the text, check the pronunciation of the following words:

Cement, sanity, eustress, overwhelmed, access, gear, neural, propel, domain, imprint.

ROLE OF EMOTIONS IN LEARNING

“By separating emotion from logic and reason in the classroom,... we’ve also then separated two sides of one coin - and lost something important in the process. It’s impossible to separate emotion from the other important activities of life. Don’t try.”

Dr. Robert Sylwester (an American educator)



Getting in touch with your students’ emotions can help you get them into learning faster. Drawing on their emotions also makes the learning more meaningful and permanent.

Think back for a moment to when you attended college. In which class do you remember being more engaged in the subject? What information do you remember

¹ * collocation – a habitual combination of words that sounds natural.

better – the information you got from the professor you liked, or from the one you don't care for? Right! The professor you liked created in you an emotional buy-in to the learning, which cemented the subject into your memory.

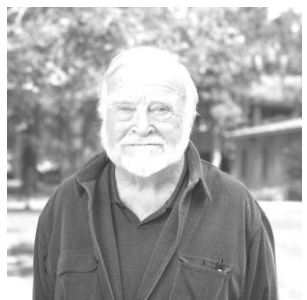
Increasingly, brain research shows connections between emotional engagement, long-term memory and learning. Researcher and cognitive psychologist, Dr. Daniel Goleman explains:

“In the dance of feeling and thought the emotional faculty guides our moment-to-moment decisions, working hand-in-hand with the rational mind, enabling — or disabling — thought itself. In a sense we have two brains, two minds - and two different kinds of intelligence: rational and emotional. How we do in life (and learning) is determined by both - it is not just IQ, but emotional intelligence that matters. Indeed, intellect cannot work at its best without emotional intelligence.”

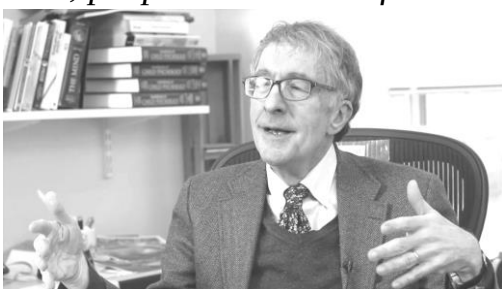
Research tells us that without emotional engagement, the brain's neural activity is less than what it needs to be to make the learning "stick" in the memory.

Have you ever wondered why learners shut down and can't hear you, why you momentarily lose your sanity when you get angry, or why you always think of your best comebacks an hour after you've been insulted? We now know, that when the brain perceives threat or distress, its neural capacity to reason rationally is minimized. The brain is "emotionally hijacked" ... and operates at survival level. The availability of neural connections and activity actually decreases or becomes minimized in this situation, and the brain cannot access Higher Order Thinking Skills (HOTS). This phenomenon, known as "downshifting," is a psycho-physiological response, and can halt learning in the moment and over time. Your students' ability to learn actually decreases.

The good news is, the brain can also do the opposite. With positive stress, or supportive pressure, known as “eustress”, the brain can emotionally engage, and allow for the maximizing of neural activity. Mihaly Csikszentmihalyi is the University of Chicago psychologist well known for his research in documenting a state called “flow”, which he defines as “the state in which people are so involved in an activity that nothing else seems to matter”. He describes the relationship between eustress and flow this way:



“People seem to concentrate best when the demands on them are a bit greater than usual, and they are able to give more than usual. If there is too little demand on them, people are bored. If there is too much for them to handle, they get anxious. Flow occurs in that delicate zone between boredom and anxiety.”



Harvard psychologist and researcher Howard Gardner, best known for developing the theory of multiple intelligences, says this about flow:

“We should use kids’ positive states to draw them into learning in the domains where they can develop competences ... Flow is an internal state that signifies a kid is engaged in a task that’s right. You have to find something you like and stick to it. It’s when kids get bored in school that they fight and act up, and when they’re overwhelmed by a challenge that they get anxious about their schoolwork. But you learn at your best when you have something you care about and you can get pleasure from being engaged in.”

The key is building that emotional buy-in, putting fun into the learning, creating a relationship and removing all threat from the learning atmosphere. Like a car, you want the learning process running on all cylinders, so you start in first gear (removing threat) and work up to HOTS from there.

Studies show that students learn more when their classes are satisfying, challenging, and friendly and they have a voice in decision-making. Under such conditions, students engaged more often in non-required activities related to the subject matter. With a direct correlation between emotional engagement and student learning performance, it's no longer just a warm and fuzzy idea to make everyone feel good. It's now essential to propel and cement learning.

In addition, emotional buy-in also dramatically affects their memory and recall of the subject matter learned. Neuroscientist Dr. Joseph LeDoux revealed the amygdala, the emotional center of the brain, plays a tremendous role in storing memory.

“...amygdala arousal seems to imprint in memory most moments of emotional arousal with an added degree of strength ... That's why we are more likely, for example, to remember where we went on a first date, or what we were doing when we heard the news that the space shuttle Challenger had exploded. The more intense the amygdala arousal, the stronger the imprint.”



Task 5.2. (Pair/Group Work). Discuss the following issues.

1. How do you understand the expression “meaningful learning”? 2. Brain research by Dr. Goleman showed the connection between emotional and rational faculties of mind. How does it explain the influence of feelings on learning? 3. What is the effect of positive and negative stress on the brain? How do kids behave under positive and negative stress? How do both states affect learning? 4. What is “flow”? 5. Is it necessary that students have a voice in decision-making at school/university? What type of decisions can they make? 6. Why do we remember most emotional moments of life well?

Task 4.3. Vocabulary work.

a) What's the noun (or nouns) that is used with this adjective? Meaningful _____, emotional _____, cognitive _____, rational _____, brain _____, neural _____, survival _____, overwhelmed by a _____, learning _____, fuzzy _____.

b) What's the attribute to the following noun? _____ learning, _____ memory, _____ engagement, _____ activity, _____ mind, _____ buy-in, _____ atmosphere, _____ performance, _____ arousal.

c) Insert the proper word. Change the form if necessary:

increase, cement, remove, at its best, survival, handle, reason, affect, lose one's sanity, perceive, decrease, engage, minimize, overwhelmed

1. The subject was so interesting that all the students were _____ in learning.
2. Positive feelings _____ the subject into memory. 3. Intellect works _____ with emotional buy-in. 4. He could not answer because he got so angry that he almost _____. 5. When the brain _____ threat it can operate only at _____ level. 6. Under distress the neural capacity to _____ rationally is _____. 7. Whether the student's ability to work _____ or _____ depends on the atmosphere the teacher creates in class. 8. It's so much work, that I am not sure I could _____ it. 9. Children quickly get anxious if they are _____ by a challenge. 10. The first task in creating the positive atmosphere is to _____ threat from the learning process. 11. Emotions dramatically _____ memory.

d) There are many terms in the text, which belong to different spheres of science. Write out psychological and pedagogical words and expressions.

Task 6. Draw a scheme that would best show the influence of the emotional faculty of mind on learning. Be ready to present it in class.

Task 7. Discussion.

Can students take decisions about what they can do and learn at school?

Some teachers believe that adults know better what children should learn and what activities are best for them. Others believe that it is necessary to give children a chance to take decisions about their learning. What's your opinion? Remember that the aim of a debate is not to prove that your argument is the only right one, but to study the problem, looking at it from different angles, to reach a consensus – WIN/WIN results.



Split into two groups Pros and Cons. The first group will present their reasons for letting students make decisions about content of learning. The second will present their arguments against this idea. There are some ideas to start with:

No ☹

1. Children easily fall under the influence that can be both good and bad.
2. Children don't know what qualities are necessary in life.
3. Kids are 'little monsters'. Too much freedom spoils the child.
4. Too much freedom breaks discipline.

Yes ☺

1. Decision-making teaches responsibility.
2. Experimenting is a necessary tool in learning.
3. Children's laziness is often the result of their passive role in decision-making.
4. When children do what they want they sooner understand what they want to do in life.

Other ideas...



Task 8. Divide into groups. Each student reads one of the stories (see QRcodes below) in Ukrainian and reports it in English to the rest of the group. In your group help each other with difficult points of rendering, discuss the problem of the story and share your opinions about it.

CARD_1



CARD_2



CARD_3



CARD_4



CARD_5



CARD_6



RAPPORT

Let's find out what rapport is and decide if it is important in learning...

Task 6. Read and translate the information and examples. Make up 6 examples of your own.

Rapport is a close and harmonious relationship in which the people or groups concerned understand each other's feelings or ideas and communicate well. Transl. *взаєморозуміння, контакт, гарні взаємні стосунки.*

To establish/build/develop (a close/good) rapport; to have a/an good/close/excellent rapport with sb.

1. We'd worked together for years and developed a close/good rapport. 2. She has an excellent rapport with her staff. 3. She understood the importance of establishing a close rapport with clients. 4. Honesty is essential if there is to be good rapport between patient and therapist. 5. There was little rapport between the two women. 6. She felt an instant rapport between them. 7. Many doctors develop an excellent rapport with their patients. 8. They worked in close rapport with us.

Feedback – information about reactions to a product, a person's performance of a task, etc., used as a basis for improvement; comments about how well or how badly someone is doing something, which are intended to help them do it better. Transl. *зворотний зв'язок, реакція, відгук, зауваження і пропозиції.* **Positive/negative feedback; to give/provide/get feedback; feedback on smth.** (щодо чогось); **feedback from sb.** (від когось).

1. Have you had any feedback from customers about the new soap? 2. There was a lot of positive feedback which was very encouraging. 3. We are always grateful to receive feedback from our listeners. 4. There was a lot of positive feedback on your article about parenting. 5. Feedback is very valuable as it helps us know whether we are giving out TV audience what they like. 6. The parents do not seem to approve of the changes – the feedback so far has been rather negative. 7. I'd appreciate some feedback on my work. 8. The teacher will give you feedback on the test. 9. We need both positive and negative feedback from our customers. 10. Marks and comments on assignments provide feedback to students. 11. Complaints are valuable feedback on the effectiveness of the organization. 12. Initial feedback from parents has been encouraging. 13. Feedback was generally positive. 14. Marks and comments on assignments provide feedback to students.

TEXT WORK

Task 7. Before you read the text, check the pronunciation of the following words: disciplinary, content(n/v), paradigm, precious, privilege, rapport, interact.

RAPPORT

To create emotional engagement, a teacher must build rapport. Rapport constructs an on-ramp into students' lives, creating a way to enter their world, know their concerns, share their successes and speak their language. Developing rapport can mean less work in engaging students, easier classroom management, longer focus time and more fun.

The degree to which we enter our students' world is the degree of influence we have in their lives.

Teachers often discuss the age-old question: "Do they have to like us?" If they do, the job becomes much easier. We teachers don't have to work nearly as hard if we know that the students are with us, rather than fighting us. "Don't smile until mid-term" is bad advice, rooted in the "They don't have to like us" camp. This type of thinking ignores the research that shows teachers achieve higher results when they remove any threat, engage student emotions and build rapport. We find that even with the toughest, gang-affiliated, "unteachable" high school kids, the one thing that engages them in learning is the rapport we build with them as people.

This influence separates those who are good teachers from those who are truly inspired teachers. Develop rapport, and learners will accept you and what you have to say. Because of the relationship you develop with them, what could have been a power struggle or major disciplinary situation becomes transformed into a conversation of recommitment or agreement. In addition, when things get tough, like with the content (the part of the curriculum even you dislike), or with the context (the week before break) – or when relationships get tense to the point that you'd normally lose the students – they'll hang in with you because they trust you. Building rapport and safety takes intention, compassion and risk on your part. This is different from the old paradigm that said, "Set the rules and relations first, get right into the content and the relationship will build over time". From Day One, we get out from behind our content and policy, and just get to know the students and build rapport with them. Take the first week (or two!) of school, despite the expense of precious time, and commit yourself to building the atmosphere in your class: team, partnership, safety, rapport, rapport, rapport. Our experience has shown that taking time during the first week of school to set a safe, warm atmosphere not only builds the context for the year, but saves you time later when it comes to classroom management and re-teaching. The message students get in the first weeks? People come FIRST here, even over content.

This level of rapport produces an added benefit: permission. When you understand your students and relate to them, it gives you permission to hold them accountable for what they say and responsible for what they do. But remember, they have the right to expect the same from you.

Opening up the communication for this kind of partnership is a win/win for you and them. It allows you to speak honestly, with love, about what you see and run less

risk of the students being defensive. Why? Because you care enough to give them feedback. When you interact with students with positive intention and rapport, you can speak directly to them about what matters most - who they are and how they portray themselves. They want this from you honestly and supportively. Be careful not to abuse this privilege or use it as a tool for manipulation. In any healthy relationship, we honor and respect those we love. Do so with your students.

Case Study

Remember Teresa, the once-troubled student? As she attests, there is no doubt that empowering students through positive intention for their success yields great results. Despite an entire semester of bad behavior, failing grades and problems, Teresa's teacher, Miss Singer, still believed in her, and knew she could succeed. Miss Singer told her this and the next day received this note:

"... I went home and took time being introspective by myself, sorting things out. I know my apathy caused you to worry about me. But your affirmations helped me to believe that I could succeed. I've made up my mind and I'm going for it, and I feel good about myself. You accepted me for who I am instead of what I do. I appreciate that because most teachers wouldn't have done that."

As a result of this exchange, Teresa acted like a new person when she came back to repeat the course. She knew her teacher believed in her, and she succeeded. Assuming students are capable, and letting them know you believe in them, can make the difference between whether they open up to you or shut you out. It's much easier to teach to an open mind – especially if *you have* an open mind!

Task 7.2. What are the verbs that combine with the nouns 'atmosphere, relations, relationships, rapport, feedback'?

Task 7.3. (Pair/Group Work). Discuss the following issues.

1. How do you understand the word 'rapport'? How important is rapport in teacher-student relationships? 2. When we build rapport in relations, what are we to take into consideration? What are the possible problems? 3. Why do so many teachers prefer distance in their relations with students? 4. What are the advantages and disadvantages of an open type of relations? 5. Do you believe in the statement "They have to like us"? 6. Do you believe in the statement "Set the rules and relations first, get right into the content and the relationship will build over time"? 7. How will your personality change if you decide to build rapport in your relations with students?

Task 7.3. (Pair/Group Work). A) Draw a scheme of rapport. What are its stages, components, and results? B) What metaphor would you choose for rapport? What are its stages, components, results? Think of a visual image rapport evokes in your mind. Be ready to present it in class.

Section 5. TEACHING DUTIES

Task 1. a) Make a list of as many illnesses as you can. You will have to remember them to help your pupils to explain their absence from school when they are ill.

b) Recall the compounds with –ache, e.g. toothache.

Task 2. Insert the appropriate preposition (IN/ON):

1. Many days the bus is ... time, but today it's 10 min late. 2. David said he'd take me to the concert, if he's at home ... time. 3. Don't worry; I'll be back ... time to cook the dinner. 4. The company will lose a lot of money if the work isn't completed ... time. 5. Did Phil pay up ... time? 6. I hate not being ... time for class. 7. If you don't leave enough space between your car and the one in front, you'll not be able to stop ... time.

Task 3. Answer the following questions:

A.

1. What do you say when you enter the classroom? Leave the classroom? 2. How would you address primary/secondary/high school/college and university students? 3. What are the forms of addressing pupils and teachers (students / college or university staff)? 4. How can pupils reply to the teacher's greeting? 5. What do you say if you want to know if anyone is missing? 6. What would you say if Olha is being nervous, rude or crying without any apparent reason? 7. What can pupils say to explain their being late or absent? 8. If children are absent from school, what must they bring when they come back? 9. What would you reply if you were satisfied/dissatisfied with the explanation? 10. What would you do if your student had a fit at your lesson?

B.

1. What do you say to the pupils if you see that the blackboard is not clean? 2. What do you say to the pupils if the classroom is stuffy? 3. What would you say if the classroom is too dark? 4. What would you say if you can't find anything with which you can clean the blackboard? 5. What would you say if the sponge is too dry? 6. What would you say if you don't have enough chalk? 7. What do you say to discover if Natalia is listening to what you are saying? 8. What do you say when you think that some pupils may not have understood what you have said? 9. What would you say if you don't know if it is Roman's turn? 10. What do you say if you want somebody to begin reading? 11. What do you say if you want Nadia to begin reading? 12. What would you say if you didn't hear a pupil's reply properly? 13. What would you say if a pupil did not speak loud enough? 14. What would you say if you wanted to interrupt a pupil who is reading? 15. What would you say if you wanted a pupil to continue after an interruption? 16. What do you say to somebody who keeps moving about his seat? 17. What do you say to pupils who are making noise? 18. What do you say to a pupil you catch chewing gum in class. 19. What do you say to a pupil, who tries to answer before being asked to? 20.

What do you say when you want a pupil to answer a question without anyone's help? 21. Sashko is answering and Polina is whispering him the answer. What do you say? 22. What would you say if you noticed a pupil looking out of the window when you are explaining something? 23. What do you say to a pupil who is too slow in answering a question? 24. What do you say to a pupil who hesitates for a long time before answering? 25. What would you say if you noticed a pupil disturbing his neighbour? 26. What would you say to warn the class about copying? 27. What would you say if you were satisfied or dissatisfied with the answer? 28. What do you say to a pupil whose marks have been steadily getting better/worse? 29. What do you say to a pupil who has tried hard but still makes a lot of mistakes? 30. How is the word 'answer' in English different from the Ukrainian 'відповідати'?

Task 4. (Group Work) Act out the following situations. One pupil is a teacher, the rest act as pupils. The teacher uses good classroom English to respond to the pupils' behaviour in the following situations. This is what the pupils are doing:

1. You are moving about your seat. 2. You are making noise. 3. You are chewing gum in class. 4. You try to answer a question before being asked to. 5. You want to help a pupil who is speaking, whispering him the answer. 6. You are looking out of the window. 7. You are answering a question too slowly. 8. You hesitate for a long time before answering. 9. You are disturbing your neighbour. 10. You are playing with your pen. 11. You are smiling. 12. You have turned around and you are talking to your neighbour sitting behind you. 13. You are copying from your neighbour. 14. You are showing no interest for what the teacher is explaining. 15. You are using cribs at a test. 16. You are snapping your fingers.

Task 5. Answer the following questions:

1. What would you say if you wanted to know other pupils' opinions? 2. What would you ask if you wanted to know whether **a)** anyone can discover the mistake, which has been made? **b)** anyone can give the right answer? 3. What would you say to a pupil who had improved their answer but had still not got it quite right? 4. What do you say when you want to return a dictation or written test and talk about it in class? 5. What do you say when you want to indicate that there is a mistake in grammar? 6. What do you say when you want to indicate that there is a mistake in word order? 7. What do you say when a question mark or commas, for example, are wrongly placed? 8. What would you say if a pupil wrote 'fathers' instead of father's? 9. What would you say to a pupil who has forgotten to indicate that a sentence is in direct speech? 10. What would you say to a pupil who has written: 'I'm very grateful to you', said Maria'? 11. What would you ask if you wanted to know whether Yurko knew how to spell 'parallel'? 12. What would you say to Oleh if he had written 'to fullfill' on the blackboard? 13. What is wrong with the spelling 'baby – sitter'? 14. What is wrong with the spelling 'handicaped'? 15. What

is wrong with the spelling 'the tower of London'? **16.** What would you say to remind the pupils to correct their mistakes? **17.** What would you say if you wanted to give Andrii an eight for his reading? **18.** What would you say to a pupil who has tried hard but whose answer is only worth a six? **19.** What do you say when you want to give the pupils back their exercise-books with a dictation, which you have just marked?

Task 6. What do we call the following punctuation marks?

1. , ; . ? !
2. – (as in: The number taking part – over thirty – was the highest for a long time.)
3. ()
4. ...
5. - (as in twenty-five)
6. “ ” and ‘ ’
7. ’ (as in: son’s, sons’; it’s, he’d)
8. / (as in: 351/73)

Task 7. Spell the following words: John’s, Morris’s , sons’, Smiths’.

Task 8. Dictate the following sentences, giving the necessary instructions concerning punctuation and capitalization.

1. “When does it begin, by the way?” asked Kate. “At ... just a minute ... at nine,” replied John, consulting his diary. **2.** “What’s the time?” asked Kate, half asleep. “God knows! You forgot to wind the clock up last night.” **3.** “He might be back tomorrow, but I doubt whether ...”—“So you're not sure if I could ...”—“No, I'm afraid not.” **4.** In July 1965 the Secretary of State (Anthony Crosland) issued Circular 10/65, the intention of which was ‘to end the eleven plus and eliminate separatism in secondary education’.

Task 9. (Group Work) Act out the following situation. One student plays the role of the teacher, the rest act as pupils.

A pupil writes down a sentence with spelling, grammar, vocabulary or punctuation mistakes. The teacher makes necessary corrections and decides on the mark that the student deserves. The teacher must be positive and encouraging while explaining the pupil their reasons for giving the mark.

Task 10. Answer the following questions:

A.

1. What would you say if you wanted Yana, who is sitting at the back of the class, to write a word on the blackboard? **2.** What would you say to Renata if her writing were too small to be seen properly by those sitting at the back? **3.** What would you say to Maria if she used her hand to rub a word off the blackboard? **4.** What would you say to Svitlana if she were standing in front of the blackboard so that the rest of the class could

not see what she had written? **5.** What do you say when you want the whole class to look at the blackboard. **6.** What would you say to the pupils if they had their textbooks closed in front of them and you wanted them to do an exercise on page 63? **7.** What would you say if the pupils had finished the exercise on page 63 and you wanted them to read a poem on **a)** page 64, **b)** page 98? **8.** What would you say if Dina had forgotten her book and you wanted her to share with Yana? **9.** What would you say to the class if you wanted to read a text sentence by sentence and have them repeat each sentence after you? **10.** What do you say if you want a pupil to read a sentence again?

B.

1. What would you say if you wanted the pupils to learn the first three verses of the poem "If" at home, so as to be able to recite them in the next lesson? **2.** What do you say if you want to make sure that everyone knows what they have to do for homework? **3.** What do you say if you want to go round the class to make sure all the pupils have done their written homework properly? **4.** What might you say if someone had not done his written homework?

C.

1. What do you say when you are starting a new lesson and want to introduce the new vocabulary first? **2.** What would you say if you wanted to give the title of a new lesson, e.g. "A Trip to Coventry"? **3.** What would you say to Mykola, who has confused, the verb 'to raise' with the verb 'to rise'? **4.** What would you say if you wanted Yulia to give the meaning of 'onion'? **5.** What would you say if you wanted Stepan to form a sentence containing the word 'clever'? **6.** What would you say to Kateryna if you wanted her to give you the Ukrainian word for 'electric wire'? **7.** What would you say if you wanted Lesia to give you the English word for 'квітка'? **8.** What would you say if you wanted Liudmyla to find out the meaning of 'boring' from the dictionary? **9.** What would you say if you wanted someone to give you a word meaning a) the same as, b) the opposite of 'brave'? **10.** What would you say to a pupil who said ['mount]? **11.** What would you say to a pupil who said ['bombs]?

Task 11. (Group Work) Act out the following situations. One student plays the role of the teacher, the rest act as pupils.

Situation 1. The teacher explains the meaning of the new vocabulary, making use of definitions, synonyms, antonyms and example sentences. If appropriate, pictures or demonstration objects may also be used. The teacher practices the correct pronunciation and stress of the new vocabulary.

Situation 2. The teacher wants to write some words or expressions on the board before the lesson begins. The board is not clean. The teacher encourages some pupils to help them to write.

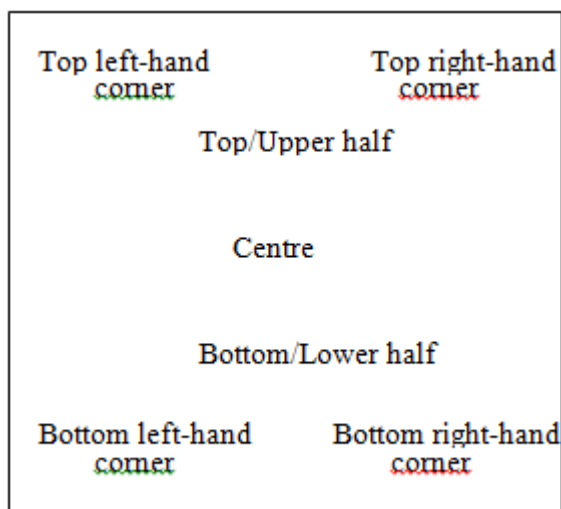
Situation 3. The teacher reads the new text aloud sentence by sentence, and asks various pupils in turn to repeat each sentence after him/her, correcting mistakes where necessary. The teacher also calls upon the pupils to point out mistakes and to correct them. Certain words or phrases are repeated in chorus. Khrystyna and Myshko have some difficulty with pronunciation and stress; Yurko and Alisa are praised for their good pronunciation.

Situation 4. The teacher is giving the class homework. In the course of the lesson Alina arrives late and apologizes; the teacher reprimands Dmytro and Mykola for talking, Taras for shouting out an answer before he is asked and encourages Dasha who is shy and unsure of herself.

Task 12. Answer the following questions:

1. What would you say if you wanted Bohdan to tell you whether the CD-player was ready for use? 2. What would you say if Ihor were sitting/standing a) too far away from, b) too near the microphone? 3. What would you say if the tape-recorder/CD-player were too loud? 4. What would you say if you had some picture postcards to show the class? 5. What would you say if the classroom were too light to show slides in? 6. What would you say if you wanted to know if anyone could work the slide/overhead-projector? 7. What would you say if you wanted to remind Hanna to handle the slides with care? 8. What do you say if you want the pupils to describe the various parts of a picture (foreground, background, etc.)? 9. What would you say if you had a large picture of a street scene on the wall and you wanted Maria to show you a pedestrian-crossing? 10. What might you ask Maryna to do with the map after you finished using it?

Task 13. Have your students remember the names of various parts of the picture.



Draw a simple picture. Don't show it to your classmates. At the next lesson your neighbour will ask you questions and try to reproduce your picture in his/her notebook. You will have fun comparing the two drawings.

PART II

SELF-STUDY & PROJECTS

Watch the videos “Dead Poets Society”(1989) and “Freedom Writers” (2007), consider the ideas they raise and write an opinion essay (200-250 words) on **one** of the following titles.

1. Do teachers have the right to make mistakes?

2. The teacher helps a student to become his/her real self.

3. To what degree can a teacher influence a student?

4. Compassion and understanding teach best and treat best.

5. The teacher’s dedication to his/her job and commitment to his/her students make a difference.

6. We are responsible for those who we tame.

7. It’s better to light a candle than to curse the darkness.



8. Teaching poetry helps to open up students’ hearts and minds.

9. Students have faith in those who care.

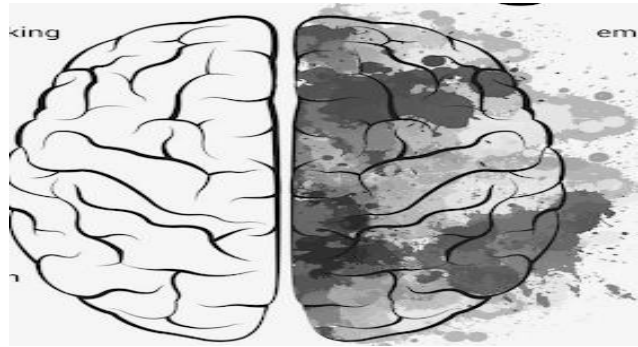
10. Ingenuity is the best way to manage even the most unruly class.

11. Teacher-student rapport is hard to build, but it pays off in the end.

12. OPEN TOPIC.

PROJECT WORK

1. Learning Styles. Brain-Dominance Inventory



2. Metaphors We Can Learn By



3. Challenges of Teaching



4. Overcoming Teacher Stress



5. Teaching in a New Era

???? 6. OPEN TOPIC ?????

SUPPLEMENTS

A. CLASSROOM ENGLISH

1. Organisation of the Lesson

1.1. Greetings

T: Good morning/afternoon (children/boys and girls/guys/everyone/everybody).

If the atmosphere is informal, simply say Hello or Hi.

P: Good morning/afternoon, (teacher / teacher's name+patronymic).

T: I am glad to see you (*smiling*). Please sit down/Sit down, please.

1.2. Absence from School

T: Is anyone/-body absent/ away today?

P: Everyone/-body is present/ here.

Andrii is absent/ away/ not here.

T: There are three absentees today.

I don't see Vira/Mykyta. Who knows what's wrong/the matter with her/him?

P: She/He's at the doctor's/dentist's/hospital.

She/He's got a sore throat.

She/He is in hospital with appendicitis.

She/He's broken/sprained her ankle.

She/He went home at the break because she/he wasn't feeling well/felt sick.

T: Are you ill or something, Svitlana?

What's the trouble?

Khrystyna, you look pale. Are you feeling well?

P: I don't feel well. I've got toothache.

T: What does your Mum tell you to do in case you have a fit?

Are you feeling better?

It's nice to see you again, Tania. Hope you feel better.

1.3. Lateness

P: May I come in?

I'm sorry I'm late (but...)

T: Why are you (so) late?

Very well/All right/I see.

That's no excuse/a poor excuse/not a very good excuse/a lame excuse (rare).

You must be on time for lessons.

1.4. Teacher's Instructions

Who's on duty today?

Will you/Would you copy these words into your exercise-books?

I want/I'd like you to collect the books.

Pavlo, open/close/shut the window, please.

Turn/Put/Switch on/off the light. Turn/Put/Switch the light on/off.
Please write the date on the blackboard, Oleksii.
Nina, would you go and wet the sponge?
Victor, please go and fetch some chalk.
Please stand up.
Please remain seated/standing.
You may sit down now, Ira.
Come here/to the front/to the blackboard.
Listen carefully/attentively.
Be careful/attentive. Pay attention to what I am saying.
Please repeat after me.
If there is anything you don't understand, please ask me.
I'll explain once more/one more time – just to make sure everyone understands.
Any questions? If you want to ask a question, raise/put up your hand.
Whose turn is it? Next one, please.
Who'd like to begin? Are there volunteers? Any volunteers to begin? Anzhela, what about you?
Sashko, you begin, please.
Pardon? I beg your pardon?
Sorry, I can't hear you well/catch what you say. Speak a bit louder/Speak up.
Can you repeat?
Just/ wait a moment. Just/wait one minute, please.
Stop there for the moment.
Please go on/continue/carry on.
Don't hurry/rush. Take your time (to think).
Hurry up.
Don't be upset, Dina. Next time you will be better prepared.
Try again./Have another try.
From the beginning, please.
That's enough./That'll do, thank you.
Has the bell gone/rung yet?
That's all/That'll be all for today.
Put your books/things away/aside.
Stand up and form a double line.

1.5. Maintaining Discipline

Stop fidgeting, Vika.
Don't turn round.
Hanna, wish you'd turn around and listen to what I am saying.
Stop talking. Can you stop talking?
Please don't talk. Be quiet.
There is too much noise. Let's have a little less noise.
You are making too much noise. Let's have silence.
Are you chewing, Katia?

What have you got under your desk? Show it to me.
Stop playing with your pencil/ruler.
Don't shout out the answer. Put your hands up/Put up you hands.
One at a time. /Don't answer all at once.
Wait until you are asked.
Don't snap your fingers.
Please don't prompt. /Stop prompting.
Who's whispering?
Don't tell him. Let him work it out for himself. /Let him think for himself.
Don't interrupt him. Get on with your own work.
Pay attention, Maria, or you won't be able to do the exercise.
You are day-dreaming.
Hurry up. / Come on.
Don't copy from your neighbour.
Copying, cheating or cribbing is dishonest.
Keep your eyes on your own work.

1.6. Praise and Criticism

Well done/excellent/very good/good/quite good/rather good/not bad.
Poor/ rather poor/ very poor.
You spoke very well.
You explained everything clearly.
That wasn't very good, was it?
It's much better now.
You are doing very well.
You have improved a lot.
You are(n't) making (good/any) progress.
Your reading has improved/is getting worse.
You are dropping/slipping behind the class. Try hard to catch up.
You aren't working hard enough.
You are making very little effort.
You waste too much time talking. Please take care of it.
You've done your best!

1.7. Mistakes and Correction

Correct. That's quite correct/right.
Incorrect. /That's incorrect/not correct/wrong. That's not quite correct/right.
Was that answer (completely) correct? Are you sure that what you said is correct/right?
Did anyone notice any mistakes? What was wrong with that word/sentence.
Do you agree with this answer? Do we have other opinions? Can anyone correct the mistake?
There was a bad/small/careless mistake in that sentence.
It's a very common mistake (for Ukrainian speakers).
You often make that mistake. You should practice this sound more.
That wasn't quite correct, Nataliia. Try again. That's much better.

It's still not completely/quite correct, Ivan. Think before you try again.
 Let's go over/through the test/dictation/etc. (together) and analyse the mistakes.
 You've made a lot of spelling mistakes.
 There are a lot of mistakes in grammar/punctuation/spelling.
 You've made a lot of careless mistakes.
 Is/was the grammar/word order/verb form/spelling/punctuation correct?
 The grammar is wrong. What part of speech is it?
 The tense/verb form is wrong. Can you correct it?
 The ending is wrong.
 The word order/punctuation is wrong.
 What's wrong here? What's missing here?
 You've forgotten/missed out the **comma/semicolon/colon/full stop/question mark/exclamation mark**.
 Don't forget the **apostrophe/inverted commas/quotation marks/brackets/dash/stroke**.
 You've forgotten to close the brackets, Alla.
 Remember that the quotation marks are placed in a different position in English. (“...” not „...”)
 How do you spell ‘fulfilled’, Ihor?
 Is (the word) ‘changeable’ spelt/spelled correctly/properly? You've misspelt (the verb) ‘to fidget’.
 Is the word ‘parallel’ correctly spelt? - Yes, it is.
 The spelling is wrong.
 There's a spelling mistake in the last sentence.
 ‘Baby-sitter’ is spelt/written with a hyphen. ‘Fulfilled’ is spelt F—U—L—F—I—double L—E—D.
 ‘Handicapped’ is spelt with double P. ‘Bomb’ is spelt B—O—M—B: the final B is silent.
 ‘Eiffel Tower’ is spelt with capital E, capital T.
 That's too literary/colloquial/slangy!
 That's rather/somewhat/very clumsy. /That's rather a clumsy way of putting it.
 That's not very idiomatic. /It's grammatically correct but it's not idiomatic.
 You can't say that in English. /You can't put it like that in English.
 It's a word-for-word translation. (You'll have to) put it in a different way.
 Don't forget to do your corrections. Don't forget the heading ‘Corrections’.
 Correct/rewrite the whole sentence/paragraph/passage.
 Correct every sentence that contains/containing a mistake.
 Make sure your corrections are correct.

1.8. Marks

I'm giving/going to give you a seven.
 I'm afraid your answer was only worth a five.
 The result of the dictation was as follows: three twelves, nine tens, fifteen sevens, one five and three fours.
 Today I want to return the composition/dictation/test. The results were (very) good/poor/disappointing.

Excellent / Very good / Quite good / Good / Fairly good/Average / Poor/Weak / Very poor.

1.9. Working with the Blackboard

Clean the blackboard, please.

Maryna, come (out) to the (black)board, please.

Write (a bit) larger/smaller, Dmytro.

Write the word/sentence/correct version/etc. on the board.

Don't forget the date and the heading.

Underline the heading. Use a piece of white/coloured chalk.

Divide the board into two columns. Write the English word in the left-hand column/on the left-hand side and the Ukrainian equivalent in the right-hand column/on the right-hand side.

Rub out the last word, Andriy. Don't use your hand, use the duster/sponge.

Would you move to one side, please?

Everyone look at the board, please. Dina, read the first sentence on the board, please.

Roman, read the sentence on the blackboard, please. Let's go on to the next question/sentence now.

Read from the blackboard, will you?

1.10. Working with the Textbook.

Open your books **at** page 76.

Please turn **to** page 94.

Please turn **over**.

The new lesson is **on** page 112.

Close your books.

Keep your books closed.

Put your books away.

Hanna, share your book with Diana.

Marko, let Iryna share with you/share your book.

1.11. Setting/Checking Homework

The homework for the next lesson is to read/translate/learn/etc...

Read the text carefully, looking up all the words you don't know.

For homework, I want you to (thoroughly) revise all the new words and idioms (that have occurred in this text).

For homework, please learn the dialogue on page 53 by heart. Have you made a note of that, Kyrylo? Does everyone know what they have to do for homework?

What did you have (to do) for homework last time? /What did I give you (to do) for homework last lesson?

Show me your homework, please, Denys.

Open your exercise-books and I'll come round and have a look at them.

Today we're going to learn a new song, but first of all I'd like to check your homework.

Hand in your exercise-books. I'll check your homework at home.

Has anyone not done their homework? Hand it in/get it done by tomorrow at the latest.

2. Formation of Language Skills

2.1. Teaching Reading, Pronunciation and Intonation.

Listen carefully. I'll read the text (aloud) to you. Afterwards I want you to read it aloud, too.

I'll read it sentence by sentence (and I want you to repeat each sentence after me).

I'll read a sentence, and then you repeat it. Please repeat after me: "One evening, Mrs Mitchell ..."

Say after me: "The rain in Spain stays mainly in the plain."

Read the last/the whole sentence/paragraph/text again/once more, please.

Once more/again, please. Read with more expression./Put more expression into it.

Let's read the next paragraph together/in chorus.

All together: "The rain in Spain stays mainly in the plain."

Yana, you read the part of the waitress; Dmytro, you read the part of the customer; Olena, you can be his wife, and Oksana his daughter.

You mispronounced the word 'hotel'. The stress is on the second syllable.

Listen to me. Repeat/say after me. Repeat it all together/in chorus.

The B in *bomber* is silent.

Be careful with the intonation. /The intonation was wrong.

Listen again to the intonation. Raise/drop your voice at the end of the sentence.

2.2. Teaching Vocabulary

Today we're going to start a new lesson, but first of all I want to introduce some new words and expressions/some words and expressions you haven't had so far.

The new lesson is called/entitled "..."/The title of the new lesson is "..."/The new lesson is about ...

I've written a list of the new words and expressions on the board.

I'll read out the new words one by one. Please repeat them after me.

Say after me/repeat after me: 'corn', 'a potato'—plural 'potatoes', 'to sow' ...

Can you guess the meaning of the word 'trailer', Inna?

Can you work out the meaning of 'harvest' from the context?

You must distinguish between the verb 'to rise', which is intransitive, and the verb 'to raise', which is transitive or causative.

You're mixing up/confusing 'principle' and 'principal'.

What does 'principle' mean? /What's the meaning of 'principal'?

What are the various meanings of the noun 'record'?

What does 'p.t.o.' mean, Oleksii?—It's an abbreviation. It means 'please turn over'.

How would you define 'a caravan'? /Can you give a simple definition of 'a cottage'?

Iryna, try to form a sentence using the adjective 'suitable'.

Use the new words in sentences of your own.

Give another expression for 'your father's brother'.

What's the Ukrainian word for 'refrigerator'?

What's the English (equivalent) for 'переконати'? /What's 'переконати' in English?

How would you say 'Тобі потрібно її переконати' in English?
How would you translate 'Out of the frying-pan into the fire' into Ukrainian?
Look it up in the dictionary/at the back of the book.
Does anyone/do you know a word meaning the same as 'uninteresting'?
Does anyone know a word meaning the opposite of 'generous'? Serhiy, what's the opposite of 'brief'?
Give a synonym of 'brave'. Give an antonym of the verb 'to retreat'.
Now I want to give you a short test/exercise to see whether you have learnt the new words.

3. Audio-Visual Aids

3.1. Teaching with CD

I am going to play a CD. I want you to listen to this CD.
Where's the flex/extension flex? Where's the plug/socket?
Oleh, switch on the CD-player, please. Is the CD-player plugged in? Is it on/switched on?
Put the CD on, Julia.
I'm going to record our conversation/this poem on television, etc.
I'm going to make a recording of you reading/reciting this poem.
Don't get too far away from/too near (to) the microphone, Tania.
Press the left-hand/right-hand/middle button.
Can you all hear properly? Turn the volume up/down, please. Turn the knob to the right/left.
Are you ready? Begin speaking ... now!
Let's play it/the recording back. See if you can spot your own mistakes, Yana.

3.2. Teaching with Pictures

I'm going to/I want to show you a film/some colour slides/a picture/a map of the British Isles/some (picture) postcards of London. Please pass these postcards round.
Danylo, draw the curtains, please. Pull down/lower the blinds, please.
Who can work the overhead-projector?
Hang the picture up over there, Yevhen.
Look at the picture on page 37.
I want you to describe (the scene portrayed in) the picture. I'd like you to describe what you can see in the foreground/in the background/on the left-hand side of the picture/in the top left-hand corner/in the bottom left-hand corner/in the middle of the picture. What is the man/horse/van in the bottom right-hand corner doing?
Where's the pointer?
Yuliia, point to the traffic lights/the subway/the flyover/a pedestrian-crossing/a traffic island.
Hang the map up on the wall, please. Nataliia, would you roll the map up, please?

Classroom English Communication Phrases

1. Organisation of the Lesson

1.1. Pupils' Questions

1. May I come in/go out ?
2. Please may I leave the room?
3. May I be excused from the lesson?
4. I'm sorry I'm late, but I have a good reason.
5. I missed your class for a valid reason.
6. Excuse my coming late. I got held in the traffic.
7. I'm sorry to say I haven't done my homework. I was unwell.
8. I was absent yesterday and didn't know the task.
9. I'm afraid I have left my book/exercise-book at home.
10. I've got a question. / Please, may I ask a question?
11. I don't know how to say/put it.
12. Is it good English to say so?
13. I'm not sure how to pronounce the last word.
14. Are there two "l's" in this word?
15. Do I need a hyphen / comma / full stop?
16. Where is the accent / stress in this word?
17. It's tricky to spell this word. Please do I spell it right?
18. What tense should I use here?
19. Can I use the future there?
20. Shouldn't there be an article? / What article should be used here?
21. Is everything right with the grammar of this sentence?
22. Could we use the passive here?

1.1. Запитання учнів

1. Мені можна увійти / вийти?
2. Дозвольте мені вийти з класу?
3. Можна мені не бути присутнім на уроці?
4. Вибачте, що я спізнився, але у мене є поважна причина.
5. Я пропустив заняття з поважної причини.
6. Вибачте, що я спізнився. Я затримався через транспорт.
7. Мені шкода, що я не виконав домашнього завдання. Я себе погано почував.
8. Вчора я був відсутній і не знав домашнього завдання.
9. Здається, я залишив книжку / зошит вдома.
10. У мене питання. Можна мені запитати?
11. Я не знаю, як це сказати.
12. Чи буде вірно сказати так англійською мовою?
13. Я не впевнений, як вимовляти останнє слово.
14. У цьому слові дві літери "L"?
15. Чи потрібна тут риска / кома / крапка?
16. Де у цьому слові ставиться наголос?
17. Вимовляти це слово по буквах важко. Чи я вірно вимовляю його по буквах?
18. Який час треба вжити тут?
19. Можна вжити майбутній час?
20. Чи не повинен тут бути артикль? Який артикль треба вжити тут?
21. Чи це речення побудовано граматично правильно?
22. Чи можна було б вжити тут пасивний стан?

23. What is the preposition after “to depend”?

24. I’m sorry I’m not quite sure about the preposition.

25. Could you explain the meaning of this word? / I don’t understand what that word means.

26. I see that now, thanks.

27. Shall we do it orally or in writing?

28. May I use the dictionary?

29. My pen won’t write. May I write with a pencil?

30. May I change my seat? I can hardly see what is written on the board.

31. Please, may I go back to my seat?

32. Could I leave ten minutes earlier?

33. Shall I go to the front of the class or shall I answer from my seat?

34. May I write on a sheet of paper? My exercise-book is used out / filled up.

35. Please, you are dictating too fast. I’m not with you.

36. Please speak a bit slower. You speak so fast that it is difficult to follow you.

37. Please, I didn’t catch. / I missed the beginning of the sentence. Do you mind repeating that?

38. I didn’t write that down. Could you say it again?

39. I find it hard to explain.

40. I don’t understand what I’m supposed to do.

41. Are we supposed to finish it off at home?

42. I don’t understand my mistake. Why can’t I say it?

43. What’s wrong with saying...?

44. Why did you mark this wrong?

23. Який прийменник ставиться після слова “to depend”?

24. Пробачте, я не впевнений, який прийменник тут вживається.

25. Чи не могли б ви пояснити значення цього слова? / Я не розумію значення цього слова.

26. Тепер мені ясно, спасибі.

27. Ми будемо виконувати це усно чи письмово?

28. Можна мені користуватися словником?

29. Ручка не пише. Можна мені писати олівцем?

30. Можна мені пересісти? Я ледве бачу, що написано на дошці.

31. Можна мені сісти на своє місце?

32. Можна мені піти на 10 хвилин раніше?

33. Мені виходити до дошки чи відповідати зі свого місця?

34. Можна мені писати на аркуші паперу? Мій зошит вже закінчився.

35. Пробачте, ви диктуєте дуже швидко. Я не встигаю за вами.

36. Будь ласка, говоріть трохи повільніше. Ви говорите так швидко, що мені важко за вами встигати.

37. Я не зрозумів. / Я пропустив початок речення. Будь ласка, повторіть його.

38. Я не записав цього. Не могли б ви повторити ще раз?

39. Мені важко це пояснити.

40. Я не розумію, що я маю робити.

41. Ми повинні закінчити це вдома?

42. Я не розумію у чому моя помилка. Чому я не можу так сказати?

43. А чому невірно сказати...?

44. Чому ви підкреслили це слово?

45. Excuse me, I didn't do it on purpose. It was just a slip.
46. I wasn't cribbing.
47. Forgive me, please, I meant well. I'll never do it again.
48. Please, let me help you to fix the table / map.
49. Please, may I fetch some chalk?
50. Shall I turn the lights on/out / switch the lights on/off?
51. Shall I draw the curtains?
52. Do you want a hand with moving the desks / fixing the table / operating the overhead projector?

45. Пробачте, але я зробив це не навмисно. Це описка / обмовка.
46. Я не списував.
47. Пробачте мені, будь ласка, але у мене були добрі наміри. Я більше ніколи не буду так робити.
48. Дозвольте мені допомогти вам повісити / прикріпити таблицю / карту.
49. Можна мені принести крейду?
50. Мені вимкнути / увімкнути світло?
51. Мені закрити завісу?
52. Вам допомогти відсунути парти / повісити таблицю / підключити проектор?

2. Formation of Language Skills

2.1. Teaching Grammar

1. We are going to learn a new grammar item at today's lesson.
2. Let's review the rule.
3. There's an exception to the general rule.
4. How would you explain the use of the definite article here?
5. Supply the correct article.
6. Give some sentences illustrating the use of articles.
7. Note the position of the article.
8. What is the plural/singular form of the noun ...
9. What tense is it?
10. What tense do you think we should use here?
11. Is it a regular or an irregular verb?
12. Give the principal forms of the verb.
13. What is the Past Indefinite/Simple of the verb "to break"?
14. Write/use the verb in the 3rd person singular, the Present

2.1. Навчання граматики

1. Сьогодні на уроці ми опрацюємо новий граматичний матеріал.
2. Давайте повторимо правило.
3. Це виняток із загального правила.
4. Як би ви пояснили вживання тут означеного артикля?
5. Вставте відповідний артикль.
6. Наведіть декілька прикладів на вживання артиклів.
7. Звертіть увагу на місце артикля.
8. Утворіть множину іменника ...
9. Який це час?
10. Який час, ви гадаєте, слід вжити тут?
11. Це правильне чи неправильне дієслово?
12. Дайте основні форми цього дієслова.
13. Дайте минулий неозначений час дієслова "to break".
14. Напишіть це дієслово у 3-й особі однини теперішнього неозначеного

Indefinite/Simple.

15. Can you point out any irregular verbs in the text?
16. Put the right form of the verb in the sentence.
17. The word order is wrong. You must begin with the subject.
18. Make the following sentences passive.
19. Change the sentences from statements to questions.
20. Give full/short answers to the question.
21. Turn/change direct speech into/to indirect speech.
22. Change the sentences to the past/future.
23. Change the sentence so that it refers to the past.
24. Mind your grammar/the sequence of tenses/word order/tense form/the preposition.
25. What preposition comes after “to concentrate”?
26. Where do we usually put adverbs of the indefinite time?
27. Put the subject and the auxiliary verb in the correct order.
28. Construct the sentences based on the same rule.
29. This is an exception to the general rule.
30. You’ve violated the rules of sequence of tenses, I’m afraid.
31. Observe the word order in these sentences carefully.
32. There’s no agreement of the predicate and the subject.
33. Point out the principal/secondary parts of the sentence.
34. We have practiced enough, now we can make the rule.
35. This grammar table will help you form sentences by analogy.

часу.

15. Чи можете ви знайти в тексті неправильні дієслова?
16. Вживіть у реченні дієслово в потрібній формі.
17. Порядок слів неправильний. Ви повинні починати з підмета.
18. Вживіть подані речення в пасивному стані.
19. Замініть розповідні речення питальними.
20. Дайте повні/короткі відповіді на питання.
21. Замініть пряму мову непрямою.
22. Поставте речення в минулому /майбутньому часі.
23. Змініть речення так, щоб воно стосувалося минулого часу.
24. Зверни увагу на граматику/узгодження часів/порядок слів/часову форму /прийменник.
25. Який прийменник ставиться після дієслова “to concentrate”?
26. Де ми звичайно ставимо прислівник неозначеного часу?
27. Поставте підмет і допоміжне дієслово у правильній послідовності.
28. Утворіть інші речення, спираючись на це правило.
29. Це виняток із загального правила.
30. Боюсь, що ти зробив граматичні помилки.
31. Уважно стежте за порядком слів у цих реченнях.
32. Немає узгодження між присудком і підметом.
33. Назвіть головні/другорядні члени речення.
34. Ми достатньо потренувалися, тепер можна сформулювати правило.
35. Ця граматична таблиця допоможе вам скласти речення за аналогією.

36. Now read the sentences yourself and see if everything is correct.

36. Тепер прочитай речення і скажи, чи все правильно.

3. Developing Speech Skills

3.1. Teaching Speech

1. As usual, we are going to start with a conversational warm-up. Let me have your attention, please.
2. I believe everybody is ready to answer my questions, right?
3. You've got the instructions. Everything, I believe, is clear. Anybody willing to answer?
4. Confirm/disprove my statements.
5. Correct the factual mistakes in my statements and give the right information.
6. Look at the pictures. Say what these people are doing/have done/are going to do.
7. Say three sentences about things you are afraid of/interested in/tired of.
8. Tell us what you always /sometimes/never do.
9. We'll devote some time to practicing the pattern dialogue in pairs.
10. Start enacting the dialogue in pairs.
11. Make up/act out a dialogue by analogy.
12. Now let's invent a situation. /I want you to act out a situation.
13. Let's speak on the topic "Winter".
14. Who will speak about ... ?
15. You are speaking too rapidly/fast.
16. Speak so that everybody can hear every word you say.
17. Apply the new vocabulary to your speech situation.
18. Use the following words and

3.1. Навчання говоріння

1. Як завжди, проведемо мовленнєву розминку. Прошу уваги.
2. Сподіваюсь, усі готові відповісти на мої запитання, чи не так?
3. Ви отримали завдання. Сподіваюсь, все ясно. Хто-небудь хоче відповідати?
4. Підтверди/запереч мої твердження.
5. виправте фактичні помилки в моїх твердженнях та дайте вірну інформацію.
6. Подивіться на картинки. Скажіть, що роблять ці люди/зробили /робитимуть.
7. У трьох реченнях розкажіть про те, чого ви боїтесь/у чому зацікавлені/від чого втомлені.
8. Розкажіть, що ви завжди/інколи /ніколи не робите.
9. Присвяtimo трохи часу на роботу у парах над діалогом, який подано як зразок.
10. Починайте практикуватися у діалозі в парах.
11. Складіть/розіграйте діалог за аналогією.
12. Давайте створимо ситуацію./Я хочу, щоб ви розіграли ситуацію.
13. Поговоримо на тему «Зима».
14. Хто розповість про ...?
15. Ти говориш дуже швидко.
16. Говори так, щоб усі могли почути кожне твоє слово.
17. Застосуй нову лексику у твоїй мовленнєвій ситуації.
18. Застосуйте ці слова та вирази у

- phrases in a natural conversational context.
19. It is a very artificial/clumsy expression.
 20. Where did you pick up that expression? I'm not quite sure that it is suitable in this case.
 21. This expression is too slangy/bookish.
 22. It is perfectly/equally correct to say ...
 23. Is there any other way of saying it?
 24. The same thought/idea may be expressed/phrased in a different way/differently
 25. Instead of saying ... you can say You must be more careful about the way you express things.
 26. Complete the following story.
 27. I'll start a story and leave it unfinished. You'll have to conclude/finish it in your own way.
 28. Retell the text close to the original.
 29. Will you retell the story from the key words?
 30. Tell the story in the first/third person.
 31. Prepare to give the content of the story.
 32. Leave out the details.
 33. Summarise the content of the story.
 34. Tell the story in your own words.
 35. Give an outline of the story.
 36. Let's talk on/about the text.
 37. Who is the author of the story? What do you know about the author's background?
 38. Who are the main characters of

природному розмовному контексті.

19. Це дуже штучний/незграбний вираз.
20. Де ти знайшов цей вираз? Я не впевнений, що він підходить у цьому випадку.
21. Цей вираз є дуже жаргонним/книжним.
22. Цілком правильно казати ...
23. Чи можна це передати якимось інакше?
24. Цю ж саму думку можна передати інакше.
25. Замість того, щоб говорити ..., ви можете сказати Ви повинні бути більш обережні у ваших висловлюваннях.
26. Закінчуй це оповідання.
27. Я почну оповідання і не закінчу його. Ти повинен будеш завершити його, як ти вважаєш за потрібне.
28. Перекажуй текст близько до оригіналу.
29. Перекажи оповідання по ключових словах.
30. Перекажи оповідання від першої/третьої особи.
31. Підготуйся передати зміст оповідання.
32. Випусти подробиці.
33. Підсумуй зміст оповідання.
34. Передай зміст оповідання своїми словами.
35. Передай основний зміст оповідання.
36. Поговоримо про цей текст.
37. Хто автор оповідання? Що ви знаєте про його біографію?
38. Хто є основними дійовими особами

- the story?
39. Describe his/her appearance/character.
40. Why did he/she act like that?
41. What do you think about his/her behaviour?
42. What do you think of the story/novel/article?/What is your opinion of the story?/What is your general impression of the story?
43. What problems does it deal with/is it concerned with?
44. What is the central idea of the story?/What is the theme of the story?
45. Sum up your opinion of the story.

3.2. Group and pair work

1. Now let's do some group work.
2. Divide/Split into two groups.
3. Work in threes/fours/fives.
4. Form two teams.
5. Choose the group leader.
6. There're some topics for you to discuss/work on in groups.
7. Pick one of the topics and discuss it.
8. Working in groups, discuss what are the advantages and disadvantages of living in town/traveling by train/having many brothers and sisters.
9. The group leader's job is to keep the discussion to the point/to make sure that everybody has an opportunity to express his/her opinion.
10. Is it clear what you have to do?
11. Take turns in discussing the question.
12. Each of you will have a chance to

- в оповіданні?
39. Опишіть зовнішній вигляд/характер дійових осіб.
40. Чому вони так діяли?
41. Що ви думаєте про їх поведінку?
42. Що ви думаєте про це оповідання /роман/статтю?
43. Які проблеми розглядаються у романі?
44. Якою є центральна ідея оповідання?
45. Підсумуйте ваші думки про оповідання.

3.2. Робота в групах і парах

1. Тепер будемо працювати у групах.
2. Розділіться на дві/три групи.
3. Працюємо у групах по 3-4-5 чоловік.
4. Сформууйте дві команди.
5. Оберіть керівника групи.
6. Пропоную вам обговорити в групах декілька тем.
7. Виберіть одну з тем та обговоріть її.
8. Працюючи у групах, обговоріть у чому переваги та недоліки проживання у місті /подорожування потягом/мати декілька братів і сестер.
9. Завдання керівника групи – підтримувати обговорення по суті/забезпечити для кожного можливість висловити свою думку.
10. Вам ясно, що ви повинні робити?
11. Дотримуйтесь черги в обговоренні питання.
12. Кожен з вас буде мати нагоду

- ask questions.
13. Ask me for help with the vocabulary if you need it.
 14. Get other people in your group to help you if you cannot find the right word/expression.
 15. You have three minutes to prepare your arguments.
 16. I don't want you to speak more than five minutes on it./Your time limit is five minutes.
 17. If you are ready, we'll begin.
 18. Work in pairs./Practise in pairs.
 19. Divide/Split into pairs and discuss the problem.
 20. Begin working in pairs.
 21. Team up with another student and talk about ...
 22. Here are some topics to talk about.
 23. These words and expressions may help you.
 24. In pairs, make up a conversation following the patterns on the blackboard.
 25. Start a conversation. Try to keep it up for five minutes.
 26. Ask your partner to state his/her opinion as clearly as possible.
 27. Persuade your partner to agree that ...
 28. Try to convince your partner that ...
 29. Tell your partner why you think/what makes you think that..
 30. Give your arguments in favour of/to support ...
 31. Refute your partner's point of view.
 32. Formulate arguments disproving your partner's point of view.
 33. Work in pairs with one person

- поставити питання.
13. Якщо ви не будете знати якого-небудь слова, запитуйте мене.
 14. Запитуйте членів своєї групи, якщо ви не будете знати якогось слова або виразу.
 15. У вас є три хвилини, щоб підготувати ваші аргументи.
 16. Ви не повинні говорити більше п'яти хвилин./Ваш регламент – 5 хвилин.
 17. Якщо ви готові, ми починаємо.
 18. Працюйте в парах.
 19. Розділіться на пари та обговорюйте проблему.
 20. Починайте працювати в парах.
 21. Об'єднайтеся з іншим учнем та обговоріть ...
 22. Ось декілька тем для обговорення.
 23. Ці слова та вирази можуть вам допомогти.
 24. Проведіть обговорення в парах, спираючись на схему, що знаходиться на дошці.
 25. Починайте бесіду. Спробуйте підтримувати її протягом 5 хвилин.
 26. Попросіть вашого співбесідника пояснити його точку зору якомога детальніше.
 27. Переконайте вашого співбесідника погодитись з тим, що ...
 28. Спробуйте переконати вашого співбесідника, що ...
 29. Поясніть вашому співбесіднику, чому ви думаєте, що ...
 30. Приведіть ваші аргументи на користь того, що ...
 31. Спростуйте точку зору вашого співбесідника.
 32. Сформулюйте аргументи, які можуть спростувати точку зору вашого співбесідника.
 33. Працюймо в парах. Спочатку один

asking the questions and the other answering them. After that you can change/switch over.

34. I want you to practise the dialogue in pairs.
35. Work out dialogues for the following situation.
36. When each pair has finished, change over and do it again.
37. Tell us what your group has talked about/what problem you have chosen to discuss.
38. Tell the class what you talked about with your partner.
39. Report your decisions/best ideas to the rest of the class.
40. Each group/pair should tell the class what decisions they came to and why, what are their arguments.
41. What points did you disagree about?
42. What are the points everyone agreed on?
43. I can see you have plenty of ideas on the subject.
44. Summarise what you've found out/discovered/learned.

3.3. Teaching with games

1. Do you feel like having a game now?/Do you want to play a game?/What about a game of ... ?
2. Today I'm going to teach you how to play a game called
3. Today we'll learn a new game. It's called
4. Let's play a spelling / guessing/counting game.
5. This is a game with colours/numbers /letters/words.
6. This is a question-and-answer

ставит питання, другий – відповідає, потім співбесідники міняються ролями.

34. Я хочу, щоб ви попрактикувалися з цими діалогами в парах.
35. Підготуйте діалоги для цих ситуацій.
36. Коли кожна пара закінчить діалог, поміняйтеся ролями та повторіть його.
37. Розкажіть нам, що обговорювала ваша група. Які проблеми ви відібрали для дискусії?
38. Розкажіть класу, про що ви говорили зі своїм співбесідником.
39. Розкажіть класу, що ви вирішили/які ідеї у вас з'явилися внаслідок дискусії.
40. Кожна група/пара мусить повідомити клас, яких рішень вони дійшли і чому, які аргументи вони мають.
41. З яких питань ви не дійшли згоди?
42. З яких питань всі ви дійшли згоди?
43. Я бачу, що ви маєте багато ідей з цього питання/проблеми.
44. Підсумуйте ваші висновки.

3.3. Ігровий метод у навчанні

1. Чи не хотіли б ви зіграти в гру?/Якщо як ми зіграємо в гру ... ?
2. Сьогодні ми навчимося грати в гру, яка зветься
3. Сьогодні ми познайомимося з новою грою. Вона зветься
4. Зіграймо в орфографічну гру/гру на відгадування/рахування.
5. Це гра з кольорами/номерами/літерами/словами.
6. Це гра на питання та відповіді.

- game.
7. Let's have a quiz.
 8. Do you know how to play this game?/Does anybody know this game?
 9. The rules of the game are very simple.
 10. Now move/take/put the chairs over there, please.
 11. Could you give Pavlo a hand moving the chairs?
 12. Put your chairs back where they were./ Put your chairs back/to/where they belong.
 13. Now get into/divide/split into two teams/pairs./Form two teams.
 14. Sit next to in/front/behind Ira, please.
 15. Play with the boy/girl sitting next to you.
 16. Anne hasn't got anyone to play with. You can keep the score, Anne.
 17. You've got no partner, Victor. Bad luck. I think you'll have to team with me.
 18. You've got two teams, each under a captain.
 19. Masha, you'll be the team captain/referee.
 20. You take it in turns to begin.
 21. Now it's your turn to come out, Lesia./It's your turn, Lesia.
 22. You guessed right./Your answer was correct. So now you come out and ask.
 23. Now you can ask the question.
 24. Now it's Olha's turn to give commands.
 25. Who's next?/Who's next turn to try?
 26. Whose turn is it?/Whose go is it?
 27. Not you again, Dasha. Let's have
 7. Проведемо вікторину.
 8. Чи знаєте ви, як грати в цю гру?/Хто-небудь знає цю гру?
 9. Правила цієї гри дуже прості.
 10. Тепер поставимо стільці ось сюди.
 11. Допоможіть Павлу переставити стільці.
 12. Поставте стільці туди, де вони були/де вони повинні стояти.
 13. Тепер розділимось на дві команди/пари. Сформуйте дві команди.
 14. Сядьте, будь ласка, поруч / перед / позаду Ірини.
 15. Грай з хлопцем/дівчиною, який сидить біля тебе.
 16. У Ганни немає партнера для гри. Ганно, можеш вести рахунок.
 17. Віктор, у тебе немає партнера. Тобі не таланить. Мабуть тобі доведеться бути в команді зі мною.
 18. У нас дві команди, кожна має капітана.
 19. Маша, ти будеш капітаном команди / суддею.
 20. Будете починати по черзі.
 21. Леся, тепер твоя черга виходити.
 22. Ти вірно вгадала./Твоя відповідь була вірною. Тепер ти виходь і запитуй.
 23. Тепер ти можеш ставити питання.
 24. Тепер черга Ольги давати команди.
 25. Хто наступний?
 26. Чия зараз черга?
 27. Ні, не ти Даша. Нехай спробує хто-

- someone else to try.
28. Are you ready? Heads or tails?
29. On your mark. Get set. Go./Steady. Ready. Go.
30. Can anyone guess what this is?/what I'm holding?
31. What you have to do is to guess what I have in the box.
32. You have three guesses to find out what is under my desk.
33. For this game we have to blindfold somebody.
34. I'll give you a clue.
35. Guesses must be given within 20 seconds. If you take longer than 20 seconds, you lose your turn./Your turn passes to the other team/player.
36. One point for a guess/correct answer.
37. That's one point/another point for you/for your team.
38. Good. You may give yourself a point./That's right. One point for the team.
39. No point for the team if I hear anybody whispering.
40. You get/win/score/gain one point for every correct answer./One point is awarded for every correct answer.
41. If the answer is wrong, you score no point.
42. If anyone makes a mistake, he/she drops out of the game/is out of the game/is out.
43. The player/team with the highest score is the winner.
44. The last remaining player is the winner/loser.
45. The team that answers most of the questions wins.
46. Count your points. How many

- небудь інший.
28. Ви готові? Орел чи решка?
29. На старт! Увага! Марш!
30. Чи може хто-небудь здогадатися, що це?/Що у мене в руці?
31. Що тобі треба зробити, так це вгадати, що у мене в коробці?
32. У тебе є три нагоди вгадати, що знаходиться у мене під партою.
33. Для проведення цієї гри ми повинні кому-небудь зав'язати очі.
34. Я дам вам ключ для розгадки.
35. Здогадки повинні даватися в межах 20 секунд. Якщо ви витратите більше часу, ви втрачаєте свою чергу./Ваша черга переходить до другої команди/гравця.
36. Одне очко за здогадку/вірну відповідь.
37. За це тобі/вашій команді одне очко/ще одне очко.
38. Добре. Ти отримуєш очко./Вірно. Одне очко команді.
39. Якщо я почую, що хтось пошепки підказує, команда очка не отримає.
40. Ви одержуєте/виграєте одне очко за кожну вірну відповідь.
41. Якщо відповідь невірна, очка ви не отримуєте.
42. Якщо хто-небудь припуститься помилки, він вибуває з гри.
43. Перемагає той гравець/команда, який набирає найбільшу кількість очок.
44. Останній гравець, що залишається в грі, перемагає/програє.
45. Команда, яка відповідає на більшість запитань, виграє.
46. Підрахуй свої очки. Скільки у тебе

points have you got?

47. What is your final score?
48. Let's count up the points together.
49. This team has won./The winning team is ...
50. It's a draw/tie.
51. It was a close finish.
52. Team A/Andrii is the winner.
53. Three cheers for the winner.
/Congratulations to Team A/Andrii.
54. We'll do some role play./We are going to practise role play.
55. Before we start our role play, I'd like to outline/describe/tell you the situation.
56. The action takes place in/at ...
.The scene is set/laid in/at ...
57. The people involved in the role play are .../The main characters in the role play are ...
58. You have to imagine that you are one of the characters in the situation.
59. Look at the list of the characters on the blackboard and decide who you are going to be.
60. Get together with another pupil/other pupils and decide who will play this or that role.
61. You play the part of A, and your partner will play the part of B.
62. Work in groups. Each member of the group should play the role of one of these people.
63. I'm going to give you these labels with your names and roles.
64. Will you pin your labels/badges on?
65. Now everyone knows who everyone is.
66. I'm going to give each of you two

очок? Скільки всього очок ти набрав?

47. Який остаточний рахунок?
48. Підрахуймо очки разом.
49. Ця команда виграла./Переможцем стала команда ...
50. Рахунок нічийний/нічия.
51. Це була гра на рівних.
52. Команда А/Андрій – переможець.
53. Команді переможцю – ура!
54. Проведемо рольову гру./Спробуємо провести рольову гру.
55. Перед тим як розпочати рольову гру, я хочу пояснити вам ситуацію.
56. Дія відбувається у .../Місце дії ...
57. Люди, які є дійовими особами у рольовій грі .../Основними дійовими особами у рольовій грі є ...
58. Уявіть собі, що ви є однією з дійових осіб у цій ситуації.
59. Подивіться на перелік дійових осіб, який подано на дошці, і вирішіть, ким ви будете.
60. Порадьтеся з іншим учнем/іншими учнями та вирішіть, яку роль ви будете грати.
61. Ти граєш роль А, а твій партнер буде грати роль Б.
62. Працюєте в групах. Кожен член групи має грати роль одного з цих персонажів.
63. Я роздам вам ці бирки з прізвищами тих персонажів, які ви будете грати та їх ролями.
64. Прикріпіть бейджи.
65. Тепер всі обізнані з персонажами.
66. Кожному з вас я дам дві картки/два

- cards/two slips of paper.
67. I'll give each group/group leader a set of cards. There are two cards for each of you. These cards are a role card and a clue card.
68. The role card will tell you the name of your character, what he/she does, his/her age, his/her plans and intentions, what he/she thinks of the subject you are discussing.
69. Your clue card will give you a choice of words and expressions your character might use.
70. Before we start the role play, I'll give you a few minutes for preparation. Read carefully through your role cards and clue cards.
71. Work out in detail how you will play the scene. Make sure you all agree on the details.
72. Prepare your parts/roles.
73. I want to check that you fully understand your parts/roles.
74. It's up to you to develop your roles. Be prepared to use your imagination.
75. I'll go round quickly to make sure everyone knows what to do. I'll go round the groups to make sure you carry out the instructions.
76. When both partners/all the members of the group are ready, sit facing each other and begin the role play.
77. Now we'll act out the dialogue.
78. You can try and act out your scene. Act out the scene you have been discussing.
79. Listen to your partner and respond to what he/she says.
- аркуша.
67. Я дам кожній групі/керівникові групи набір карток. Кожен отримає дві картки – рольову картку та картку-ключ.
68. Рольова картка повідомить вас про ім'я вашого героя, його професію, вік, його плани та наміри, що він/вона думає про предмет, який ви обговорюватимете.
69. Картка-ключ дасть вам набір слів та виразів, які може вживати ваша дійова особа.
70. Перед тим, як ми почнемо рольову гру, я дам вам декілька хвилин для підготовки. Уважно перечитайте вашу рольову картку та картку-ключ.
71. Детально продумайте, як ви гратимете цю сцену. Переконайтеся, що всі погоджуються з деталями рольової гри.
72. Підготуйте ваші ролі.
73. Я хочу пересвідчитися, що всі повністю зрозуміли свої ролі.
74. Від вас залежить, наскільки творчо ви зіграєте вашу роль. Скористайтесь з вашої уяви/фантазії.
75. Я швидко обійду вас, щоб пересвідчитись, що кожен знає, що йому/їй робити. Я пройду по групах, щоб впевнитись, що ви виконуєте настанови.
76. Коли обидва партнери/всі члени групи будуть готові, займіть місця один проти одного і починайте рольову гру.
77. Зараз розіграємо цей діалог.
78. Ви можете зіграти вашу сцену. Зіграйте сцену, яку ви обговорювали.
79. Слухайте вашого партнера та

80. Try to act in character.
81. Use suitable gestures.
82. Move about as much as you want.
83. Take turns in playing.
84. Now I'll invite a pair/a group to act out their scene in front of the class.
85. Let's discuss whose play was the most interesting.
86. This group was doing particularly well.

4. Audio-Visual Aids

4.1. Teaching with CD

1. We'll use / work with a CD-recorder today. The CD-recorder will help you to create a natural language-speaking environment.
2. Where is the socket / power point / extension cord / flex?
3. Is the CD-recorder plugged in?
4. Switch it on / off, please.
5. Can you operate / handle a CD-recorder?
6. Insert the disc in / to / the recorder.
7. Press the PLAY / PAUSE / STOP / EJECT / REWIND / FAST FORWARD button.
8. Put it on / take off / your earphones / headphones.
9. Is the sound clean enough? / Is the volume all right?
10. Adjust the volume. Turn it down / up, please.
11. I'm afraid the recorder isn't working properly.
12. There seems to be something wrong with the disc.
13. It's the wrong track. Play track 7, please.

реагуйте на те, що він каже.

80. Спробуйте увійти в образ.
81. Використовуйте відповідні жести.
82. Не стримуйте своїх рухів, якщо вони доречні.
83. Виступайте по черзі.
84. Тепер я запрошу якусь пару/групу, щоб вони зіграли свою сцену перед класом.
85. Давайте обговоримо, чия гра була найбільш захоплюючою.
86. Ця група зіграла особливо добре.

4.1. Використання звукозапису

1. Сьогодні ми будемо працювати з CD програвачем. CD програвач допоможе створити природне мовне середовище.
2. Де розетка / подовжувач?
3. Чи підключений CD програвач?
4. Увімкніть / вимкніть його будь ласка.
5. Чи можете ви працювати з CD програвачем?
6. Вставте диск у програвач.
7. Натисніть кнопку PLAY / PAUSE / STOP / EJECT / REWIND / FAST FORWARD.
8. Надіньте / зніміть навушники.
9. Чи ясний звук / достатня гучність?
10. Відрегулюйте гучність. Зменшить / збільшить, будь ласка, гучність.
11. CD програвач не працює як слід.
12. Здається, щось трапилось з диском.
13. Це не та доріжка. Програвайте 7-му доріжку.

14. Skip back the disc, please, and replay it for self-control.
15. Can you all hear properly at the back of the classroom?
16. First of all, listen to the text / conversation and follow it in your books.
17. Now listen to the passage once more. Play it once again.
18. I'd like to make a recording of this text.
19. Your task is to follow the recording and repeat each sentence in chorus.
20. Let's play back the recording.
21. We shall listen to some sentences / questions on the disc and repeat them / give answers in pauses.
22. As you listen fill in the missing words in your worksheet.
23. While listening tick off the correct answers in your worksheet.
24. Answer questions on the disk in pauses. Then you'll hear the correct answer so that you can check yourself.

4.2. Teaching with video

1. Before you watch the video, I'll set a viewing task.
2. I'll give out the worksheets with directions and exercises which you are supposed to do while / after watching the video.
3. Watch and say what happens in the fragment and who the characters are.
4. Watch the video /sequence, episode, situation/ then answer a few comprehensive questions.
5. I want to focus your attention

14. Будь ласка, поверніться на початок доріжки і відтворіть запис для самоконтролю.
15. Чи всі ви добре чуєте на останніх партах?
16. Перш за все слухайте текст / розмову та слідкуйте за його читанням по книжці.
17. Тепер ще раз прослухайте уривок. Програвайте його ще раз.
18. Я хотів би зробити запис цього тексту.
19. Ваше завдання слухати запис та повторювати кожне речення хором.
20. Давайте ще раз відтворимо запис.
21. Ми прослухаємо декілька речень / запитань на диску і будемо повторювати їх у паузах між ними.
22. Під час прослуховування вставте пропущені слова у своєму робочому аркуші.
23. Під час прослуховування відмітьте правильні відповіді у своєму робочому аркуші.
24. Дайте відповіді в паузах на питання, що записані на диску. Після цього ви почуєте правильну відповідь для порівняння.

4.2. Використання відео

1. Перед тим, як ви подивитесь відео, я дам вам певне завдання.
2. Я роздам вам робочі аркуші зі вказівками та вправами, які ви маєте виконувати під час та після перегляду відео.
3. Перегляньте відео та скажіть, що відбувається у цьому фрагменті та хто є дійовими особами.
4. Перегляньте відео /фрагмент, епізод, ситуацію/ та дайте відповіді на декілька запитань за змістом.
5. Зверніть увагу на ...

on... .

6. I'll stop / halt / pause the video at the point when... .
7. Now we'll practise and consolidate the selected language material.
8. Let's review the grammar and lexical items used in the video.
9. Watch the video and fill in the gaps using the words from the box in your worksheet.
10. Tick off the sentences in the worksheet that relate to what you saw in the video.
11. Complete the sentences in the worksheet.
12. Use the language learned through the video in a new situation.
13. I'm going to set a situation and the characters for a role-play.
14. Now we'll discuss the characters' behaviour / compare cultural traditions in Britain and Ukraine.
15. I'll show you the pictures and you try to say what the video is about. What? When? Why?
16. I'll play only the sound track and you try to say what the video is about. Who? How? Where?
17. Adjust the volume of sound to your liking.
18. Skip back the disc for replay.
19. If you want to ask questions, press the 'PAUSE' button.
20. If you want to run / wind the disc forward or backward with the picture on the screen, press the 'PLAY' button and then skip the disc forward or backward by pressing the corresponding buttons.
6. Я зупиню відео на тому місці, коли ...
7. Тепер ми будемо відпрацьовувати та закріплювати відібраний мовний матеріал.
8. Повторимо граматичні структури та лексичні одиниці, які вживалися у відео фрагменті.
9. Перегляньте відео та заповніть пропуски відповідними словами зі «скриньки» в робочому аркуші.
10. Позначте речення в робочому аркуші, які відповідають змістові фрагмента.
11. Закінчіть речення, що подані в робочому аркуші.
12. Використайте вивчені вами мовні одиниці у новій ситуації.
13. А зараз я запропоную ситуацію для рольової гри та визначу дійових осіб.
14. Тепер обговоримо поведінку дійових осіб / порівняємо культурні традиції у Великій Британії та Україні.
15. Я продемонструю вам тільки відеоряд, а ви спробуйте розказати, про що йдеться у цьому фрагменті. Що? Коли? Чому?
16. Прослухайте тільки звуковий ряд та спробуйте розказати, про що йдеться у цьому фрагменті. Хто? Як? Де?
17. Відрегулюйте гучність до необхідного рівня.
18. Верніть назад диск, щоб ще раз подивитись цей фрагмент.
19. Якщо ви бажаєте поставити питання, натисніть кнопку PAUSE.
20. Якщо ви бажаєте прокрутити диск вперед або назад з картинкою на екрані, натисніть кнопку PLAY, а потім кнопку SKIP FORWARD або BACKWARD.

SUPPLEMENT B. THE LINGUOSTYLISTIC ANALYSIS (LSA)

Task 1. Match each word or phrase in the first column with the word or phrase in the second column that produces a metaphorical expression.

1. Lighter	a. as a doornail
2. Heart	b. as a beaver
3. Cool	c. as a fruitcake
4. White	d. than air
5. Avoid	e. as a pig
6. Water	f. as a cucumber
7. Selling	g. like the plague
8. Nutty	h. as a bird
9. Busy	i. of gold
10. Cold	j. under the bridge
11. Dead	k. as a bone
12. Dry	l. as ice
13. Fat	m. as a sheet
14. Free	n. like hot cakes

Task 2. There are many ways of conceptualizing LOVE:

- a) LOVE IS A MAGNET
- b) LOVE IS MAGIC
- c) LOVE IS WAR
- d) LOVE IS MADNESS
- e) LOVE IS A PATIENT

In the following examples, identify the metaphor which structures the expression:

- 1) I'm crazy about her. _____
- 2) I was spellbound. _____
- 3) Their marriage is on its last legs. _____
- 4) I could feel the electricity between us. _____
- 5) He fled from her advances. _____

What other ways of conceptualizing LOVE can you think of?

Task 3. In the sentences below find the expressions used to describe love, which stem from the metaphor LOVE IS WAR:

1. He is known for his many rapid conquests. 2. He fought for her, and in time they got married. 3. He fled from her advances. 4. She pursued him relentlessly. 5. He is slowly gaining ground with her. 6. He won her hand in marriage. 7. She overpowered him. 8. She is besieged with suitors. 9. He enlisted the aid of her friends. 10. He made an ally of her mother. 11. Theirs is a misalliance if I've ever seen one.

Are there similar expressions in Ukrainian? Do you think that the metaphor LOVE IS WAR is universal?

Task 4. Find lexical-semantic and lexical-syntactical stylistic devices in the sentences below.

1. The car, painted lime green, raced by screaming for attention. 2. His eye met hers as she sat there paler and whiter than anyone in the vast ocean of anxious faces about her. (Stockton) 3. He is as funny as a barrel of monkeys. 4. You could have knocked me over with a feather. 5. Mr. Pickwick took his hat and his leave. 6. The Oval Office was busy in work. 7. Harry is the Casanova of my life. 8. The ocean danced in the moonlight. 9. The dude is pretty ugly. 10. Men work together whether they work together or apart. (Frost) 11. Don't forget to hashtag that post. 12. That joke is so old, the last time I heard it I was riding on a dinosaur. 13. She is not unlike her mother. 14. Success is a bastard as it has many fathers, and failure is an orphan, with no takers. 15. Your apartment is not unclean. 16. She exhausted both her audience and her repertoire. 17. Animal Farm by George Orwell is a political _____ of events in Russia and Communism. 18. She is fishing in troubled waters. 19. The farmers in the valley grew potatoes, peanuts, and bored. 20. Watching the show was like watching grass grow. 21. England decides to keep check on immigration. 22. Excuse me Tarzan, could you please come down from that tree. 23. There was room for improvement in the organization and support of my ideas, and while Mrs. Smith recognized my attempts to be brief and forthright, she would appreciate additional substance in my argument. (Instead of 'I got a C on the paper') 24. Examples of this SD include: Powder your nose instead of use the rest room; Domestic engineer instead of maid. Use the rest room instead of go to the bathroom. Between jobs instead of unemployed, etc. 25. The avalanche devoured everything in its path. 26. She opened her door and her heart to the orphan. 27. He drowned in a sea of grief. 28. Friends, Romans, countrymen, lend me your ears. (Shakespeare)



Task 5. Find syntactical stylistic devices in the sentences below.

1. Steyne rose up, grinding his teeth, pale, and with fury in his eyes. 2. My family is getting a new dog from the shelter (we are going to name him Barney). 3. It was the best of times, it was the worst of times. (Dickens) 4. In the night sky shimmered the moon. 5. I came, I saw, I conquered. (Caesar) 6. But what might you think, When I had seen this hot love on the wing - As I perceiv'd it (I must tell you that) Before my daughter

told me-what might you, Or my dear Majesty your queen here, think...? (Shakespeare)

6. An empty stream, a great silence, an impenetrable forest. The air was thick, warm, heavy, sluggish. (Conrad) **8.** To err is human; to forgive divine. (Pope) **9.** Excited the children were when Santa entered the room. **10.** He was a bag of bones, a floppy doll, a broken stick, a maniac. (Kerouac) **11.** Deep into that darkness peering, long I stood there wondering, fearing. (Poe) **12.** She looked perplexed for a moment, and then said, not fiercely, but still loud enough for the furniture to hear: Well, I lay if I get hold of you I'll – (Twain) **13.** Come then: let us to the task, to the battle, to the toil--each to our part, each to our station. Fill the armies, rule the air, pour out the munitions, strangle the U-boats, sweep the mines, plow the land, build the ships, guard the streets, succor the wounded, uplift the downcast, and honor the brave. (Churchill) **14.** It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair.... (Dickens) **15.** Strong in the force, you are. (Yoda, Star Wars) **16.** In years gone by, there were in every community men and women who spoke the language of duty and morality and loyalty and obligation. (Buckley) **17.** The fair breeze blew, the white foam flew, The furrow followed free; We were the first that ever burst Into that silent sea. (Coleridge) **18.** My life is my purpose. My life is my goal. My life is my inspiration. **19.** you must make every effort to support your faith with goodness, and goodness with knowledge, and knowledge with self-control, and self-control with endurance, and endurance with godliness, and godliness with mutual affection, and mutual affection with love” (The Bible, II Peter 1:5 – 7) **20.** The Greeks are strong, and skillful to their strength, fierce to their skill, and to their fierceness valiant....” (Shakespeare) **21.** The instinct of a man is to pursue everything that flies from him, and to fly from all that pursues him. (Voltaire) **22.** His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead. (Joyce) **23.** The art of progress is to preserve order amid change, and to preserve change amid order. (Whitehead) **24.** That's one small step for man, one giant leap for mankind. (Armstrong) **25.** Love is an ideal thing, marriage a real thing. (Goethe) **26.** Sweet Portia, If you did know to whom I gave the ring, If you did know for whom I gave the ring, And would conceive for what I gave the ring, And how unwillingly I left the ring When naught would be accepted but the ring, You would abate the strength of your displeasure. (Shakespeare)

Scheme of the linguostylistic analysis of the text written in the style of fiction / belles-lettres style

The writer's purpose is to reproduce his own thoughts and feelings in the reader, to make the reader visualize and feel what the author wants him visualize and feel. The choice and arrangement of appropriate expressive means and stylistic devices determine the effect the work of fiction will have on the reader to a great extent.

1. Text presentation

a) Brief information about the author and the (short) story/novel:

☞ The extract under analysis is from the novel ... by ... (The story ... was written by ...), a prominent English novelist / playwright / short-story writer / journalist... who is famous / well-known / noted / internationally celebrated for his fine style / a sense of humour / realism of his characters / sensitiveness to beauty / true understanding of the essential qualities of life (romance) / witty description of...

☞ The book had a bright, fashionable success / excited much attention / was received by critics with great respect / received almost unanimous critical acclaim and several awards / was recognized immediately as a major contribution to English fiction / it has become a modern classic / it was dramatized and filmed / was later made into an internationally successful film.

b) The **gist**² of the story/extract from the novel:

☞ The extract / story deals with the experiences of ... The story / scene is set in America at the beginning / end of ... In the story / extract the author paints a true and lively picture of / he portrays the ...

2. Style and genre of the text

The text belongs to belles-lettres /,bel'letrə/, /'bel'letr/ style (fiction), namely to emotive prose/science fiction/detective (or mystery) story/adventure story/fantasy story/humorous story/heroic story/spy story/ fairy tale/short story/book about travels/historical drama/biography/autobiography.

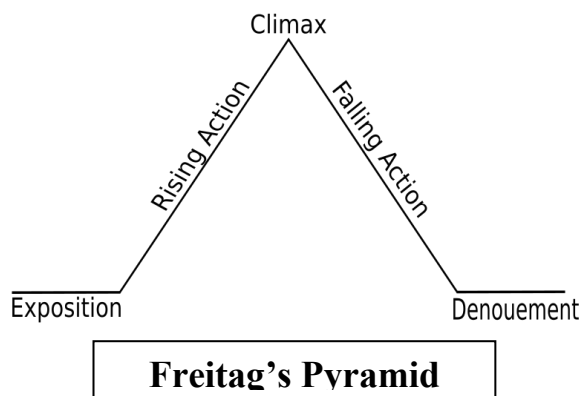
3. Summary of the text

See SUMMARY WRITING for guidance on how to write a summary, pp. 97-99 and examples of summaries (Style 1 and Style 2) on pp. 88-89.

4. The interrelation between different components of a literary text (a narrative) – its composition

Gustav Freytag, a German novelist and playwright (1816–1895), considered **plot** a narrative structure that divided a story into five parts, like the five acts of a play. These parts are: *exposition* (of the situation); *rising action* (through conflict); *climax* (or turning point); *falling action*; and *denouement* (or resolution).

² Don't mix the gist and the message of the short-story, novel



Possible parts:

- *exposition* (експозиція). The exposition is a short presentation of time, place and characters (and most importantly, the main character (protagonist)). It shows how they relate to one another, what their goals and motivations are, and the kind of person they are. Exposition can be conveyed through a narrator telling, dialogues, character's thoughts, background details, newspaper clippings, trial reports and letters, etc. It is usually to be found at the beginning of the story, but may also be interwoven in the narrative by means of flashbacks, so that the reader gradually comes to know the characters and events leading up to the present situation.

This phase ends, and the next begins, with the introduction of conflict.

- *rising action* (зав'язка і розвиток дії) starts with a conflict – all of the major characters have already been introduced in exposition, their motives and allegiances have been made clear (at least for the most part), and they now begin to struggle against one another. Generally, in this phase the protagonist understands his or her goal and begins to work toward it. Smaller problems thwart his initial success, and in this phase his progress is directed primarily against these secondary obstacles. This phase shows us how he overcomes these obstacles. Plot development is an arrangement of meaningful events. Sometimes they are given in the chronological order. At other times there are jumps back and forth in time (flashbacks and foreshadowing);

- *climax* (кульмінація) is the point at which the forces in the conflict reach the highest intensity; The point of climax is the turning point of the story, where the main character makes the single big decision that defines the outcome of the story and who he is as a person. The beginning of this phase is marked by the protagonist finally having cleared away the preliminary barriers and being ready to engage with the adversary. Now for the first time we see them going against one another in direct, or nearly direct, conflict. What is unique about this central struggle between the two characters is that the protagonist makes a decision which shows us his moral quality, and ultimately determines his fate. The climax often contains much of the action in a story, for example, a defining battle. And, the climax is the moment when the reader understands that the main conflict is resolved (e.g., the antagonist is defeated, the heroine agrees to marry the protagonist, the victory is secured).

- *falling action* (спад дії) – the loose ends are being tied up. However, it is often the time of greatest overall tension, because it is the phase in which everything goes most wrong. In this phase, the villain has the upper hand. It seems that evil will triumph. The protagonist has never been further from accomplishing the goal. The question is which side the protagonist has put himself on, and this may not be immediately clear to the reader.

- *denouement* [deɪ'nu:mənt] (розв'язка) = the resolution (the untying of a knot which is precisely what happens in this phase). All mystery is solved. In this stage all patterns of events accomplish artistic or emotional effect. Not all stories have a denouement, some stories end right after the climax.

- Optional: *epilogue* /'epɪlɒɡ/ - a section or speech at the end of a book or play that serves as a comment on or a conclusion to what has happened.

5. Types of narration

It is important to distinguish between the author (the person who wrote the story), and the narrator (the person telling the story).

Author's speech has the following forms:

- *author's narrative*. It can be of two types:

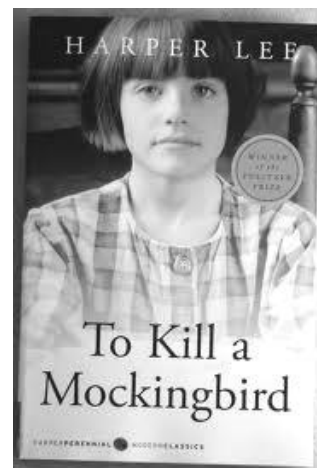
- a) a first-person narrative, the author is the narrator (e.g., in R. Gordon “Doctor in the House”);

- b) a third-person narrative (the author moves in and out of people's thoughts and comments freely on what the characters think, say and do) (e.g., in J. B. Priestley “Angel Pavement”).

- *entrusted narrative* – in contemporary prose, in an effort to make his writing more plausible, to impress the reader with the effect of authenticity of the described events, the writer entrusts some fictitious character (who might also participate in the narrated events) with the task of story-telling. The writer himself thus hides behind the figure of the narrator, presents all the events of the story from the latter's viewpoint and only sporadically emerges in the narrative with his own considerations, which may reinforce or contradict those expressed by the narrator (e.g., in H. Lee's “To Kill a Mockingbird” it is Atticus Finch's daughter Jean-Louise, nicknamed Scout, who presents the narration; see also J. D. Salinger “The Catcher in the Rye” (narrator – Holden Caulfield, the protagonist), F. S. Fitzgerald “The Great Gatsby” (narrator – Nick Carraway, secondary character)).

Personage's /'pɜ:s(ə)nɪdʒ/ **viewpoint** is realized in the uttered (dialogue) and inner (interior) speech forms:

- *dialogue* – personages express their minds in the form of uttered speech. Through dialogue the characters are better portrayed, it also brings the action nearer to the reader, makes it



seem more swift and more intense. Dialogue allows the author to seemingly eliminate himself from the process.

- *character's interior speech* – the speech of the character which allows the author to peep into the inner world of the character, to observe his/her ideas and views. Interior speech is best known in the form of interior monologue, a rather lengthy piece of the text (half a page and over) dealing with one major topic of the character's thinking, offering causes for his/her past, present or future actions. Short insets of interior speech present immediate mental and emotional reactions of the personage to the remark or action of other characters. In extreme cases author portrays the disjointed, associative manner of thinking, which makes interior speech almost or completely incomprehensible (so-called stream-of-consciousness technique, e.g. in J. Joyce's "Ulysses").

A peculiar **blend of author's and character's** viewpoints and language spheres: (we'll discuss it later – 2nd semester)

- (*uttered*) *represented speech* (especially common in 20th century authors) – a device, which conveys to the reader the unuttered or inner speech of the character, thus presenting the thoughts and feelings. URS demands that the tense should be switched from present to past and the personal pronouns should be changed from 1st and 2nd person to 3rd person as in indirect speech, but the syntactical structure of the utterance does not change. So, it is not direct speech, as it does not reproduce the speaker's words in their original form, and it is not indirect speech, as it does not introduce them by formulas like *He said that...* Example 1: *His anonymous correspondent's criticism, however, lingered in his mind. **Did he** really fail to come to grips with his characters? Perhaps **he did**.*

6. Narrative compositional forms

Three narrative compositional forms, traditionally singled out in poetics and stylistics, are: *narrative proper*, *description* and *argumentation*. It is rather seldom that any of these compositional forms is used in a "pure", uninterrupted way. As a rule they intermingle even within the boundaries of a paragraph.

- *narrative proper* (виклад подій) is dynamic, it gives a continuous account of events;

- *description* is static, it is a verbal portraiture of an object, person or scene; it may be detailed and direct or impressionistic, giving few but striking details;

- *argumentation* – a piece expressing author's or character's considered thoughts on a subject; the part of the text aimed at forming reasons, justifying beliefs, and drawing conclusions with the aim of influencing the thoughts and/or actions of the reader. It may be inserted into character's remark or have no immediate relation to the plot development and be shaped in the form of author's lyrical, philosophical or critical digression.

7. The expressive peculiarities of vocabulary and grammar

a) The expressive peculiarities of vocabulary:

In accordance with the sphere of their usage English words can be divided into 3 main layers: **literary (bookish)**, **neutral** (the largest group) and **colloquial**. The literary and colloquial layers contain a number of sub-groups. For this see the scheme on the right taken from [Galperin 1981, p. 71]. Some of the terms presenting the expressive potential of the English language will be explained below.

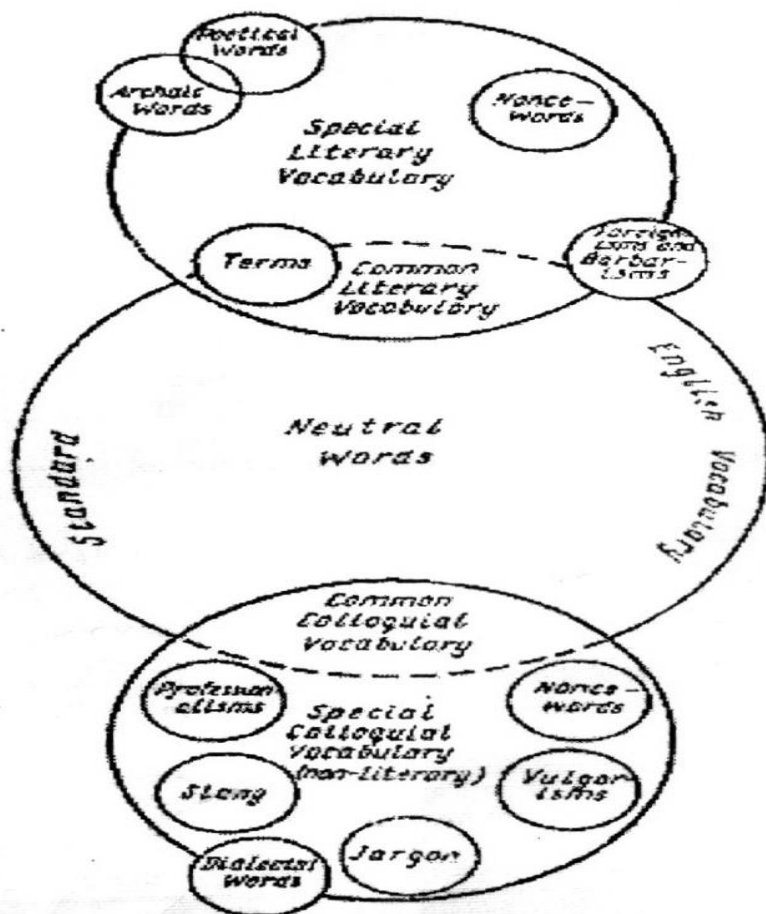
Bookish/learned word – a word of high-flown stylistic colouring, found in official or high-flown style. Often it is a word taken from a classical language, e.g. instead of *breakable*, English often uses the Latin word *fragile*, instead of *dog*, sometimes the Latin word *canine* is used. Their employment in prose is sometimes aimed at producing the effect of irony. E.g.: *It was her habit, whenever one of the children fell from grace, to improvise something of a festival nature from which the offender would be rigorously debarrred* (H. Munro "The Lumber-Room").

Term – a word or word combination used to express special notions, objects, phenomena, characteristic of some branch of science. E. g.: *Hypothermia results in shivering becoming more violent*. **Stylistic use of term**: terms have stylistic value only when used out of their specific sphere of application. E. g.: *Jerry is a kind of species that cannot find a stable habitat*.

Set phrase/fixed phrase is a phrase which parts are fixed in usage (e.g., *to slave at one's books*). A set phrase can have literal meaning or function as an idiom.

Idiom – a group of words established by usage as having a meaning not deducible from those of the individual words (e.g., *red herring* = smth., esp. a clue, that is or is intended to be misleading or distracting).

Neologism – a newly coined term, word, or phrase, that may be in the process of entering common use, but has not yet been accepted into mainstream language, e.g.,



eco-friendly (= not harmful to the environment). E. g.: *In this country, we say TV, in Britain, it's the telly, as everyone who watches the British stand-up comic will know* (P. G. Aldrich "Growing Up with the Media"). Also **stylistic neologism/nonce-word/occasionalism** – a word or word combination created by the author in accordance with the existing models of word building. E. g.: *Ken Dodd, a very popular comedian from Liverpool, specialized in the use of words such as titilifarious (a blend of 'titillating' and 'hilarious'?) and plumtuous (a blend of 'plump' and 'sumptuous'?). Such usage may be intended to satirize the 'long words' of pompous sounding 'gobbledygook'* (R. Alexander, "Aspects of Verbal Humour in English").

Archaism/archaic word – is the use of a form of speech or writing that is no longer current. E.g.: *Where are the songs of Spring? Ay, where are they? Think not of them, thou hast thy music too* (J. Keats "To Autumn")

Historical word – a word used to designate object or phenomenon peculiar to some past epoch. E.g.: *The **claymore** glimmered wickedly in O'Connor's hands*. (W. Scott). Claymore = a two-edged broad sword used by Scottish Highlanders.

Barbarism – a word or expression that is badly formed according to traditional philological rules, for example a word formed from elements of different languages. E. g.: *"Hasta la vista, baby" is a catchphrase associated with Arnold Schwarzenegger's title character from the 1991 science fiction thriller film Terminator 2: Judgment Day*. Hasta la vista = a Spanish farewell that means "See you later".

Slang word – a word of highly colloquial character whose expressiveness, novelty and certain coarseness make them emphatic and emotional compared to their neutral synonyms. E. g.: *After working all day I am really beat (= exhausted). The president brought two big guns (= important people) to the meeting. Hey, don't blow a fuse (= lose your temper).*

Colloquialism/colloquial word – a word, phrase, or expression characteristic of ordinary or familiar conversation rather than formal speech or writing. E.g.: *I need to give it a good think. He didn't have the guts to try it. She has a lot of class.*

Vulgarism – a words and word combination denoting the notions which are taboo in a given speech community or words and word combinations with a strong emotive colouring of coarseness or rudeness. E. g.: *I don't give a damn of what these bastards think of me*. **Taboo word** – a word or word combination of low colloquial style considered improper in most contexts and communities. E. g.: *So what of Noodles – he was OK? – Nope. Fucked up as usual.*

Invective – an abusive, reproachful or venomous word used to express blame or censure; also, a rude expression or discourse intended to offend or hurt. E. g.: *A vile beastly rottenheaded foolbegotten brazenthroated pernicious piggish screaming, tearing, roaring, perplexing, splitmecrackle crashmecriggle insane ass of a woman is practicing howling below-stairs with a brute of a singing master so horribly, that my head is nearly off.* (E. Lear, "Letter to Lady Strachey").



In the analysis, look for the clusters of words, belonging to a certain sphere of human experience (e.g. CHURCH, CRIME, A SPORTING EVENT, MAGIC, SCIENCE, etc.)

b) The expressive peculiarities of grammar:

The issue of interest here is the dominating (i.e. numerically relevant) grammatical phenomena, which stand out from the text canvas and their dominance becomes apparent at the time of the first and consecutive readings of the text.

On the level of morphology:

Comment here on the abundance of words belonging to certain parts of speech – nouns, adjectives, verbs, adverbs of certain semantic classes (e.g., nouns denoting senses, feelings; adjectives describing emotions; eventive verbs – which make the narration dynamic, etc.).

Dynamic/eventive verb – a verb expressing an action, a movement or a change. E.g.: *Jan peeled the potatoes; Jan left the room.* Dynamic verbs may denote some durative action (*blow, run, rain, dance, sing, grow, ripen, read, write, knit*) or action with little or no duration (*bang, jump, nod, tap, arrive, leave, stop*).

Psych verb – a verb, expressing a psychological state, particularly one which, in English, is typically construed in the passive with a following preposition other than *by*: *be surprised at, be disgusted with, be excited about, be interested in.*

On the level of syntax:

Comment on the prevalence of simple unextended sentences or, vice-versa, long extended simple sentences (complicated with homogenous parts, participial constructions, parentheses, etc.) or composite sentences (complex, compound or containing both coordinative and subordinative connections; joined syndetically or asyndetically). Normally a more elaborate syntax is typical of the author's speech, while simple and elliptical sentences occur in dialogues between characters and their interior speech. Mention the emphatic syntactical constructions, if there are any.

Ellipsis – the omission from a sentence of material which is logically required to complete its structure. E.g.: *(It) Seems we have a problem.*

Exclamatory questions – a yes-no question spoken with an emphatic falling tone, instead of usual rising tone. The most common type has a negative form, e.g.: *Wasn't it a marvelous concert!*

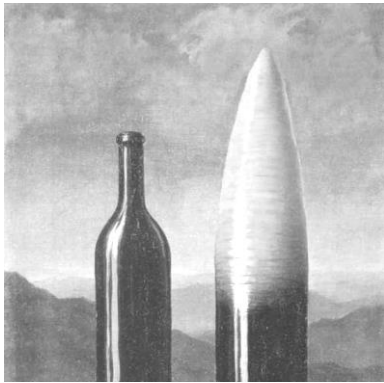
8. Stylistic devices which help intensify the message (phonetic, lexical-semantic, lexical-syntactical, syntactical, graphic)

Recommendation: the analysis of stylistic devices could be conducted in three stages:

- a) scan the text and write out all the stylistic devices that you may find;
- b) especially see if certain stylistic devices that you have found are predominant in the text, e.g. metaphors, similes, cases of syntactical parallelism, anaphoras, etc.;
- c) decode the main idea/concept of the text, making use of the stylistic devices and lexical and grammatical peculiarities that you have identified.

Note: the primary stylistic analysis made in class proceeds in the following direction: stylistic devices → text concept. Model stylistic analysis proceeds in the reversed way: text concept is explained, with reference to the stylistic devices, employed in the text.

Figures of speech include *tropes* and *schemes*. **Tropes** concern unusual uses of words and involve word meanings, whereas **schemes** concern patterns of words and relate to word arrangement in the sentence/text.



"The Explanation",
R. Magritte (metaphor =
tenor, vehicle, ground)

TROPEs

■ **Metaphor** and **simile** (образне порівняння) /'sɪmɪlɪ/ are basically the same. In both, two unlike things are said to be alike. In a metaphor, the comparison is implied (implicit); in a simile, it is explicit. The words *like*, *as*, *as if*, *such as*, *seem* signal a simile.

E.g.: *Language is a steed that carries one into a far country.* (Arabic proverb) – **metaphor**

Just as birds have wings, man has language. (George Henry Lewes) – **simile**

■ **Sustained (extended/prolonged) metaphor** represents a metaphoric situation.

E.g.: Sustained metaphor LIFE IN THE WORLD IS THEATRE

*All the world's a stage,
And all the men and women merely players
They have their exits and their entrances.*

■ **Allegory** /'æliɡəri/ – the representation of abstract ideas or principles by characters, figures, or events in narrative, dramatic, or pictorial form.

E.g.: "There are obvious layers of allegory in the movie *Avatar*. The Pandora woods is a lot like the Amazon rainforest (the movie stops in its tracks for a heavy ecological speech or two), and the attempt to get the Na'vi to 'cooperate' carries overtones of the U.S. involvement in Iraq and Afghanistan." (Owen Gleiberman, review of *Avatar*. Entertainment Weekly, Dec. 30, 2009)

■ **Metonymy** (метонімія) /me'tɒnəmɪ/ and **synecdoche** (синекдоха) /sɪ'nekdəkɪ/ are based on understanding of one thing with another. Metonymy is the use of the name of one thing for that of another associated with or suggested by it. Synecdoche is the use of a part for the whole, or the whole for the part.

E.g.: *The White House has decided* (instead of *the President has decided* – the White House is normally associated with the President of the USA) *to sign the agreement.* (Richard A. Lanham) – **metonymy**

If we can find some wheels (part), (instead of any motor vehicle – whole) we can meet you Saturday night. (Dona Y. Hickey) – **synecdoche**

■ **Personification** (уособлення) is the attribution of human qualities to inanimate objects or abstractions. E.g.: *England expects every man to do his duty.* (Lord Nelson). Also see picture on the left.

■ **Oxymoron** (оксюморон) /ɒksɪ'mɔːrɒn/ is an apparent paradox achieved by the juxtaposition of words to contradict one another: *low skyscraper, sweet sorrow, nice rascal, pleasantly ugly face, a deafening silence*. Unlike a **paradox** that involves an entire statement (E.g.: *Cowards die many times before their deaths* (William Shakespeare)), an oxymoron involves only two words placed side by side.

■ **Litotes** (литота) /laɪ'təʊtiːz/ is a figure of speech in which something is expressed by a negation of the contrary; it is the use of understatement to intensify an idea. Litotes involves a peculiar use of negative construction: the negation + noun or adjective (e.g., *not unlike, not unpromising, not displeased, by no means negligible*) to establish a positive feature in a person or thing. So, litotes is not a pure negation, but a negation that includes affirmation, e.g., *She was not without taste (= She was tasteful)*. Such negative constructions have a stronger effect on the reader than affirmative ones.
E.g.: *By the time they got in the car he was in a state of cold fury and he started silently in front of him with a sulky pout on his mouth. Julia was not dissatisfied with herself.* (William S. Maugham).

■ **Zeugma** (зевгма) /'zjuːgmə/ is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being, on the one hand, literal, and, on the other, transferred. E.g.: *Dora, plunging at once into privileged intimacy and into the middle of the room* (B. Shaw); *Nicholas felt perfectly capable of being in disgrace and in gooseberry garden at the same time* (H. Munro "The Lumber-Room").



"Le Domaine Enchanté (V)",
R. Magritte

■ **Anthimeria** (антимерия) is the use of a word in which one part of speech is exchanged for another – say, a noun for a verb. E.g.: *Edward and Elsa enrolled in parenting classes at the local school.* (originally *parent* – noun) (David Crystal)

■ **Hyperbole** /haɪ'pɜːb(ə)li/ is an exaggeration for emphasis or for rhetorical effect. E.g.: *One written word is worth a thousand pieces of gold.* (Japanese proverb). See also picture by R. Magritte on the left.

■ The **epithet** /'epɪθet/ is a stylistic device based on the interplay of emotive and logical meaning in an attributive word/phrase or even sentence used to characterize an object and pointing out to the reader, and frequently imposing on him, some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties. The epithet is markedly subjective and evaluative. Thus, in *green meadows, white snow, round table, blue skies, pale complexion*, and the like, – the adjectives are more logical attributes than epithets. They indicate those qualities of the objects which may be regarded as generally recognized. But in *wild wind, loud ocean, remorseless dash of billows, formidable waves, heart-burning smile*, the adjectives do not point to inherent qualities of the objects described.

They are subjectively evaluative.

■ The interplay between the logical and nominal meanings of a word is called **antonomasia** (антономасія) /ˌæntənə'meɪzɪə/ (from Greek 'to name differently'). E.g., *When I eventually met Mr. Right I had no idea that his first name was Always.* (Rita Rudner). This device is mainly realized in the written language, because generally capital letters are the only signals to denote the presence of the stylistic device. Such names as *Miss Blue-Eyes* or *Scrooge* or *Mr. Zero* may be called **token** or **telling** names. They give information to the reader about the bearer of the name.

■ **Periphrasis** (перифраз(а)) /pə'rɪfrə'sɪs/ is a device which, according to Webster's dictionary, denotes the use of a longer phrasing in place of a possible shorter and plainer form of expression. It is also called **circumlocution** /ˌsɜːkəmlə'kjuːʃ(ə)n/ due to the round-about or indirect way used to name a familiar object or phenomenon. Here are some examples of well-known dictionary periphrases (periphrastic synonyms): *a gentleman of the long robe* (a lawyer); *the fair sex* (women); *my better half* (my wife). Also from H. Munro's "The Lumber-Room": *a woman of few ideas with an immense power of concentration* (= character's caretaker); *older and wiser and better people* (= adults).

■ **Solecism** (солецизм) – a grammatical mistake or absurdity, or even simply a non-standard usage. E.g.: *He ain't going nowhere, This needs washed.*

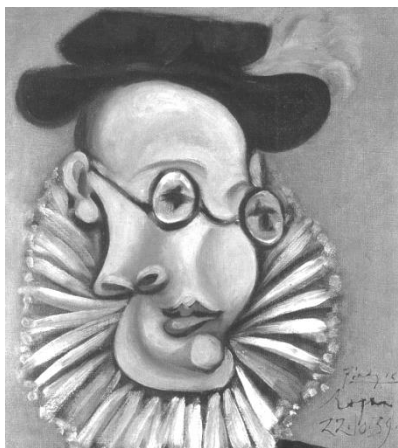
■ **Euphemism** (евфемізм) /'juːfəmɪz(ə)m/, as is known, is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one, for example, the word *to die* has bred the following euphemisms: *to pass away*, *to expire*, *to be no more*, *to depart*, *to join the majority*, *to be gone*, and the more facetious ones: *to kick the bucket*, *to give up the ghost*, *to go west*. So euphemisms are synonyms which aim at producing a deliberately mild effect.

■ An **onomatopoeia** /ˌɒnə'mætə'piːə/ (ономатопея, звуконаслідування) (common term is **sound word**) is a word that imitates or suggests the source of the sound that it describes. Common occurrences of onomatopoeias include animal noises, such as *oink* or *meow* or *roar* or *chirp*. Onomatopoeias are not the same across all languages; they conform to some extent to the broader linguistic system they are part of; hence the sound of a clock may be *tick tock* in English, *dī dā* in Mandarin, or *katchin katchin* in Japanese.

SCHEMES

■ **Antithesis** /æn'tɪθəsɪs/ is the use of parallel structure to emphasize contrasting ideas. More generally, antithesis can be defined as ideas or words in sharp opposition. E.g.: *Not that I loved Caesar less, but that I loved Rome more.* (W. Shakespeare). See also proverbs: *A saint abroad, and a devil at home; Youth is lovely, age is lonely, youth is fiery, age is frosty; Man proposes, God disposes.*

■ **Isocolon** (ізоколон) /'aɪsəʊkələn/ is the use of grammatical elements equal in structure and in length (the same number of words, and in its strictest use, the same number of syllables). So, here parallelism is reinforced by members that are of the same length E.g.: *With stars in her eyes and veils in her hair, with cyclamen and wild violets – what nonsense was he thinking? She was fifty at least; she had eight children.* (Virginia Wolf)



Pablo Picasso, Portrait of Jaime Sabartes

■ **Anastrophe / inversion** (анастрофа) /ə'næstrəfi/ is the use of inverted or unusual word order. E.g.: *The helmsman steered; the ship moved on; yet never a breeze up blew.* (S. Coleridge). See also picture by P. Picasso on the left.

■ **Parenthesis** (вставна конструкція) /pə'renθə'sɪs/ is the insertion of a phrase or a clause that interrupts the main part of a sentence. The interruption is usually indicated by parentheses, commas, or dashes. E.g.: *When I am able to exercise my memory of the distant past, which is not often, I am able to do so with the precision of a stamp collector.* (J. Hawkes)

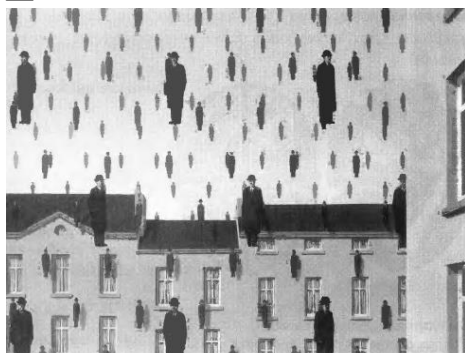
■ **Ellipsis** (еліпс) is the deliberate omission of a word or words that can be understood by the reader from the previous context and from the grammar of the sentence. E.g.: *If possible, come early.* With the missing words supplied: *If (it is) possible, (you) come early.* (Richard A. Lanham)

■ **Asyndeton** (асиндетон) /æ'sɪndɪtən/ is the deliberate lack of conjunctions between parallel or related clauses. One effect is to quicken the rhythm of a sentence or series of sentences. E.g.: *We shall pay any price, bear any burden, meet any hardships, support any friend, oppose any foe to assure the survival and the success of liberty.* (John F. Kennedy); *Then the material is written, staged, photographed with or without audio, printed ...* (P. G. Aldrich "Growing Up with the Media").

■ **Polysyndeton** (полісиндетон) /pɒlɪ'sɪndətən/ is the repetition of conjunctions in a series of coordinate words, phrases, or clauses. Polysyndeton creates the effect of contrast with asyndeton by the intentional use of many conjunctions. E.g.: *It could be that the sort of sentence one wants right here is the kind that runs, and laughs, and slides, and stops right on a dime.* (Renata Adler)

■ **Aposiopesis** (апосіопеза) /æpəsaɪə'piːsəs/ is a device which dictionaries define as "A stopping short for rhetorical effect." But this definition is too general to disclose the stylistic functions of the device. In the spoken variety of the language, a break in the narrative is usually caused by unwillingness to proceed; or by the supposition that what remains to be said can be understood by the implication embodied in what has been said; or by uncertainty as to what should be said. E.g.: *Anthony stirred his tea-cup. In the next column was an account of Last Night's Debate on – He skipped it.* (E. Farjeon "Anthony in Blue Alsatia")

■ **Repetition/reiteration** serves to emphasize certain statements of the speaker, and so possesses considerable emotive force. It may also make the utterance more rhythmical.



■ **Alliteration** is the repetition of the same sound beginning several words in sequence. E.g.: *Let us go forth to lead the land we love.* (John F. Kennedy, inaugural speech)

"The Perception", R. Magritte

■ **Assonance** is the repetition of similar vowel sounds, or the same sound in words close to each other. E.g.: *So long as men can breathe or eyes can see, So long lives this and this gives life to thee.* (W. Shakespeare)



■ **Parallelism (syntactical parallelism/ parallel structure)** involves grammatical elements similar in structure. It is thought to make sentences easier to process. Still, parallel construction may be encountered not so much in the sentence as in the macro-structures. The necessary condition in parallel construction is identical, or similar, syntactical structure in two or more sentences or parts of a sentence in close succession. E.g.: *The message is entirely dependent on the sound pattern. And the sound pattern depends on the context of meaning.* (D. Crystal). Note: syntactical parallelism and a repetition of the same word, antithesis, enumeration, climax often go together. Parallelism always generates rhythm.

■ **Anaphora** is the repetition of the same word or phrase at the beginnings of successive clauses or sentences. E.g.: *We shall not flag or fail. We shall go on to the end... We shall fight with growing confidence and growing strength in the air, we shall defend our island...* (W. Churchill)

■ **Epiphora/epistrophe** (ἐπιφωρα)[ə'pɪfərə] is the repetition of a word or phrase at the end of successive clauses. E.g.: *When I was a child, I spoke as a child, I understood as a child, I thought as a child.* (Bible)

■ **Anadiplosis** /ˌænədi'pləʊsɪs/ or **catch repetition** (підхвaт) – the repetition of the same unit (word or phrase) at the end of the preceding and at the beginning of the sentence. E.g. *Fear is the path to the dark side. Fear leads to anger. Anger leads to hate. Hate leads to suffering. I sense much fear in you.* (Star Wars Episode 1: The Phantom Menace); *At six o'clock we were waiting for coffee, waiting for coffee and the charitable crumb . . .* (Elizabeth Bishop, "A Miracle for Breakfast"). *A smile would come into Mr.Pickwick's face: the smile extended into a laugh: the laugh into a roar, and the roar became general* (Ch. Dickens, "The Posthumous Papers of the Pickwick Club"). The combination of several catch repetitions produces a **chain repetition**. E.g.: *I might as well face facts; good-bye Susan, good-bye a big car, good-bye a: big house, good-bye power, good-bye the silly handsome dreams.* (J.Br.)

■ **Framing or ring repetition** (кілецевий повтор) – the repetition of the same unit at the beginning and at the end of the same sentence. In the paragraph “*How did she howl*”, said Nicholas cheerfully, as the party drove away without any elation of high spirit that should have characterized it” and “*She’ll soon get over that*”, said the aunt; “*it will be a glorious afternoon for racing about over those beautiful sands. How they will enjoy themselves*” the same pattern (the exclamatory sentences) is repeated at the beginning and at the end. Framing can be used for antithesis or contrast.

■ **Epanalepsis** – the use of the same word or phrase at the beginning and end of a clause or sentence (a combination of anaphora and epistrophe). E.g.: *Music I heard with you was more than music, And bread I broke with you was more than bread*. (C. Aiken, "Bread and Music")

■ **Apokoinu** /æpə'kɔɪnu:/ (апокойну, різновид анаколуфа) construction – blend of two clauses through a word which has two syntactical functions, one in each of the two blended clauses. E.g.: *There was a door led into the kitchen* (E. Hemingway) = *There was a door. A door led to the kitchen*.

■ **Tricolon** (триколон) /'traɪkəʊlən/ is the use of three parallel phrases or clauses, usually climatically arranged. E.g.: *But in a larger sense, we cannot dedicate – we cannot consecrate – cannot hallow this ground*. (Abraham Lincoln)

■ **Polyptoton** (поліптотон) /pə'liptətən/ is the repetition of words with the same root but different endings or in different forms. E.g.: *Poverty and isolation produce impoverished and isolated minds*. (W. Gass)

■ **Chiasmus** (хіазм) /kaɪ'æzməs/ is the repetition in which the order of words in one clause is reversed in the second. E.g.: *Nature forms patterns. Some are orderly in space but disorderly in time, others orderly in time but disorderly in space*. (J. Gleick); *In peace sons bury their fathers, But in war fathers bury their sons*.

■ **Climax/gradation** (наростання) is the arrangement of words, phrases, or clauses in an order of ascending power. Often the last emphatic word in one phrase or clause is repeated as the first emphatic word of the next. In climax the sentences are arranged to secure a gradual increase in significance, importance or emotional tension in the utterance. The gradual increase in significance may be maintained in three ways: logical, emotional and quantitative. Emotional climax is mainly found in sentences. E.g.: *It was a lovely city, a beautiful city, a fair city, a veritable gem of a city*. Quantitative climax is an evident increase in the volume of the concept: *They looked at hundreds of houses, they climbed thousands of stairs, they inspected innumerable kitchens*. (W. S. Maugham “The Escape”)

■ **Anticlimax/bathos** – counterpart of climax, where emotional or logical importance is accumulated only to be unexpectedly broken and brought to a sudden break. Anticlimax usually manifests a sudden drop from elevated to the commonplace that produces a comic or ridiculous effect. E.g., *This was appalling –and soon forgotten*. (J. Galsworthy)

■ **Pleonasm/tautology** is the use of more words in a sentence than are necessary to express the meaning. E.g.: *It was a clear starry sky, and not a cloud was to be seen. He was the only survivor; no one else was saved.*

■ **Irony** /'aɪər(ə)nɪ/ – the expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect. The surface meaning and the underlying meaning of what is said are not the same. E.g.: *"Don't go overboard with the gratitude," he rejoined with heavy irony.* Irony shows the attitude of the author towards certain facts or events.

■ **Sarcasm** /'sɑ:kæz(ə)m/ a sharply ironical taunt; sneering or cutting remark, intended to mock or convey contempt, e.g. *his voice, hardened by sarcasm, could not hide his resentment.*

■ **Satire** /'sætəɪə/ the use of humor, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues.

■ **Grotesque** /grəʊ'tesk/ – comically or repulsively ugly or distorted grotesque facial distortions; incongruous or inappropriate to a shocking degree a lifestyle of grotesque luxury.

■ An **allusion** (аллюзия) is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact, etc. made in the text. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader. As a rule no indication of the source is given. This is one of the notable differences between quotation and allusion.

*Shakespeare talks of the herald Mercury
New lighted on a heaven-kissing hill,
And some such visions cross'd her majesty
While her young herald knelt before her still.
'Tis very true the hill seem'd rather high,
For a lieutenant to climb up; but skill
Smoothed even the Simplon's steep, and by God's blessing
With youth and health all kisses are heaven-kissing.*

G. G. Byron "Don Juan"

Mercury, Jupiter's messenger, is referred to here because Don Juan brings a dispatch to Catherine II of Russia and is therefore her majesty's herald. But the phrase *...skill smooth'd even the Simplon's steep...* will be quite incomprehensible to those readers who do not know that Napoleon built a carriage road near the village of Simplon in the pass 6590 feet over the Alps and founded a hospice at the summit. Then the words *Simplon's steep* become charged with significance and implications which now need no further comment.

9. Message of the extract (what the author wanted to express; the author's attitude to his characters, his sympathies, likes and dislikes) = the main idea of the text, its concept. he portrays the exterior of social life with a novelist's sharp eye for detail / he explores the underworld of fears and fantasies...

An example of the linguostylistic analysis of the extract from J. Galsworthy's "The Man of Property"

An example of the linguostylistic analysis of the extract from J. Galsworthy's "The Man of Property" as well as the extract itself are given below:

CHAPTER VI SOAMES BREAKS THE NEWS



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

None from Irene!

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

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

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

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

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



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

'I think I have taken nothing that you or your people have given me.'

And that was all.

He looked at the clasps and bracelets of diamonds and pearls, at the little flat gold watch with a great diamond set in sapphires, at the chains and rings, each in its nest, and the tears rushed up in his eyes and dropped upon them.

Nothing that she could have done, nothing that she had done, brought home to him like this the inner significance of her act. For the moment, perhaps, he understood nearly all there was to understand – understood that she loathed him, that she had loathed him for years, that for all intents and purposes they were like people living in different worlds, that there was no hope for him, never had been; even, that she had suffered – that she was to be pitied.



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

Such moments pass quickly.

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

Text Analysis

1. Text presentation

The extract under consideration is taken from John Galsworthy's novel "The Man of Property". The gist: in the excerpt the main character (whose name is Soames) discovers that his wife has left him and taken nothing of her personal things.

2. Style of the text

The text belongs to belles-lettres style, namely, to emotive prose.

3. Summary of the extract

Plan of the extract³:

- 1) Winter was come (begins with Soames leaving his parents' house and going home and ends with *None from Irene!*).
- 2) Searching for a message (begins with the words *he went into the dining-room...* and ends with *he opened it*).
- 3) A note from Irene (begins with the words *it was far from empty* and ends with *and that was all*).

³ Writing a plan is optional, although it may, actually, become quite handy when writing a summary – You divide the text into logical parts and then further compress them and rephrase using neutral vocabulary

- 4) Soames's feelings and emotions (begins with the words *He looked at the clasps and bracelets...* and ends with *... was lifted into the pure ether of the selfless and unpractical*).
- 5) The triumph of the sense of property in Soames (begins with the words *Such moments pass quickly....* and ends with *... carried it with him into the other room*).

Summary, Style 1 (past reference)

The extract under analysis was taken from John Galsworthy's novel "The Man of Property". In the extract the main character (Soames Forsyte) discovered that his wife had left him and taken nothing of her personal belongings.

After saying good-bye to his mother and leaving his parents' house Soames set off to his own one. Though the weather was nasty, he seemed not to notice it. On reaching his house he looked over the late letters hoping to find one from his wife, but it wasn't there.

In the house Soames went first into the dining-room but realizing that Irene couldn't have left anything for him there he decided to look for a message in her room. Examining it, Soames opened all the drawers, where he found all her things untouched.

Soames reflected upon the reasons of his wife leaving him. His "man of property" instincts fought in his mind with the pain of being rejected by the woman he loved. Finally Soames decided to check the drawer where Irene had kept her jewels.

Soames found out that Irene's jewel box contained all the jewelry that he or his relatives had given her. In the box Soames found a note explaining her decision not to take all those things. It was at this point that Soames definitely realized that his wife had left him forever and would never return.

Soames locked the box and managed to gain control over his emotions.

Summary, Style 2 (present reference)

The extract under consideration is taken from John Galsworthy's novel "The Man of Property". In the excerpt the main character (whose name is Soames) discovers that his wife has left him and taken nothing of her personal things.

The extract begins when Soames leaves his parents' house and goes home. Though the weather is nasty, he seems not to notice it. On reaching his house he looks over the late letters to find one from his wife. But it isn't there.

Next the author gives a description of Soames's actions after his coming home to open some message from his wife explaining her leaving him or giving hope for her coming back. Soames goes first into the dining-room but realizes that Irene couldn't have left anything for him there and decides to look for a note in her room. In it, Soames finds all her things untouched.

Then follows an inner monologue presenting Soames's reflections upon the reasons of his wife leaving him. His "man of property" instincts fight in his mind with the pain of being rejected by the woman he loves. Finally Soames resolves to check the drawer where Irene has kept her jewels and opens it.

Soames finds out that Irene has left all the jewelry he and his relatives gave her. In the box there is a note explaining her decision not to take all those things. At this point Soames definitely realizes that his wife has left him forever and will never return. He understands that all the time that they have been married she loathed him. In the moment of emotion he forgets his interests and is capable of almost anything. But his weakness passes very soon and he locks the box of jewels.

4. The interrelation between different components of a literary text – its composition⁴

The plot is rather eventless and consists mainly in describing the main character's actions and thoughts. It includes all the traditional elements.

The **exposition** begins with Soames's leaving his parents' house and going home. It pictures the cold winter day and its contrast with the warmth of Soames's parents' house.

The **rising action** part gives a description of Soames's actions after his coming home to disclose some message, some note from his wife explaining her leaving him or, perhaps, giving at least a slight hope for her coming back. Examining Irene's room, Soames opened all the drawers, where he found all her dresses, linen, and silk things untouched.

Then follows an inner monologue presenting Soames's reflections upon the reasons of his wife leaving him and his inability to understand such an action. His "man of property" instincts fight in his mind with the growing anxiety and pain because of being rejected by the woman he loved. Soames finds the box where Irene kept her jewels and opens it. A suspense is created here which the reader can't but feel, it shows the growing anxiety and the nervous tension of feelings of the main character and at the same time gives an obscure premonition that something terrible must happen. In the box Soames finds all her jewels untouched, there is also a three-cornered note addressed "Soames Forsyte", in which she explains that she took nothing that didn't belong only to herself.

The fact that his wife had taken none of his gifts to her reveals to Soames the inner significance of Irene's act, all his hopes were destroyed in one moment. Now he understands that all the time that they had been married she had loathed him and that they had been living in different worlds: his was the world of property and hers was the world of emotions.

Then follows the **climax** of the excerpt: *in that moment of emotion he betrayed the Forsyte in him – forgot himself, his interests, his property – was capable of almost anything; was lifted into the pure ether of the selfless and unpractical*. It is the highest peak of Soames's suffering, when he is ready even to forget the essence of the soul of every Forsyte – the sense of property – just to make that woman return to him. If only such self-denial could help!

But that is only a moment's weakness, and quickly enough Soames gains control over his emotions after acting so unlike a Forsyte. The sentence *such moments pass*

⁴ Such detailed description is provided exclusively for didactic purposes here. You needn't give such detailed description in your LSA – just mention the points (phrases) in the text signifying its compositional elements

quickly signals the **denouement** of the story and it immediately follows the climax as if getting the reader back to reality in a very abrupt way and destroying all the charm of the moment.

5. Types of narration

The extract is related in the form of author's narrative with the insertions of personage's interior speech (*Winter has come! None from Irene!*). Still, in the piece *Perhaps after all it was only a freak, and she had gone to the seaside for a few days' change. If only that were so, and she were really coming back, he would never again do as he had done that fatal night before last, never again run that risk – though it was her duty, her duty as a wife; though she did belong to him – he would never again run that risk; she was evidently not quite right in her head!* it is quite difficult to say who is the narrator as there are no author's words, that normally accompany the indirect speech. Moreover, the emotional exclamation mark and emotional usage of auxiliary verb *did* in *she did belong to him* are retained. Still the sequence of tenses rule is adhered to strictly. – The abovementioned features are typical of the Uttered Represented Speech (URS).

6. Narrative compositional forms

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

7. The expressive peculiarities of vocabulary and grammar

Though the vocabulary is mostly neutral, descriptive constructions, including adjectives and adverbs, verbs with the semantics of emotion are abundant in the extract. Thus three distinct groups of meaning can be distinguished: 1) connected with the warmth of feeling and physical sensation: *kissed, her large soft kiss, a flush of warmth, the fire was bright*, 2) associated with the coldness: *the cold wind, whistle desolately, frosty greeting, winter was come, her room was dark and cold*, 3) indicating some sort of emotional state: *tears, almost trembling, that moment of emotion, loathed, tears rushed up, this surprised him, he stooped over, his hands trembled, the pure ether of the selfless and unpractical, she was to be pitied*.

The syntax of the extract is represented by extended composite sentences, often compound, often complicated by homogenous parts, joined asyndetically. They describe the weather outside and Soames's emotional sufferings, the sequence of actions. The chain of such sentences is suddenly broken with brief emotional simple sentences, often exclamatory, which summarize the microsituations in the text: *Winter was come! None from Irene! And that was all; Such moments pass quickly*.

Emphatic constructions: it-cleft *It was into this room that Soames went*; intensifying adjective *It was far from empty*; emphatic use of the auxiliary *though she did belong to him*, ellipsis *In that moment of emotion he betrayed the Forsyte in him – forgot himself, his interests, his property – was capable of almost anything; was lifted into the pure ether of the selfless and unpractical, etc.*

8. Stylistic devices which help to intensify the message

J. Galsworthy resorts to characterization through surroundings, which helps the reader to understand the feelings of the main character and makes him part and parcel of the surroundings. The contrast between the warmth of his parents' house and the weather outside and inside his heart is created with the help of vivid epithets, such as: *large soft kiss, a sky of clear steel blue, alive with stars, frosty greeting, shabby furs, pinched faces*. Metaphors *a flush of warmth in his cheek, wind, which whistled desolately round the corners of the streets* (a sustained metaphor) help to describe the general atmosphere of the described events and the contrast. Among the syntactical devices partial inversion should be mentioned: *at ten o'clock Soames left, in reply to questions he had said...*; a case of syntactical parallelism: *he noticed... neither their frosty greeting, nor the crackle of the curled-up plane leaves, nor the night women..., nor the pinched faces of vagabonds at street corners*. This device helps to make the reader feel the monotony of what was happening around the main character and his indifference to it due to his inner sufferings.

The suspense which the reader can't but feel, and which shows the growing anxiety and the nervous tension of feelings of the main character and at the same time gives an obscure premonition that something terrible must happen, is created by the numerous stylistic devices employed in this part, all of which are syntactical. E.g., syntactical parallelism – the repetition of Absolute Nominative constructions: *the fire was bright there, his chair drawn up to it, slippers ready, spirit-case, and carven cigarette box on the table...* In the next sentence a case of antithesis is found: *there was a fire too in his dressing-room, but her room was dark and cold*. It serves to show the contrast between the warmth of Soames' house still inhabited by him but Irene's room, being desolated by her, is dark and cold, as if symbolizing the feeling in Soames's heart. The emphatic construction *it was into this room that Soames went* is used to show how the hero strings up his resolution for entering it as it was not easy for him at all to do that: he had all kinds of emotions and fears of what he might find there. The suspense is further supported by parallel syntactic constructions: *some message, some reason, some reading; he would never again do as he had done, never again run that risk..., he would never again run that risk*. And introducing the inner monologue of the character, the author skillfully shows the dismay of his mind trying to find a reasonable explanation and hope but failing. Here reiteration is found: *it was her duty, her duty as a wife*. And, again, there is an emphatic construction *though she did belong to him* which helps the reader to see the way Soames tried to convince himself that it was his wife's caprice and she had no other way but to return to him. Deep inside he understood that it was wrong. But being a man of property, a strong and reasonable husband he wouldn't listen to his inner voice saying things controversial to the sense of property according to which a woman like Irene, well-treated by her husband, getting all the things she wanted, couldn't leave him.

The feeling of growing suspense is increased by complete inversion: *...divided, in little green velvet compartments, were all the things... ; and stuck into the recess that contained the watch was a three-cornered note addressed "Soames Forsyte"*. The fact

that Irene had taken none of his gifts to her revealed to Soames the inner significance of his wife's act, all his hopes were destroyed in one moment. Now he understood that all the time that they had been married she had loathed him and that they had been living in different worlds: his was the world of property and hers was the world of emotions.

The depth of Soames's inner crisis is accentuated by the lexical stylistic devices: metaphors *the tears rushed up in his eyes and dropped upon them, he betrayed the Forsyte in him and was lifted into the pure ether of the selfless and unpractical*, which show Soames's moment of weakness as a Forsyte would call it, or the moment of natural human suffering because of the loss of a beloved person. They make the reader involuntarily compare Soames's tears with the precious stones in Irene's jewels and describe his complete understanding of his wife's deserting him. That is why the verb *understand* is repeated several times *he understood nearly all there was to understand – understood that...* and this reiteration is immediately followed by syntactical parallelism combined with another case of reiteration of the verb *to loathe*: *that she loathed him, that she had loathed him for years, that for all intents and purposes..., even, that she had suffered – that she was to be pitied* and in the same sentence there is a comparison: *they were like people living in different worlds*. All that creates a peculiar feeling that the reader is overflowed by Soames's thoughts and feelings.

Still, Soames's weakness passed very soon and he locked the box of jewels, this action is very symbolic and signifies his drawing a line at this hopeless relationship and also the victory of his sense of property. The way he carried that box with him out of her room into another one is the ending of the passage and a relief of all the feelings and emotions. Here several lexical devices are found helping to imagine Soames's state of mind. Syntactical devices are not needed anymore as there is no more tension and no necessity for suspense. A simile is employed to describe his relieving from that pain *and as though with the tears he had purged himself of weakness*. Now Soames became the same man of property that he used to be.

9. Message of the extract

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

The method of characterization is indirect, mainly with the help of inner monologues, revealing the feelings and fears of the protagonist and through the surroundings: the weather outside, Irene's room, dark and cold.

And the idea is deep feelings and suffering which Soames has to experience because of his wife's departure and the contradiction between his feelings and his sense of property. The author mentioned that Soames *betrayed the Forsyte in him* meaning that such sorrows are uncommon for the Forsytes, all of whom are men of property despising human weakness.

Our attitude towards this passage is intricate. On the one hand, we deeply sympathize with Soames, which is obviously one of the author's aims. It seems to us that he is trapped in that sense of property and it destroys his happiness. On the other hand, that sense is also a kind of a guard for him as it finally overpowers all other feelings and prevents him from suffering long.

We pity both Irene and Soames as both of them were unhappy but due to many reasons couldn't solve their inner problems and conjugal ones. It is brilliantly described by Galsworthy without imposing the author's opinion on the reader but gently making him understand the depth of the conflict described. Within a very few pages a whole drama reveals itself but without any superficial exaggeration, which is an important feature of Galsworthy's quiet and restrained art.

THE SELFISH GIANT

by Oscar Wilde

Every afternoon, as they were coming from school, the children used to go and play in the Giant's garden.

It was a large lovely garden, with soft green grass. Here and there over the grass stood beautiful *flowers like stars* (1, 2), and there were *twelve peach-trees* (3) that in the spring-time broke out into *delicate blossoms of pink and pearl* (4), and in the autumn bore rich fruit. The birds sat on the trees and sang so sweetly that the children used to stop their games in order to listen to them. 'How happy we are here!' they cried to each other.

One day the Giant came back. He had been to visit his friend the Cornish ogre, and had stayed with him for *seven years*. *After the seven years* (5) were over he had said

all that he had to say, for his conversation was limited, and he determined to return to his own castle. When he arrived he saw the children playing in the garden.

'What are you doing here?' he cried in a very *gruff voice* (6), and the children ran away.

'My own garden is my own garden,' (7) said the Giant; 'any one can understand that, and I will allow nobody to play in it but myself.' So he built a high wall all round it, and put up a notice-board:

TRESPASSERS WILL BE PROSECUTED

He was a very selfish Giant.

The poor children had now nowhere to play. They tried to play on the road, but the road (8) was very dusty and full of hard stones, and they did not like it. They used to wander round the high wall when their



lessons were over, and talk about the beautiful garden inside.

'How happy we were there,' they said to each other.

Then the *Spring came (9)*, and all over the country there were little blossoms and little birds. Only in the garden of the Selfish Giant it was still *Winter (9)*. The birds did not care to sing in it as there were no children, and the trees forgot to blossom. Once a *beautiful flower put its head out from the grass, but when it saw the notice-board it was so sorry for the children that it slipped back into the ground again, and went off to sleep (10)*. The only people who were pleased were the Snow and the Frost (11). 'Spring has forgotten this garden,' they cried, 'so we will live here all the year round.' The Snow covered up the grass with her great white cloak (12), and the Frost painted all the trees silver (13). Then they invited the North Wind to stay with them, and he came. He was wrapped in furs, and he roared all day about the garden, and blew the chimney-pots down. 'This is a delightful spot,' he said, 'we must ask the Hail on a visit.' So the Hail came. Every day for three hours he rattled on the roof of the castle till he broke most of the slates, and then he ran round and round the garden as fast as he could go. (14) He was dressed in grey, and his breath was like ice (15).

'I cannot understand why the Spring is so late in coming,' said the Selfish Giant, as he sat at the window and looked out at his *cold white garden (16)*; 'I hope there will be a change in the weather.'

But the Spring never came, nor the Summer. The Autumn gave golden fruit to every garden, but to the Giant's garden she gave none. 'He is too selfish,' she said (17). So it was always Winter there, and the North Wind, and the Hail, and the Frost, and the Snow (18) danced about (19) through the trees.

One morning the Giant was lying awake in bed when he heard some lovely music. It sounded so sweet to his ears that he thought it must be the King's musicians passing by. It was really only a little linnet singing outside his window, but it was so long since he had heard a bird sing in his garden that it seemed to him to be the most beautiful music in the world. Then the Hail stopped dancing over his head, and the North Wind ceased roaring, and a delicious perfume came to him through the open casement. 'I believe the Spring has come at last,' said the Giant; and he jumped out of bed and looked out.

What did he see?

He saw a most wonderful sight. *Through a little hole in the wall the children had crept in (20)*, and they were sitting in the branches of the trees. In every tree that he could see there was a little child. And the trees were so glad to have the children back again that *they had covered themselves with blossoms, and were waving their arms gently above the children's heads (21)*. The birds were flying about and twittering with delight, and the flowers were looking up through the green grass and laughing (22). It was a lovely scene, only in one corner it was still Winter. It was the farthest corner of the garden, and in it was standing a little boy. He was so small that he could not reach up to the branches of the tree, and he was wandering all round it, crying bitterly. The poor tree was still quite covered with frost and snow, and the North Wind was blowing and roaring above it. 'Climb up! little boy,' said the Tree (23), and it bent its branches down as low as it could; but the little boy was too tiny.

And the Giant's *heart melted* (24) as he looked out. 'How selfish I have been!' he said; 'now I know why the Spring would not come here. I will put that poor little boy on the top of the tree, and then I will knock down the wall, and my garden shall be the children's playground for ever and ever.' He was really very sorry for what he had done.

So he crept downstairs *and opened* the front door quite softly, *and went out* (25) into the garden. But when the children saw him they were so frightened that they all ran away, and the garden became Winter again. Only the little boy did not run, for his eyes were so full of tears that he did not see the Giant coming. *And* the Giant stole up behind him and took him gently in his hand, *and* put him up into the tree. *And* the tree broke at once into blossom, *and* the birds came and sang on it, *and* the little boy stretched out his two arms and flung them round the Giant's neck, *and* kissed him. *And* the other children, when they saw that the Giant was not wicked any longer, came running back, and with them came the Spring. 'It is your garden now, little children,' said the Giant, *and* he took a great axe and knocked down the wall. *And* (26) when the people were gone to market at twelve o'clock they found the Giant playing with the children in the most beautiful garden they had ever seen.

All day long they played, and in the evening they came to the Giant to bid him good-bye.

'But where is your little companion?' he said: 'the boy I put onto the tree.' The Giant loved him the best because he had kissed him.

'We don't know,' answered the children; 'he has gone away.'

'You must tell him to be sure and come here to-morrow,' said the Giant. But the children said that they did not know where he lived, and had never seen him before; and the Giant felt very sad.

Every afternoon, when school was over, the children came and played with the Giant. But the little boy whom the Giant loved was never seen again. The Giant was very kind to all the children, yet he longed for his first little friend, and often spoke of him. 'How I would like to see him!' he used to say.

Years went over, and the Giant grew very old and feeble. He could not play about any more, so he sat in a huge armchair, *and watched* the children at their games, *and admired* his garden (27). 'I have many beautiful flowers,' he said; 'but *the children are the most beautiful flowers* (28) of all.'

One winter morning he looked out of his window as he was dressing. He did not hate the Winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting.

Suddenly he rubbed his eyes in wonder, *and looked and looked* (29). It certainly was a marvellous sight. In the farthest corner of the garden was *a tree quite covered with lovely white blossoms. Its branches were all golden, and silver fruit hung down from them* (30), and underneath it stood the little boy he had loved.

Downstairs ran the Giant (31) in great joy, and out into the garden. He hastened across the grass, and came near to the child. And when he came quite close his face grew red with anger, and he said, '*Who hath dared to wound thee?* (32)' *For on the palms of the child's hands were the prints of two nails, and the prints of two nails were* (32, 33) on the little feet.

'Who hath dared to wound thee?' cried the Giant; 'tell me, that I may take my big sword and slay him.'

'Nay!' answered the child; 'but these are the wounds of Love.'

'Who art thou?' said the Giant, and a strange awe fell on him, and he knelt before the little child.

And the child smiled on the Giant, and said to him, 'You let me play once in your garden, to-day you shall come with me to my garden, which is Paradise.'

And when the children ran in that afternoon, they found the Giant lying dead under the tree, all covered with white blossoms.

SUMMARY WRITING

A **summary** is a clear concise orderly retelling of the contents of a passage or a text and is ordinarily about 1/3 or ¼ (160–200 words) as long as the original. Credit is given for use of own words but care must be taken not to change the original meaning.

Summarizing the text you've read, use the following algorithm:

- Step 1.** Skim the text. You should know what the main content of it is.
- Step 2.** Read the text again, thoroughly, to understand more details. You must have understood the whole text.
- Step 3.** Make the plan of the story (divide the text into logical parts). Then, according to the plan, compress each part of the story into several sentences. Write out clearly in your own words the main facts, contained in the parts that we divided the text into (each part corresponds to the point of the plan). To do this, underline the relevant lines or ideas as you read the text, use keywords⁵.
- Step 4.** Reduce the length of the given information while preserving the important points, and summarize the ideas, using *condensation*, *reorganization* or *paraphrasing* skills (read about them below). Leave out examples, evaluations and interpretations; omit figures of speech, repetitions and most examples – just plain information should be left. Use reported speech where possible.

REPORTING VERBS: <i>agree, analyze, announce, apologize, comment on, complain, continue, criticize, demand, deny, explain, insist, inform, offer praise, promise, refuse, suggest.</i>

⁵ Keyword – a significant, informative word

- Step 5.** Organize the ideas/points in the manner in which they are found in the text. Connect the sentences using suitable conjunctions/connectors (see the list of connectors below). Use Present Simple or Past Simple (see examples for Summary Style 1 and 2 on pp. 88-89).
- Step 6.** Do not introduce any extra material by way of opinion, interpretation or appreciation.

Summary writing involves specific skills such as the following:

- **Selection** – choosing the relevant information.
- **Condensation** – reducing the length of the given information while preserving the important points. This can be done by omitting unimportant details, using single words instead of word combinations and word combinations instead of sentences.
- **Reorganization or rearrangement** – this means taking the given information and arranging it in a different way.
- **Paraphrasing or restatement** – this means saying something in a different way, without changing the meaning.

Pitfalls to avoid

1. Do not include information not in the text.
2. Do not include your own ideas or opinions.
3. Do not repeat ideas. Sometimes, an idea is repeated in the text and you may not notice it as it may have been paraphrased.

1. Phrases to be used at the beginning of the summary (typically in the present-style summary)

- a) At the beginning of the story (in the beginning) the author describes (depicts, dwells on, touches upon, explains, introduces, mentions, recalls, characterizes, criticizes, analyzes, comments on, enumerates, points out, generalizes, makes a few critical remarks, reveals, exposes, accuses, blames, condemns, mocks at, ridicules, praises, sings somebody's praises, sympathizes with, gives a summary of, gives his account of, makes an excursus into, digresses from the subject to describe the scenery, to enumerate, etc.).
- b) The story (the author) begins with a/the description of, the mention of, the analysis of, a/the comment on, a review of, an account of, a summary of, the characterization

of, his opinion of, his recollection of, the enumeration of, the criticism of, some/a few critical remarks about, the accusation of, the/his praises of, the ridicule of, the generalization of, an excursus into.

- c) The story opens with ... (See list I b)
- d) The scene is laid in ...
- e) The opening scene shows ...
- f) We first meet him (her) as a student of... (a girl of 15)

2. Phrases to be used in the main part of the summary

Then (after that, further, further on, next) the author passes on to (goes on to say that..., gives a detailed description (analysis etc.) of digresses from the subject, etc.). For the rest see the verbs in list I a).

3. Phrases to be used at the end of the summary

- a) In conclusion the author describes ... (See list I a)
- b) The author concludes with ... (See list I b)
- c) The story ends with ... (See list I b)
- d) To finish with the author describes ... (See list I a)
- e) At the end of the story the author draws the conclusion (comes to the conclusion) that...
- f) At the end of the story the author sums it all up (by saying...)
- g) The concluding words are ...

The appropriate **connectors** (linking words and phrases) and sequence markers are used to produce a more coherent, flowing summary.

1. Logical connectors and sequence markers

- a) *Cause*: therefore, so, accordingly, consequently, as a consequence/result, hence (formal), thus (formal), because of this, that's why (informal);
- b) *Contrast*: yet, however, nevertheless, still, but, even so, all the same (informal);
- c) *Condition*: then, in that case;
- d) *Comparison*: similarly, in the same way;
- e) *Concession*: anyway, at any rate;
- f) *Contradiction*: in fact, actually, as a matter of fact, indeed;
- g) *Alternation*: instead, alternatively.

2. Textual connectors and sequence markers:

- a) *Addition*: also, in addition, moreover, furthermore, besides, too, overall, what's more (informal), in brief/short;
- b) *Summary*: to sum up, then, overall, in brief/short;
- c) *Conclusion*: in conclusion, finally, lastly, to conclude;
- d) *Equivalence*: in other words, that means, namely, that is to say, or rather;

- e) *Inclusion*: for example, for instance, say, such as, as follows (written), e.g. (formal and written);
- f) *Highlight*: in particular, in detail, especially, notably, chiefly, mainly;
- g) *Generalization*: usually, normally, as a rule, in general, for the most part, in most cases, on the whole;
- h) *Stating the obvious*: obviously, naturally, of course, clearly.

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