

НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ «ЧЕРНІГІВСЬКИЙ КОЛЕГІУМ»  
ІМЕНІ Т. Г. ШЕВЧЕНКА

ФІЛОЛОГІЧНИЙ ФАКУЛЬТЕТ

*Кафедра германської філології*

## **BOOKS AND READING**

МЕТОДИЧНІ РЕКОМЕНДАЦІЇ

до змістового модуля 2

з практики усного та писемного англійського мовлення

для студентів IV курсу (VIII семестр)

спеціальності 014.02 Середня освіта.

Мова і література (англійська)

Чернігів 2022

УДК 378(73)(076)

ББК Ч 484(7СПО)

М 54

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**М 54** Методичні рекомендації до змістового модуля 2 “Books and Reading” з практики усного та писемного мовлення англійською мовою для студентів IV курсу (VIII семестр) спеціальності 014.02 Середня освіта. (Мова і література (англійська)).” 4-е видання. Укладачі: Деркач Н.В., Яковенко І.В. Чернігів : Десна Поліграф, 2022. 96 с.

ББК Ч484(7СПО)

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Методичні рекомендації призначені для студентів IV курсу спеціальності 014.02 Середня освіта. (Мова і література (англійська)), які продовжують вивчати курс практики усного і писемного мовлення англійською мовою.

Методичні рекомендації складаються з чотирьох частин – “Thematic Sections”, “Writing a Book Review”, “Watching a Movie” та “Supplementary Materials”. Перша частина містить вправи для формування лексичних навичок, розвитку вмінь читання та говоріння, друга – для розвитку вмінь письма. У третій частині вміщено завдання, спрямовані на розвиток у студентів умінь аудіювання та говоріння на основі запропонованого їм для перегляду англomовного телефільму. У четвертій частині пропонується додатковий матеріал для читання та обговорення.

Рекомендовано до друку  
на засіданні кафедри германської філології  
(Протокол № 5 від 12 січня 2022 р.)

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## INTRODUCTION

1. Read the quotes below and select the one(s) that best reflect(s) your perception of books and their role in a life of a human. Exchange ideas with a partner.
2. Discuss the imagery<sup>1</sup> of the quotes (metaphors (simple and sustained), similes, personifications, hyperboles, etc.).



Many a book is like a key to unknown chambers within the castle of one's own self.

**Franz Kafka**

Good books don't give up all their secrets at once.

**Stephen King**



A book is a garden, an orchard, a storehouse, a party, a company by the way, a counselor, a multitude of counselors.

**Henry Ward Beecher**

A book is a part of life, a manifestation of life, just as much as a tree or a horse or a star. It obeys its own rhythms, its own laws, whether it be a novel, a play, or a diary. The deep, hidden rhythm of life is always there – that of the pulse, the heart beat.



**Henry Miller**



A book is a version of the world. If you do not like it, ignore it; or offer your own version in return.

**Salman Rushdie**

A book is like a man – clever and dull, brave and cowardly, beautiful and ugly. For every flowering thought there will be a page like a wet and mangy mongrel<sup>2</sup>, and for every looping flight a tap on the wing and a reminder that wax cannot hold the feathers firm too near the sun.



**John Steinbeck**



Some books should be tasted, some devoured, but only a few should be chewed and digested thoroughly.

**Francis Bacon**

A dose of poison can do its work but once. A bad book can go on poisoning minds for generations.

**William Murray**



Books are the quietest and most constant of friends; they are the most accessible and wisest of counselors, and the most patient of teachers.

**Charles William Eliot**

When we read a story, we inhabit it. The covers of the book are like a roof and four walls. What is to happen next will take place within the four walls of the story. And this is possible because the story's voice makes everything its own. **John Berger, Keeping a Rendezvous**



<sup>1</sup> /'ɪmɪdʒ(ə)ri/: сукупність художніх прийомів (у мовленні, в художньому творі)

<sup>2</sup> /'meɪndʒl/: брудний; коростяний; /'mʌŋgr(ə)l/: нечистокровний собака; дворняга

# PART I. THEMATIC SECTIONS

## SECTION 1. Book Structure

### SOUND PRACTICE

/θ/ – /v/ – /w/ – /f/

- ☀ Something in a thirty-acre /'eɪkə/ thermal thicket of thorns and thistles thumped and thundered threatening the three-D thoughts of Matthew the thug – although, theatrically, it was only the thirteen-thousand thistles and thorns through the underneath of his thigh that the thirty year old thug thought of that morning.

*by Meaghan Desbiens*

- ☀ Woolen vests for wailing wolves are worn in the vast woodlands.
- ☀ Vivian is very wary of Vinnie and Winnie's vicious, villainous ways.

*Say, how many different trains are mentioned in the tongue-twister below.*

### THE FOUR-FIFTY-FOUR TO FORFAR

Theodore Frink thought the four-thirty-four  
Would get him from Thrapston to Farley  
In time for the five-fifty-four for Forfar  
Where Frink thought he would find Uncle Charlie.  
But the four-thirty-four went through Farley to Thorpe  
While the five-thirty-four went much further.  
As the four-thirty-four for Forfar went too far –  
He journeyed by car to his father.

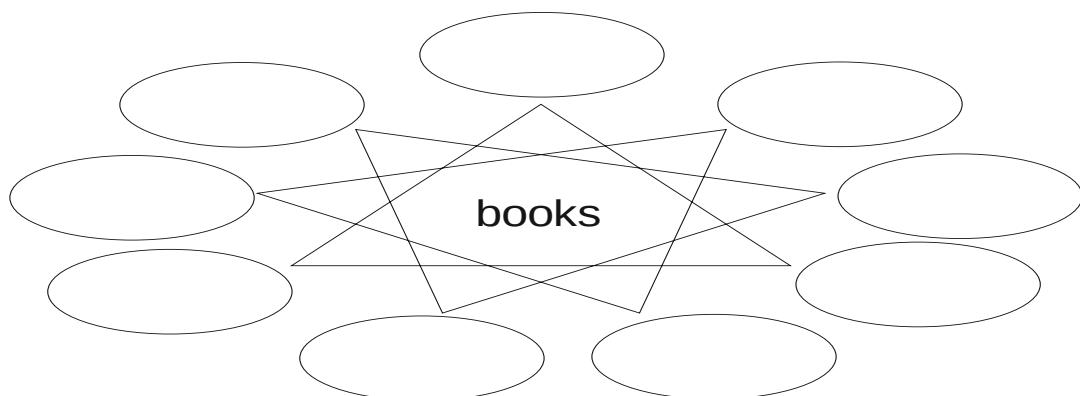


*by Roger Stevens*

**Task 1. Guess a riddle. What tropes is it based on?**

I have lots to say, but never speak  
I open, but you cannot walk through me,  
I have a spine but no bones.

**Task 2. Complete the spidergram with the subject spheres that books are most commonly associated with.**



## INTONATION PRACTICE



**Task 1.** Listen to the following sentences and say if the second speaker sounds *polite and friendly* or *not very polite and friendly*.

**Example:** - Mr. Brown? – My name's Smith, actually.

(1) polite and friendly    (2) not very friendly

- |   |                                                          |
|---|----------------------------------------------------------|
| 1 | - Mr. Smith? - Good morning. Do come in.                 |
| 2 | - Aylesbury Electricals. Can I help you?                 |
|   | - I'd like to speak to Martin Turner, if he's available. |
| 3 | - Where do you live in England?                          |
|   | - I live in Wales, actually.                             |
| 4 | - Do you know where the post office is?                  |
|   | - I don't, I'm afraid.                                   |
| 5 | - Can I take this chair?                                 |
|   | - Sorry, somebody's sitting there, actually.             |
| 6 | - Good morning.                                          |
|   | - Ah. You're the new secretary, aren't you.              |
| 7 | - Yes? - Coffee, please.                                 |
| 8 | - Good morning. – Do sit down.                           |

| polite and friendly | not very friendly |
|---------------------|-------------------|
|                     |                   |
|                     |                   |
|                     |                   |
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**Task 2.** Where does the conversation take place?

### Pre-listening tasks

- 1) Where does the conversation take place?
- 2) What is the subject matter of the conversation?
- 3) What register does this conversation belong to (formal-official, formal-neutral, informal-ordinary, informal-familiar)? Supply your arguments in favour of the chosen option.

### DIALOGUE

*Bookseller:* ` Good , morning. ^Can I , help you?

*Customer:* I'm ^looking for a `book § by `Sutcliffe.

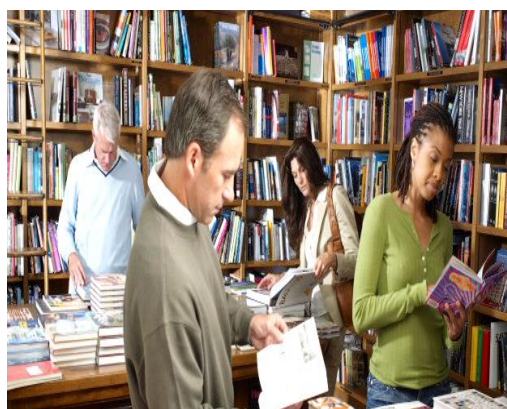
It's A ^Life of , Arnold.

*Bookseller:* A ^Life of , Arnold. ^Let me , see, , now.

^Is ^that the ^title?

*Customer:* I ` think , so.

*Bookseller:* It ` isn't the `title of a ^novel?



Customer: Well, I 'don't think it is. But the problem is, I'm not quite sure.

Bookseller: I see. You've looked in the biography section?

Customer: Is that near the maps and things? Over there?

Bookseller: That's right.

Customer: Yes, I've looked there. But I can't see it.

Bookseller: >You don't know who the publisher is?

Customer: Sorry, no.

Bookseller: Would you mind waiting a moment, while I serve this lady, and then I'll see what I can do for you.

Customer: Thank you.

(Dialogue is taken from: *Pronunciation for Advanced Learners of English* by D. Brazil; Карневская 2009, с. 353)

## Follow-up

**2.1. 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.**

**2.2. Prepare expressive reading of the dialogue.**

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

**2.4. Make up similar dialogues, changing certain details as mentioned below (a-f). Try to preserve the intonation patterns of the original dialogue.**

a) A book series by Juliette Benzoni about the French revolution / the European history section / near the armour display / while I pass these parcels to the postal courier /'kʊrɪə/;

b) A book by Freud about totems / the Native Americans' history section / near the African ritual masks and things / while I pack these books to be delivered;

c) A monograph by Chomsky about syntactic structures / linguistics section / near memory games and things / while I serve these students;

d) Short stories by Kurt Vonnegut about a canary /kə'næəri/ / ornithology section / near stuffed birds and things / while I serve these kids;

e) A collection of critical essays by John Fowles about worms / natural history section / near the dinosaur construction sets and things / while I serve these young ladies;

f) A novel by Dickens about Edwin Drood / mystery section / near the fortune-telling cards and things / while I serve this gentleman.

**2.5. a) Work in pairs. Look at the useful language box and study the expressions in it.**

|                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                                                      |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Getting someone's attention</b> <ul style="list-style-type: none"> <li>● Excuse me ...</li> <li>● Sorry to bother/trouble you ...</li> <li>● I wonder if you could help me ...</li> </ul>                                                                                           | <b>Responding negatively</b> <ul style="list-style-type: none"> <li>● I'm sorry, I haven't a clue.</li> <li>● I'm afraid I've no idea.</li> <li>● I'm not at all sure.</li> <li>● Never heard of it, sorry.</li> <li>● I haven't the slightest/faintest idea, I'm afraid.</li> </ul> |
| <b>Stating purpose</b> <ul style="list-style-type: none"> <li>● I'm looking for (information about) ...</li> <li>● I'd like to enquire about ...</li> <li>● I'd like / I need to speak to someone about ...</li> </ul>                                                                 | <b>Responding positively</b> <ul style="list-style-type: none"> <li>● As far as I know/remember...</li> <li>● I'm pretty sure...</li> <li>● I've a feeling...</li> <li>● Try the...</li> <li>● Have a look in the...</li> </ul>                                                      |
| <b>Asking a question</b> <ul style="list-style-type: none"> <li>● I don't suppose you happen to know ..., do you?</li> <li>● You don't happen to know ..., do you?</li> <li>● Have you any idea ...?</li> <li>● Do you have any idea ...?</li> <li>● Could you tell me ...?</li> </ul> | <b>Making a suggestion</b> <ul style="list-style-type: none"> <li>● The person to ask is ...</li> <li>● Have a word with ...</li> <li>● Go and see ...</li> <li>● Maybe you should talk to ...</li> </ul>                                                                            |

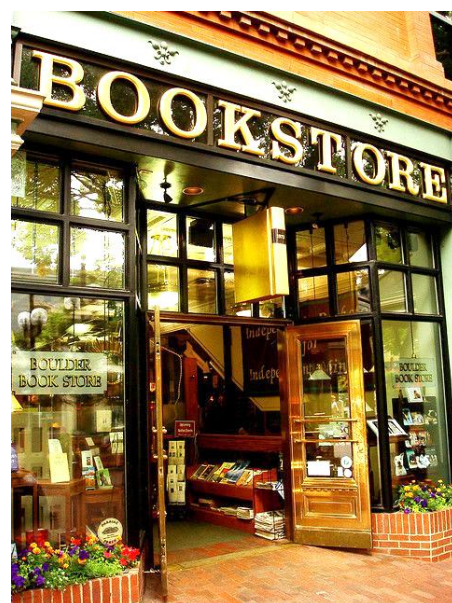
**b) Work in pairs. Look at the floor plan of a bookshop. Make questions using prompts, and use the information in the floor plan to answer them. Use language from 2.5a).**

**1. Plato's 'The Republic'?**

*A: Sorry to bother you, you don't happen to know where I could find Plato's 'The Republic', do you?*

*B: Have a look in the literature and philosophy section on the second floor.*

**2. Italian newspapers? 3. The latest Tom Clancy novel? 4. Books on Mars? 5. Books about holidaying in Turkey? 6. The British Medical Journal? 7. Shakespeare's Macbeth? 8. A map of Edinburgh? 9. George Orwell's '1984' on CD? 10. A book on childhood illnesses? 11. Something to eat? 12. A book with information about politics in Africa?**



## **Clarkson's Books for All**

|                               |                                                                                                                                                         |
|-------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Level 1 – Basement</b>     | <ul style="list-style-type: none"> <li>■ CD-ROMs; Videos and DVDs; audio books</li> <li>■ Encyclopedias; Maps; Dictionaries; Reference books</li> </ul> |
| <b>Level 2 – Ground Floor</b> | <ul style="list-style-type: none"> <li>■ Information and check-out</li> <li>■ Contemporary fiction; travel books</li> </ul>                             |
| <b>Level 3 – First Floor</b>  | <ul style="list-style-type: none"> <li>■ Academic textbooks: science; medicine and technology; astronomy; mathematics; computing</li> </ul>             |
| <b>Level 4 – Second Floor</b> | <ul style="list-style-type: none"> <li>■ Academic textbooks: literature and philosophy; history; politics; business and marketing</li> </ul>            |
| <b>Level 5 – Third Floor</b>  | <ul style="list-style-type: none"> <li>■ Academic journals; magazines</li> <li>■ International press</li> </ul>                                         |
| <b>Level 6 – Fourth Floor</b> | <ul style="list-style-type: none"> <li>■ Technical manuals; cooking; family medicine; gardening</li> <li>■ Cafeteria</li> </ul>                         |

*(Taken from: Upstream Advanced WB, p. 81)*

## **VOCABULARY FOCUS**

**Task 1.1. Study the thematic vocabulary, be ready to name different parts of a real book in front of you.**

### **Parts of books:**

Dust jacket (dust cover, book-jacket, wrapper, publisher's wrapper); blurb; binding, a tome bound in leather / with gilt edges, binder clip, clip, ring binder, binder machine, folder; cover (front/back), spine (backbone), paperback/softcover (edition), hardback/hardcover (edition/book), title page, full title (main title); subtitle; publisher's imprint (imprint), edition (1<sup>st</sup>, 2<sup>nd</sup>, etc.); fly leaf; (handwritten) dedication; bookplate (ex libris); foreword, preface, introduction, epigraph, acknowledgements; chapter, (table of) contents / the contents list, index, bibliography/references, appendix (pl. appendices)/ supplement/annex, copyright notice.

### **Parts of a page:**

Margin; upper margin; foot margin; inside margin; outside margin; type area, type/font, to print in italics/bold type, small/large print, a book with dense print/with loose pages; a beautifully printed book; chapter heading; footnote, endnote; page number; double-column page, column, indent (indentation), paragraph; running title (running head); caption, figure, table, illustration; attached bookmark, loose bookmark.

## **1.2. Note the difference between the words ‘introduction’, ‘preface’, ‘foreword’. What’s the Difference Between a Foreword, Preface, and Introduction?**

*by Donald Bastian*

As a non-fiction editor for close to thirty years, I have helped many an author meet the challenge of establishing a clear, comfortable entry into their book – comfortable for themselves as well as their readers. [...] there is a confusion over the difference between a foreword, preface, and introduction. Here are some definitions and descriptions – supported by the dictionary and the August *Chicago Manual of Style* and proven to be helpful in my work as an editor and publisher.

**THE FOREWORD:** A foreword (one of the most often misspelled words in the language) is most often written by someone other than the author: an expert in the field, a writer of a similar book, etc. Forewords help the publisher at the level of marketing: An opening statement by an eminent and well-published author gives them added credibility in pitching the book to bookstores. Forewords help the author by putting a stamp of approval on their work.

**THE PREFACE:** A preface is best understood, I believe, as standing outside the book proper and being about the book. In a preface an author explains briefly why they wrote the book, or how they came to write it. They also often use the preface to establish their credibility, indicating their experience in the topic or their professional suitability to address such a topic. Sometimes they acknowledge those who inspired them or helped them (though these are often put into a separate *Acknowledgments* section).

**THE INTRODUCTION:** If a preface is about the book as a book, the introduction is about the content of the book. Sometimes it is as simple as that: It introduces what is covered in the book. Other times it introduces by setting the overall themes of the book, or by establishing definitions and methodology that will be used throughout the book. Scholarly writers sometimes use the introduction to tell their profession how the book should be viewed academically (that is, they position the book as a particular approach within a discipline or part of a discipline). This latter material is appropriate for a preface, as well. The point is that it should appear in the preface or the introduction, not both.

I helped authors with the front end of their books in two recent cases by refining for them the differences between these rubrics of foreword, preface, and introduction. Because these books were very practical books, I also introduced the rubric of “How to Use This Book.”

*(Adapted from: <http://www.bpsbooks.com/BPS-Books-blog/bid/21727/What-s-the-Difference-Between-a-Foreword-Preface-and-Introduction>)*

## **1.3. Guess the thematic vocabulary units by their definitions.**

1) a book bound in stiff paper or flexible cardboard; 2) a decorative label stuck/stamped in the front of a book, bearing the name of the book's owner; 3) an introduction to a book, typically stating its subject, scope, or aims; 4) a short introduction to a book, typically by a person other than the author; 5) a subordinate title of a published work or article giving additional information about its content; 6) a heading printed at the top of each page of a book or chapter; 7) a short description of a book, written for promotional purposes and appearing on the cover of

a book or in an advertisement; **8)** a title or brief explanation appended to an article, illustration, cartoon, or poster; **9)** start (a line of text) or position (a block of text, table, etc.) further from the margin than the main part of the text; **10)** a removable paper cover, generally with a decorative design, used to protect a book from dirt or damage; **11)** a note printed at the end of a book or section of a book; **12)** the blank border on each side of the print on a page; **13)** an ancillary /æn'sɪləri/ piece of information printed at the bottom of a page; **14)** a section or table of additional matter at the end of a book or document.

#### **1.4. Translate the words from Ukrainian into English.**

Поле (верхнє, нижнє, зовнішнє, внутрішнє), передмова, титульний аркуш, палітурка, швидкозшивач, присвята, обкладинка, книга в твердій палітурці, підзаголовок, видання, екслібрис, вступ, затискач, подяка, розділ, корінець, папка, заголовок, форзац, зміст, шрифт, курсив, напівжирний шрифт, суперобкладинка, напівжирний курсив, крупний/мілкий шрифт, назва розділу, виноска, примітка (в кінці розділу/документу), дані про видавництво, покажчик, сторінка з текстом в дві колонки, книга в м'якій палітурці, абзац, абзацний відступ, колонтитул, додаток, напис під малюнком, малюнок/рисунок, таблиця, закладка, видавниче рекламне оголошення, скріпка, зазначення авторських прав.

#### **Task 2. Read a brief description of L. P. Hartley's biography.**

2.1. Read the text, guess the meaning of words in bold italic type.

2.2. Prepare 5 questions to the text covering the main bulk of the information.

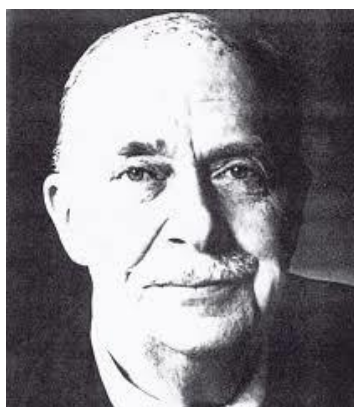
2.3. What is your anticipation regarding the short story by L. P. Hartley that we are going to read (its genre, contents, atmosphere)?

“The past is a foreign country; they do things differently there.”

L. P. Hartley, *The Go-Between*

“To see things as they really were – what an impoverishment<sup>3</sup>!”

L. P. Hartley, *The Go-Between*



**L. P. Hartley**, Leslie Poles Hartley (1895-1972), English novelist, short-story writer and critic. His short stories include psychologically **subtle** /'sʌtl/ **(1)** horror fiction. A **recurrent** /rɪ'kʌr(ə)nt/ **(2)** theme in his writings is the danger of abandoning oneself to physical love, which always carries the potential for disaster and lovers often pay with their lives. In Hartley's fiction good outcomes do not necessarily result from noble motives; on the contrary, someone usually suffers.

<sup>3</sup> impoverishment /ɪm'pɒvərɪʃmənt/ - збіднення; зубожіння

L. P. Hartley was born in Whittlesey, Cambridgeshire, where he lived with his parents, Bessie and Harry Hartley, and his two sisters, Enid and Annie Norah. His family soon moved to an estate near Peterborough, where his father at first practiced law but then became the chairman of a very lucrative<sup>4</sup> brickworks company. Hartley from his university days on, moved in circles that included the titled as well as literary celebrities, but he always retained a sense of being an outsider because his family's money came from "trade," namely the brickworks. Such class consciousness and feelings of being different and marginal **haunt (3)** many of his characters.

Hartley was educated at Harrow School. In 1915 he went up to Balliol College, Oxford, to **read (4)** modern history but **suspended (5)** his education to join the army in 1916. He was appointed a second lieutenant, but for health reasons never left the United Kingdom. Invalided out, he returned to Oxford University in 1919. Hartley viewed World War I, with its horrific loss of life, as a watershed moment in history, after which society lost its connection with a better past and began to **deteriorate (6)**.

In 1921 Hartley earned a degree in modern history and the same year proposed marriage to a woman named Joan Mews, but the engagement was soon broken off. Biographers believe that Hartley intended to marry primarily due to the desire to conform to the norms of society: "Hartley almost certainly questioned his ability to achieve a satisfactory heterosexual relationship, or indeed to maintain any sexual relationship at all, with all the demands it would make on him." In any event, Hartley had some sort of nervous breakdown in early 1922, probably due to the stress of the situation.

The following summer Hartley, at the suggestion of his college friend Clifford Kitchin, who was openly gay, went to Venice. Hartley fell in love with the city and returned to it regularly except during the years of World War II. He was fascinated by the strong and handsome gondoliers [ˌɡɒndəˈliə], and both they and the city itself would figure in his later writings.

One of Hartley's closest friends was Lord David Cecil, whom he had met at Oxford and who would become a distinguished critic, biographer, and Professor of English at Oxford. Although Hartley regarded Cecil's marriage as a betrayal, the two remained lifelong friends. Hartley served as best man at Cecil's wedding and as godfather to his son. In his later years Hartley confided to a friend that Cecil had been the love of his life, but it seems that the love was unrequited<sup>5</sup>.

Hartley began his career as a reviewer of modern fiction in 1923, writing first for *The Spectator* but soon for other publications as well. His work drew widespread praise because of his **insightfulness (7)** and **integrity (8)**. Hartley continued writing reviews throughout his life.

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<sup>4</sup> lucrative /'luːkrətɪv/ – прибутковий

<sup>5</sup> unrequited [ˌʌnrɪˈkwɑɪtɪd] - що не користується взаємністю

Hartley's own first work of fiction, *Night Fears and Other Stories*, was published in 1924. It introduced themes that would **recur (9)** in later books: the past is seen as a simpler and nobler time; love is fraught<sup>6</sup> with danger and may indeed be lethal; and the ordinary may suddenly turn into the stuff of horror. Although the collection received some favorable comment, it was not a financial success.

After one more collection of horror stories, *The Killing Bottle* (1932), Hartley published no more fiction until 1944, when the first volume of his **acclaimed (10)** trilogy ['trɪlədʒɪ] *The Shrimp and the Anemone*<sup>7</sup>, appeared. The three novels follow the lives of siblings Eustace and Hilda Cherrington, characters loosely based on Hartley and his sister Enid. The first volume treats their childhood. *The Sixth Heaven* (1946) and *Eustace and Hilda* (1947) follow them in adulthood.

Hartley's most complex and fully realized novel is *The Boat* (1949), in which he explores the struggles of a crowd-avoiding individual in England during World War II, when group effort and identification were the norm.

Adept at depicting childhood, Hartley focusses the action of another of his novels, *The Go-Between* (1953; filmed 1971), on a 12-year-old boy who inadvertently<sup>8</sup> causes a tragedy through his ignorance of the complexity of adult relations. The novel had a commercial success and was made into a 1970 film with a star cast. Its opening sentence, "The past is a foreign country: they do things differently there", has become almost proverbial.

Hartley was awarded the 1947 James Tait Black Memorial Prize for *Eustace and Hilda*, and in 1956 he was appointed a Commander of the Order of the British Empire.

Hartley died of heart failure on December 13, 1972 in London. Lord David Cecil gave the eulogy at his memorial service. Many of Hartley's personal papers went to his younger sister Norah. When she died in 1994, all documents **pertaining to (11)** the family were, in accordance with her instruction, burned.

(Adapted from: [http://www.glbqtarchive.com/literature/hartley\\_lp\\_L.pdf](http://www.glbqtarchive.com/literature/hartley_lp_L.pdf))

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<sup>6</sup> fraught - повний, сповнений; багатий (на що-небудь, чим-небудь), fraught with meaning — багатозначний

<sup>7</sup> *The Shrimp and the Anemone* [ə'neməni] – Креветка і анемон

<sup>8</sup> inadvertently - ненавмисно, без наміру; через недогляд, через неухважність; мимовільно

## 2.4. Study the speech patterns below (V.D. Arakin et al. (4<sup>th</sup> year), p. 88)

### SP 1

|    |                                  |                                                     |                                                                                                   |
|----|----------------------------------|-----------------------------------------------------|---------------------------------------------------------------------------------------------------|
| Sb | ● was on the point of doing smth | ● when suddenly sb (pron.)<br>● but then sb (pron.) | ● decided not to<br>● thought better of it<br>● decided against it<br>● changed sb's (pron.) mind |
|    | ● was just going to do smth      |                                                     |                                                                                                   |
|    | ● was just about to do smth      |                                                     |                                                                                                   |
|    | ● seemed ready to do smth        |                                                     |                                                                                                   |

### SP 2

I can tell you = I assure you = I'm sure about it = Believe me

### SP 3

How is/was it that + complement clause

## 2.5. Trace W.S.'s route on the maps 1-4 below, then draw it on the map placed on p. 14. Hypothesize the city where Walter Streeter resides. (See handouts)

## 2.6. Translate the following words and word combinations into Ukrainian.

а) Визнаний значним внеском в англійську літературу; за романом було знято фільм; збірка критичних есе; обожнювати когось; зображати фасад світського життя; тонке чуття, що помічає найменші деталі; надзвичайно талановитий оповідач; опублікований посмертно; добре розуміти людей; відданий шанувальник; письменник-романіст; сумлінний, добросовісний; запам'ятатися, зачепитися в пам'яті; він не зміг розкрити характер своїх персонажів; усвідомлювати; протилежність; замислитися над чимось; розмірковувати; улещений; легкий заклик цікавості; робити припущення щодо когось/чогось; оцінювати когось; двозначний; однорідний; протидіючий; непримиренний; усунути розлад (напр. між працівниками компанії. Менеджер був змушений долати новий розлад між працівниками свого відділу); натрапити на нове джерело натхнення; потрапити в заїжджену колію; узгоджувати щось.

б) манія величч; об'єкт чийхось фантазій (добре розрекламований парфум Chanel No. 5 є об'єктом бажання для жінок по всьому світі); бути схильним недооцінювати щось; дивний збіг; люди з роздвоєнням особистості; розщеплення; в'ялий, апатичний; уїдливі, різкий; ідеал звичайності; почерк був навмисне змінений; жбурнути у вогонь; божевільний; ясновидець; виводити когось із себе, сердити; підкоритися нестримному покликові; він не міг примусити себе глянути на картку/встати з ліжка/приготувати собі сніданок/прочитати складну наукову статтю/підготувати семінар; ігнорувати; хвиля паніки захопила В. Стрітера; психіатр; анонімні злостивці; розіграш, містифікація; з'явитися навіч (напр. Багато людей фліртують в Інтернеті, але не всі наважуються прийти на побачення навіч).

## SECTION 2. Kinds of Books

Someone asked me, if I were stranded  
on a desert island what book would I bring ...  
'How to Build a Boat'

Steven Wright



### INTONATION PRACTICE



**Task 1. Listen to the recording, and decide if the message of the second speaker is complete, or if he or she could say more, or is not sure.**

**Example:** - Will the others be there too? – I believe so.

(1) message complete (2) more could be said

- 1 - What about Jack to open the conference?  
- He's an excellent speaker.
- 2 - Are you ready? - I think so.
- 3 - Well, that's what I have in mind.  
- I see what you mean.
- 4 - She's always well prepared for meetings.  
- That's true.
- 5 - Was it a good weekend?  
- Saturday was fine.
- 6 - Do you always understand him?  
- Generally.
- 7 - The matter is very urgent.  
- I fully appreciate that.
- 8 - Do you see what I'm getting at?  
- I agree with you, up to a point.

| Message complete | More could be said |
|------------------|--------------------|
|                  |                    |
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|                  |                    |

### VOCABULARY FOCUS

**Task 2.1. Study the thematic vocabulary describing kinds of books:**

Fiction, science fiction, non-fiction, pulp fiction, postmodern fiction; detective (or mystery) story, thriller, crime novel, spy story; adventure story, fantasy story, romantic novel/romance, love story; humorous story; heroic story; fairy tale, ballad, fable, parable, folk tale; short story, tale/narrative, novelette, essay, novel; book about travels/travel book; book of poetry; book about people and events in history, historical drama, historical fiction book; realistic fiction book, psychological novel,

chick lit(erature); biography, biopic, autobiography; documents and factual materials, cookery/culinary book, manual, reference book, puzzle book; educational literature, classical literature, a coffee-table book, a pirated book.

## **2.2. Guess the thematic vocabulary units by their definitions.**

1) prose writing that is based on facts, real events, and real people, such as biography or history; 2) a story with a fully developed theme but significantly shorter and less elaborate than a novel; 3) an account of someone's life written by someone else; 4) a story originating in popular culture, typically passed on by word of mouth; 5) fiction based on imagined future scientific or technological advances and major social or environmental changes, frequently portraying space or time travel and life on other planets; 6) a children's story about magical and imaginary beings and lands; 7) a story whose plot revolves around the investigation and solving of a crime; 8) popular or sensational writing that is generally regarded as being of poor quality; 9) a genre of imaginative fiction involving magic and adventure, esp. in a setting other than the real world; 10) a novel, play, or movie with an exciting plot, typically involving crime or espionage /'espɪənə:ʒ/; 11) literary work in which special intensity is given to the expression of feelings and ideas by the use of distinctive style and rhythm; 12) a book or movie dealing with love in a sentimental or idealized way.



## **2.3. Guess the genres of books by their titles and covers. Explain your choice.**

**Task 3. Work in small groups/pairs and discuss the following:** a) Say what you can enjoy in each kind of book and why; b) Why can a book disappoint you sometimes or leave you indifferent? c) How do you select books to read for pleasure? Do you listen to advice? Do the physical characteristics matter? Such as bulky size, dense print, loose pages, notations on the margins, beautiful/gaudy illustrations etc.?

d) Which books do you read in your spare time? e) Which books do you take on trips, for study or discussion? f) Say what different readers appreciate in different kinds of books.

## **Task 4. 4.1. Pre-discussion**

1) Talk to your partner about a book you have bought, read or used recently which you found particularly enjoyable, useful or interesting.

2) Look at the types of book in the box and say which three you buy, read or use most regularly and why.

|               |                 |                      |                        |
|---------------|-----------------|----------------------|------------------------|
| cookery books | biography       | postmodern novels    | thrillers/crime novels |
| manuals       | romantic novels | educational books    | science fiction        |
| puzzle books  | travel books    | classical literature | reference books        |

3) What type of person do you think buys which type of book?

4) Which type of book do you think is the most popular in your country?

**4.2. a) Look at the headline of the article. What do you think the article will say about book buying in Britain?**

**b) Read the article quickly to find out what the following numbers refer to.**

95,000    8.99    35    55  
55,000    12    7.93    47    22

### THE JOY OF READING LEAVES MEN ON THE SHELF

(1) When it comes to reading habits, women are *chapters ahead* of men, a survey reveals today. The study of what Britons read – and when – found that 35% of men had not read a book *for pleasure* for five years or more, compared to only one in five women.

(2) The survey, conducted by Book Marketing Ltd, also reveals that while 47% of women claimed to have finished a book in the previous fortnight, only 30% of men could say *the same*. Reading habits differ *markedly* with age; whereas only 18% of those aged 15 to 24 had read a book in the week before they were questioned, *the figure* for people aged between 25 and 34 was 21%, and 41% for those over 55.

(3) Cookery books, with many titles linked to a television series, are the most popular type of book bought, although romantic fiction and puzzle books have the biggest volume of sales. For example, *culinary* /'kʌlɪn(ə)rɪ/ *titles* were bought by 21% of those who purchased a book compared to 18% who bought a crime story or thriller, 12% who bought a romantic novel and 7% who bought a work of 20th-century fiction.

(4) A quick look around London book stores yesterday bore out some of the findings, with a range of cookery books, romantic works and thrillers on the bestseller racks. Also selling well were novels that had won literary prizes and what one bookseller called ‘trophy’ books, titles which look good on the bookshelf, but which tend to be more purchased than read.

(5) The finding that women are greater readers than men was supported by a quick survey of book buyers by this newspaper. “I think it’s because women are continually trying to change and improve themselves, and are more flexible and open to new experiences,” Liz Kay, a curator at the Tate Gallery, said. Tamsin Summerson, 22, said she was aware of the difference among her friends. “If you ask a man what book they’ve just read, they’re likely to have forgotten or they will change the subject. On the other hand, with a woman, you’re likely to get into a lengthy discussion about it.”

(6) But whichever sex you are, it is getting harder to be well-read. The number of books published in Britain has risen steadily in recent years, from just under 55,000 in 1987 to just over 95,000 today. Book prices have also risen from an

average of £7.93 for a novel in 1991 compared with £8.99 today. Consumer spending on books has jumped from £755 million in 1985 to £1673 million.

**4.3. Now read again more carefully and answer these questions.**

1) Why has the writer used the expression *chapters ahead*? 2) In your own words explain the term *for pleasure*. 3) What does *the same* in paragraph 2 refer to? 4) What does the word *markedly* mean? 5) What does *the figure* in paragraph 2 refer to? 6) What are *culinary titles*? 7) Explain in your own words why *trophy books* may be *more purchased than read*. 8) What do you understand by the adverb *steadily*? 9) Explain in your own words the term *consumer spending*. 10) Which word is used in the article for the conclusions drawn from the information collected in the survey?

**Task 5. Read the text and define the following literary forms.**

Elegy, novel, psychological novel, drama, romance, short story, folk tale, fable, parable, tragedy, sentimental novel, comedy, low comedy, epic, high comedy, satire, novelette, comedy of manners, tragicomedy, poetry, ballad, autobiography, lyric poem, sonnet, narrative poem, dramatic poem, closet drama, nonfiction, essay, biography, diary.

**FORMS OF LITERATURE**

The novel is a long work of fiction that tells about events in the lives of real or imaginary people. Most novels reflect the author's outlook on life. There are many kinds of novels, dealing with a great variety of subjects. For example, Eleanor H. Porter's sentimental novel '*Pollyanna*' describes the adventures of a young girl who always sees the good side of life. James Joyce's psychological novel '*Finnegans Wake*' explores the dream world of an Irish innkeeper. A novel is a modern version of earlier forms of literature. Many of its features come from the *epic*, a serious narrative poem about a heroic figure. Others stem from the medieval *romance*, an adventure story of kings and knights. The novel also grew out of the *character* of the 1600's, which portrayed familiar types of people.

The short story is a short work of action that usually centers around a single incident. Because of its shorter length, the characters and situations are fewer and less complicated than those of a novel. A short story may range in length from a *short-short story* of 1,000 to 1,500 words to a *novelette*, or short novel, of 12,000 to 30,000 words. The short story has many qualities of the *ballad*, a story in verse form. It is also related to the *folk tale*, a story handed down by word of mouth from generation to generation. Many characteristics of the short story come from earlier literary forms that tried to teach a lesson. These forms include the *fable*, a story about animals, and the *parable*, a story with a religious lesson.

*Drama* is a story written to be presented by actors on a stage. It usually includes stage directions describing the appearances and actions of the characters. A drama takes the form of *dialogue*, or conversation, between two or more persons. The two major forms of drama are tragedy and comedy.

A *tragedy* is a serious drama that ends in disaster. Aristotle laid down the basic principles of tragedy in his '*Poetics*'. He wrote that the purpose of tragedy was to make the audience feel "pity and fear" for the character. The hero of any ancient Greek tragedy was a great person who suffered because of a *tragic flaw*, or error in judgment. The

meaning of tragedy was later extended and included the story of any person who faces misfortune. A *comedy* is a light, amusing drama with a happy ending. The characters in a comedy entertain rather than disturb the audience by their actions. Comedy includes many forms. *Low comedy* uses noisy, boisterous action and ridiculous situations. *High comedy* gets its humor from clever, witty dialogue. *Satire* pokes fun at the foolish things that people say and do. A *comedy of manners* ridicules the social habits of a period. A *tragicomedy* tells about a serious situation that ends happily.

Poetry usually has meter and rhyme. Poets use meter when they arrange words in a pattern with a definite rhythm. They use *rhyme* when they repeat sounds within lines or at the ends of lines. A poem that does not have a regular metrical pattern or rhyme scheme is written in *free verse*. There are three main types of poetry: lyric, narrative, and dramatic. *Lyric poems* are short and songlike. They emphasize the thoughts and feelings of the poet or speaker. A lyric poem may be discussed in terms of either its subject matter or its form. When we call a poem an *elegy*, a lament for the dead, we are discussing subject matter. When we say that a poem is a *sonnet* which is a 14-line poem with a definite rhyme scheme, we are discussing form.

*Narrative poems* tell a story. An *epic* (heroic poem) describes the actions of a majestic hero, such as the Trojan warrior Aeneas. A *ballad* (short story in verse) has a more commonplace tone.

*Dramatic poems*, like dramas, tell their stories through the speech of the characters. A poem with only one speaker is called a *dramatic monologue*. A *closet drama* is a play in a verse form written to be read but not staged.

**Nonfiction** includes most of the writing we read in newspapers, magazines, and textbooks. Some nonfiction stands out as creative and imaginative literature.

The *essay* is the broadest form of nonfiction. It allows an author to record thoughts about any subject. *Informal* or *personal* essays reflect the author's personality. The essay, or articles, present their material in a more direct and impersonal way.

*History* records the life of a people, a country, an institution, or a historic period. A *biography* describes the life of a person. It is the most popular form of nonfiction today. An *autobiography* is a person's own account of his or her life. A *diary* is autobiography written from day to day how the events in a person's life occur.

**Task 6. Fill the appropriate words in the passages below.**

*Biographies, fantasy books, easy to read books, characters, historical fiction books, realistic fiction books, plot, picture books, nonfiction books, folktales, point of view, fables, detective stories, theme, fairy tales, myths, poetry, manuals, fiction, setting, main character, portrait.*

**TYPES OF BOOKS**

1. \_\_\_\_\_ are stories written around one or two themes with the illustrations being an integral part of the book.
2. \_\_\_\_\_ are fiction stories that are written at a level for beginners.
3. \_\_\_\_\_ are a type of fiction that contain elements such as characters or settings that could not exist in life as we know it today. Examples include characters such as dragons or animals with human characteristics. Settings might be magical or other-world.

4. \_\_\_\_\_ are those that give a historically accurate portrayal of life during a particular time in history. They have a strong sense of place and time. This type of book has a call number of “F” and is located alphabetically by author’s name within the fiction section.

5. \_\_\_\_\_ are stories that involve a suspenseful event (often a crime of some type). The reader uses clues from the story and gradually discovers who has committed the crime to solve the mystery by the end of the story.

6. \_\_\_\_\_ are those set in present-day. Characters encounter modern day difficulties and dilemmas.

7. \_\_\_\_\_ includes mysteries, adventure stories, humorous stories, and much more.

8. \_\_\_\_\_ are informational books written by credible authors.

9. \_\_\_\_\_ explain how things work, tell facts about many different topics, and show us how to do various things.

10. \_\_\_\_\_ are stories that have been passed down to us over the years by real people. There are many types of folktales, including fables, tall tales, myths, and fairy tales.

11. \_\_\_\_\_ are brief stories that teach a lesson or moral. The characters are usually animals, but they are given human characteristics. An example of a fable is “The Fox and the Grapes”.

12. \_\_\_\_\_ usually have magical elements with characters that could be fairies, giants, or elves. Many times magical deeds are performed.

13. \_\_\_\_\_ are stories that serve to explain some phenomenon of nature. Many incorporate gods and goddesses within the story.

14. \_\_\_\_\_ books are those that include verses or poems.

15. \_\_\_\_\_ are histories of a person’s life or parts of his/her life.

#### LITERARY ELEMENTS

16. \_\_\_\_\_ are people, animals, etc. in stories. 17. The most important person in the story is the \_\_\_\_\_.

18. \_\_\_\_\_ shows what a person is like and it can offer clues to a person’s behavior and actions.

19. \_\_\_\_\_ is the plan or pattern of events in a story. The turning point of a story is when an event happens that lets the reader know something is about to change. The climax of the story comes at the end, when the details come together and form a resolution.

20. \_\_\_\_\_ is a way of looking at things.

21. \_\_\_\_\_ is where and when a story takes place. 22. \_\_\_\_\_ is the main subject or idea of a book.



**Task 7. a) You are going to hear a writer talking about e-books. What do you think an e-book might be? Which of the following words would you associate with an e-book?**

- download ● a portable reading device ● a bookshop ● a publisher ● a printout
- a book jacket ● a coffee table book.

**b) Listen and answer the questions (1-5).**

**1. Jonathan implies that e-book availability**

- A is limited compared to printed books.
- B is determined by unknown factors.
- C is too dependent on technology.
- D is not influenced by individual publishers.

**2. In talking about how one chooses a printed book, Jonathan**

- A tries to show how uninteresting e-books are.
- B assumes most people buy printed books.
- C implies that we don't know enough about e-books.
- D attempts to define what an e-book is.

**3. Jonathan claims that doing away with publishers**

- A will never become possible on the Internet.
- B will produce a lot of poor quality books.
- C might reduce the average price of a book.
- D could lead to lower e-book prices.

**4. It is implied that children are likely to find e-books**

- A awkward. B frustrating. C incomprehensible. D uninteresting.

**5. According to Jonathan, a good e-book is likely to be**

- A a storybook. B a dictionary. C a schoolbook. D an art book.

**c) What are your views? Would you rather read a conventional book or an e-book? Why?**

(Taken from: Upstream Proficiency SB, p. 34)

**Task 8. 8.1. Pronounce the following words correctly.**

Access, obstacle, route, eventually, entice, compact, margin, roughly-hewn, manual, allure, reluctant, sensitive, romance, swap, purchase, hurdle, hammock, coexist, disseminate.

**8.2. Read the text about eBooks. Use a marker to highlight the points which could be used in the discussion for and against eBooks.**

**E-BOOKS: YES OR NO?**

A century ago, George Gissing wrote: "I know any book of mine by its smell, and I have but to put my nose between the pages to be reminded of all sorts of things." What then would he make of the *Rocket eBook*, one of the new electronic books now making its way onto the American market and soon to arrive in Britain?

There is no denying that the *Rocket eBook* feels like the future. The size of a paperback and made from a sleek<sup>9</sup>, grey plastic, the electronic "book" is a portable hand-held device that allows you to read text and pictures on a screen instead of off the page. It is light (22 oz) and easy to hold. It is also easy to use: on the side of the screen there are two buttons for scrolling up and down the pages. There is also a

<sup>9</sup> Sleek - гладенький, лискучий

touch-sensitive screen which can be used to call up a dictionary if needed, increase the font size, even to add notes in the margin. It can store up to 4,000 pages, roughly the equivalent of many novels. And without use of its bright backlight, the battery lasts for 33 hours.

The idea of the eBook is attractive: imagine leaving for holiday without six novels, a guidebook and a dictionary weighing you down. All you have to carry is a lightweight eBook. The new technology also makes sense for anyone unable to get to a bookshop – to buy electronic books, you simply need access to the Internet. The electronic book can be downloaded for the same price as a book in a shop, first on to the hard drive of your computer and then into the *Rocket eBook* for immediate reading. Once they have been bought, the electronic titles can be stored in personal computer “libraries”.

So will readers be willing to give up page for the screen? John Schlein, from the New York offices of publishers Penguin-Putnam, thinks so – partly because the eBook is so compact. He enjoys the fact that he can hold the eBook with one hand and read it on the subway. He is convinced that a generation of kids accustomed to computer screens will prefer the technology to the paper books. It will also be a useful tool for keeping reference manuals updated or for reading newspapers and magazines. But there remain plenty of physical and psychological obstacles to book's success. For a start, few people enjoy reading from a screen: it feels too much like hard work (even though with 105 dots per inch as opposed to the 72 dots per inch on most computer screens, the eBook is easy to read). And so far there is only a limited selection of electronic books being published.



While there are plenty of business tomes, mystery and crime novels, and classics, there is little new fiction and non-fiction. The problem is that publishers are reluctant to go down the eBook route because it will be difficult to control: for instance, it will be possible for British readers to purchase the electronic versions of books only

published in America. Consumers may not wait for the book to come to a store near them when they can download it months earlier using a telephone line. Where does that leave the British publisher who has paid for the rights to publish and sell that American book in England?

But the greatest hurdle the eBook faces is that it has neither the romance nor the allure of a traditional book. There are no bright colours on its cover, no roughly-hewn pages, and there's certainly no hint of the earthy scent of good paper. Who

would swap those pleasures for a portable screen? And who wants to lie in a hammock on the beach holding the hard plastic of the *Rocket eBook*? I like to drop my book into the sand or toss it aside. Do that to the *Rocket eBook* and it will break.

Also, the device starts feeling heavy after 20 minutes or so. Worse, I often lost my place, both actually and imaginatively, while scrolling down pages. Nor did I like having no sense of where I was in the book. It is hard to skip ahead in an electronic book to see where the chapter ends, or to look back to remind yourself of who a character is. Perhaps such complaints will seem like nonsense in years to come, but electronic books need to feel a lot more like the real thing for that to happen. Yet lovers of the paper-bound book should not despair. What seems most likely is that electronic books will coexist with the traditional form. As Eric Simonoff, of the literary agency representing authors such as Tom Wolfe and Michael Crichton, points out: “There is a function the publisher serves in each market that is greater than disseminating the work and that is drawing attention to the work.”

In other words, publishers will continue to publish books that look good on shelves and tables. And people will want to display those books, not merely as items that warm any house, but as proof of the reader's learning and intelligence. As soon as the *Rocket eBook* is switched off, there is no way of showing others that you had been reading Proust.

**8.3. Prove that:** 1. The eBook has neither the romance nor the allure of a traditional book. 2. The idea of the eBook is attractive. 3. An eBook is easy to hold. 4. Readers will be willing to give up the page for the screen. 5. The eBook starts feeling heavy after 20 minutes or so. 6. Publishers will continue to publish books that look good on shelves and tables. 7. The appeal of electronic books will grow. 8. An eBook is easy to use.

**8.4. Summarize the arguments for and against eBooks and paper books. Add your own ones.**

|         | E-Books | PAPER BOOKS |
|---------|---------|-------------|
| FOR     |         |             |
| AGAINST |         |             |

## SECTION 3. Reading Habits

There is a great deal of difference between an eager man who wants to read a book and the tired man who wants a book to read.

Gilbert K. Chesterton



### INTONATION PRACTICE



**Task 1. Sometimes the choice between a fall-rise and a fall can completely change the meaning of a message.**

**Example:** a) I hoped , **Jane** would be coming. (=she didn't come)

b) I , **hoped** Jane would be , **coming**. (=she did come)

1) They told us we would get in free!

a) = we did get in free

b) = we had to pay to get in

2) I thought it would rain today.

a) = it didn't rain

b) = it did rain

3) The bus didn't stop because you waved your hand.

a) = it didn't stop

b) = it stopped, but not because you waved your hand

4) It's about time they invited us to dinner.

a) = they haven't invited us yet, but they should

b) = they have finally invited us

5) He wasn't given the job because of his Mafia connections.

a) = his Mafia connections were the reason why he wasn't given the job

b) = he was given the job, but not because of his Mafia connections

6) It's about time Peter was given a better job.

a) = he has finally been given a better job

b) = he should be given a better job

7) They told us the museum was great.

a) = it was great

b) = it wasn't great

8) I thought Mary would win.

a) = Mary won

b) = Mary didn't win

9) It's about time Tom got a good job.

a) = Tom has finally got a good job

b) = other people are getting good jobs, but not Tom

10) I hoped we would win more gold medals this time.

a) = we did win more medals

b) = we didn't win more medals

## VOCABULARY FOCUS

### Task 2.

2.1 Study the thematic vocabulary (reading habits, miscellaneous). Get ready to give their Ukrainian equivalents. Make up your own examples with the vocabulary units.



**Reading habits:** to form a reading habit early in life; a bookworm, to read silently/**incessantly**/**avidly**/**voraciously**/to read curled up in a chair; to read a child/oneself to sleep; to be lost/**absorbed** in a book; to dip into/glance over/pore over/**thumb**/flick **through a book**; to **browse** among/**through** periodicals; to scan/skim a magazine; an avid/**alert**/keen reader; to be a fast/slow reader; to read with **unflagging** interest; to read between the lines, to **devour** a book; to be impressed with / by smth.; to **capture** / catch one's imagination.

### Card 7

1. Do you like reading? Why / Why not?
2. How often do you read?
3. Have your reading habits changed over the years? If so, how?

**Miscellaneous:** contemporary (a contemporary writer/reviewer); genius, a (wo)man of genius; to have the makings of (a writer); to be of great (high) promise; to show promise; to have come to stay; out of the common (*typically used as a predicative*); to break (fresh / new) ground; to have an impact (on) sb.; to prove a success; powers of observation; vivid imagination; a flight of fancy / imagination; to be of special / particular interest (to sb.); chapter and verse<sup>10</sup>; Brevity is the soul of wit. Choose an author as you choose a friend.



**2.2.** *You will hear five people talking about what they read. Read through the statements below and choose from the list A-F what each speaker says.*

*Note that the statements are not in the same order as the information you hear. Use the letters only once. There is one extra letter which you do not need to use.*

- A** I am prepared to try reading books that seem difficult.
- B** I think that some of what I read is a waste of time.
- C** I like reading books that are part of a series.
- D** I find that reading is a way of relaxing.
- E** I enjoy reading books that have been made into films.
- F** I choose books connected with the career I want to follow.

Speaker 1 \_\_\_\_\_

Speaker 2 \_\_\_\_\_

Speaker 3 \_\_\_\_\_

Speaker 4 \_\_\_\_\_

Speaker 5 \_\_\_\_\_

**Task 3.** *Translate the following sentences into Ukrainian (orally), make up 10 sentences to illustrate the set expressions used in the sentences below.*

1) The young boy **had the makings of** a fine baseball player. 2) This story **has all the makings of** a first-class scandal. 3) She **has the makings of** a great violinist. 4) The new drug **holds promise for** helping to control addiction. 5) The optical digital disc **holds enormous promise for** large information storage applications. 6) We are encouraged that the future **holds great promise for** the Great Lakes region. 7) Canada recognizes that the African continent **holds great promise**. 8) Further investment in research and development **holds great promise for** the future. 9) The Internet **is here to stay**. 10) His sales have increased steadily every year... Driffield **has come to stay** all right. (W. S. Maugham, 'Cakes and Ale', ch. II)

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<sup>10</sup> Chapter and verse – full and accurate information about smth., in reference to sources of information.

11) After more than fifty years of television, it might seem only obvious to conclude that **it is here to stay**. 12) It is odd, yes, but not so **out of the common**. 13) This recovery technique **breaks new ground**. 14) Dr. Anderson **was breaking new ground in** cancer research. 15) They **were breaking new ground in** consumer electronics. 16) We're **breaking new ground in** television comedy. You'll never have seen anything like this before. 17) So are scientists **breaking new ground in** their quest to discover what causes the disease? 18) The sharp change in interest rates **had an impact on** the housing market. 19) Your story really **had an impact on** me. 20) Unfortunately, his theory **proved impractical** in practice. 21) Michael's new work schedule **proved to be too demanding**. 22) He thanked Tony for his **unflagging** energy and support. 23) But although these disappointments caused me great depression at times, I pursued my other studies **with unflagging interest**, especially physical geography. 24) It's the kind of book you can just **dip into**. 25) I had **to dip into** my savings to pay for the repairs. 26) He gave **chapter and verse** for his reasons for disputing that Shakespeare had written the play. 27) The suspect gave **chapter and verse** of his associate's activities. 28) She can recite **chapter and verse** about her problems with insurance companies. 29) You can't withdraw a card after you've played it; I'll cite you the rules, **chapter and verse**. 30) He could recite the law concerning state-funded libraries, **chapter and verse**. 31) They would have his file and get **chapter and verse** of his time in the army. 32) She loves to read - she **devours one book after another**. 33) His article is **beneath criticism**.

**Task 4. In pairs/small groups: a) speak about different kinds of readers; b) describe what kind of reader you are; c) speak about the most memorable passage that you have come across in your reading. Say which writers and poets, in your opinion, possess some of the qualities given in 'miscellaneous'.**

**Task 5. Paraphrase the sentences using the thematic vocabulary (describing books, reading habits, miscellaneous).**

1. to be likely to become very good \_\_\_\_\_
2. a natural ability to notice what is happening around you \_\_\_\_\_
3. to have the qualities or skills needed to become a certain kind of person \_\_\_\_\_
4. signs that something or someone will be good or successful \_\_\_\_\_
5. to do smth completely new that no one has ever done before \_\_\_\_\_
6. to be / remain popular, successful; become generally accepted \_\_\_\_\_
7. an ability to imagine unlikely situations very clearly \_\_\_\_\_
8. unusual \_\_\_\_\_
9. when you let your imagination work in an uncontrolled way \_\_\_\_\_

10. the quality of expressing smth in very few words \_\_\_\_\_
11. to make people feel very interested and excited \_\_\_\_\_
12. a book copied and sold without permission or payment to the author \_\_\_\_\_
13. not worthy \_\_\_\_\_
14. a very popular book which many people buy \_\_\_\_\_
15. to guess someone's real feelings from something they write \_\_\_\_\_
16. with continuing strongly and never becoming weak interest \_\_\_\_\_
17. to be enjoyable, interesting, etc to read \_\_\_\_\_
18. books that are easy and enjoyable \_\_\_\_\_
19. the exact details of where to find a piece of information \_\_\_\_\_
20. to read short parts of a book, but not the whole thing \_\_\_\_\_

**Task 6. Fill in the gaps in the following sentences.**

1. He is a young man of ..... 2. This work endeavours to ..... new ..... 3. .... is the ..... of....., so I'll be brief. 4. She was not given to ..... 5. To justify her statement, she quoted ..... 6. His books ..... of a whole generation of young people. 7. This book will be of ..... to those studying British Literature since 1800. 8. As a boy he ..... Doyle's stories. 9. Books and friends should be few but good, – ..... 10. The book didn't make....., so he didn't read it, just ..... into it.

## SECTION 4. Describing Books

### INTONATION PRACTICE

#### Pre-listening tasks



**Task 1.** You are going to listen to a brief extract from a famous English novel. Try to guess which one. What genre does it belong to? Summarize the extract in several sentences.

\*\*\*

It seemed a fascinating idea. George gathered the wood and made a fire, and Harris and I started to peel the potatoes. I should never have thought that peeling potatoes was such an undertaking. The job turned out to be the biggest thing of its kind that I'd ever been in. We began cheerfully, one might almost say skittishly, but our light-heartedness was gone by the time the first potato was finished. The more we peeled, the more peel there seemed to be left on; by the time we had got all the peel off and all the eyes out, there was no potato left – at least none worth speaking of. George came and had a look at it – it was about the size of a pea-nut. He said, “Oh, that won't do! You're wasting them. You must scrape them”.



So we scraped them and that was harder work than peeling. They are such an extraordinary shape, potatoes – all bumps and warts and hollows. We worked steadily for five-and-twenty minutes, and did four potatoes. Then we struck. We said we should require the rest of the evening for scraping our selves.

(Taken from: Карневская 2009, с. 335)

## **Follow-up**

**2.1. a) Note the length of the tone-units in the extract (the number of stressed syllables in a tone-unit); b) What tones, heads are prevailing in the extract? c) Is the reading emphatic? Comment on the intonation features that reflect the emotional emphasis.**

**2.2. Prepare expressive reading of the extract.**

**2.3. Memorize the extract. Be ready to recite it expressively in front of the class.**

## **VOCABULARY FOCUS**

**Task 1. Study the adjectives describing books. Divide them into three groups: a) complimentary adjectives; b) disapproving adjectives; c) adjectives with indefinite assessment quality.**

**100+ adjectives and expressions to describe any book:**

Absorbing, action-packed, addictive, adventurous, ambitious, amusing, astonishing, awe-inspiring, believable, beneath criticism, a best-seller, boring, breathtaking, brilliant, captivating, charismatic, charming, comforting, compelling, complex, complicated, confusing, controversial, creepy, dark, dazzling, deceptive, deep, deeply affecting story of love and death, delightful, depressing, devious, disturbing, diverse, dreary, dull, dynamic, easy-to-read, educational, eloquently delivered, elusive, enchanting, engaging, entertaining, enthralling, erratic, evocative (of smth.), evolving, exhilarating, fabulous, fanciful, fascinating, flexible, futuristic, glamorous, a good/excellent read, goofy, gripping, gross, gut-wrenching, haunting, heartbreaking, heartfelt, heart-warming, heart-wrenching, hilarious, informative, insightful, inspirational, intense, intriguing, invigorating, life-like, a light/good/interesting/boring read(ing), magnificent, memorable, mind-numbing, motivating, moving, mysterious, mystical, nonsensical, obnoxious, observant, outrageous, packed with lovely moments, page-turner, perceptive, poignant, powerful, predictable, realistic, riveting, skilfully constructed, spectacular, spell-binding, spine-tingling, suspenseful, terrifying, thought-provoking, thoughtful, thrilling, touching, transcendent, twisted, wise, well-written, witty.

**1.2. Transcribe the words below and practice reading them.**

Absorbing, adventurous, awe-inspiring, captivating, charismatic, compelling, complicated, controversial, diverse, dreary, eloquent, elusive, enchanting, engaging, entertaining, enthralling, evocative, evolving, exhilarating, fascinating, haunting, poignant, intriguing, invigorating, mind-numbing, motivating, nonsensical, obnoxious, outrageous, riveting, spell-binding, spine-tingling, transcendent.

### 1.3. Translate the sentences into Ukrainian.

1. The Grand Canyon is an **awe-inspiring** sight. 2. I read her last novel and found it very **absorbing**. 3. I found the whole film very **compelling**. 4. It's kind of **creepy** down in the cellar! 5. He got rich by **devious** means. 6. She had spent another **dreary** day in the office. 7. I found your book absolutely **enthraling**! 8. Her new book is wonderfully **evocative** of village life. 9. That was a real **goofy** thing to do. 10. I found the book so **gripping** that I couldn't put it down. 11. 'He ate it with mustard.' 'Oh, **gross**!' 12. The photograph awakens **poignant** memories of happier days. 13. The poem has a **haunting poignancy**. 14. The movie contained **gut-wrenching** scenes of bloodshed. 15. **Mind-numbing** computer games have become the bugbear for most parents. 16. Their methods of assessment produce **nonsensical** results. 17. When she's in a bad mood she's **obnoxious** to everyone. 18. As usual, she gave a **riveting** performance. 19. He told them a **spine-chilling** ghost story. 20. Watching Bolt win the Olympic hundred metres was one of those **spine-tingling** moments. 21. He describes seeing Pelé play football as one of the **transcendent** moments of his life.

#### Task 2.

##### 2.1. Read the text. Entitle the paragraphs 1-7.

### THE STALKING OF THE STARS TERROR AMIDST THE GLITZ OF HOLLYWOOD

1. \_\_\_\_\_

The price of fame is getting weird, dangerous and deadly. Many celebrities have become targets of potentially violent, delusional stalkers who wage campaigns of terror against them. Olivia Newton-John, Madonna, Michael J. Fox, David Letterman, Deborah Gibson, Barbara Mandrell and Steven Spielberg are just a few of the stars who have become victims. "It [stalking] bothers them a lot," says Rhonda Saunders, a deputy district attorney with the Los Angeles County Stalking and Threat Assessment Team, because "they realize if someone really wants to get them, they will."

2. \_\_\_\_\_

"We get called weekly by celebrities who are being stalked," says Robert Martin of Gavin De Becker, Inc., a security firm that has a massive database on stalkers. The firm monitors several thousand known and suspected stalkers. "We want our clients to know where these people are," says Martin. And with good reason. Martin says celebrity stalkers often suffer from a range of personality disorders. Many are delusional, some dangerous.

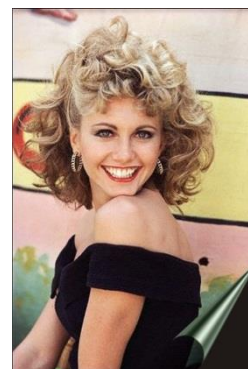
3. \_\_\_\_\_

Exactly how dangerous a stalker could be was brought to national attention in 1989; Rebecca Schaeffer, 21-year-old co-star of the television show My Sister Sam, answered the door of her Los Angeles home only to be greeted by her obsessed stalker, John Bardo. Bardo then shot and killed her. Shortly before, Bardo had hinted

in a letter to his sister that he was going to do something, and it didn't sound good. Bardo wrote, "I have to eliminate what I cannot obtain."

4.

Unlike domestic stalkers – usually ex-spouses or lovers who stalk a former partner – Martin says celebrity stalkers "see a relationship [with the celebrity] that doesn't exist." And sometimes they hear things only they can hear. While wandering in the desert in Arizona in 1980, Ralph Nau claimed a sorceress named Maria told him to go to Los Angeles and pursue Olivia Newton John. He sent her threatening, bizarre letters, including one containing dog teeth that the singer/actress took to Gavin De Becker, Inc. The firm monitored Nau's actions for three years.



5.

One thing certain about stalkers, says Martin, is "they don't go away." Saunders said that often, stalkers are turned away by people working for the celebrity. Celebrities are seldom alone, Saunders explained. Whether celebrities work in a movie studio, on stage or on location, people surround them and often won't let the stalker get close. Saunders said the "stalkers' anger and rage may be turned against them."

6.

That's what happened in the Madonna case. A man named Robert Dewey Hoskins wanted to marry her. To propose, Hoskins scaled the wall of Madonna's Hollywood Hills estate only to be scared away by Madonna's personal bodyguard,



Basil Stephens. But Hoskins came back the next day. This time, Madonna's personal assistant, Caresse Henry, told him to leave. Hoskins became angry and threatened to kill Henry. He said he would slice Madonna's throat if she didn't agree to marry him. Several weeks later, Hoskins returned again and again confronted Stephens. This time,

Hoskins tried to take Stephens' holstered gun. Stephens ended up shooting Hoskins twice. Saunders prosecuted the case. Hoskins was convicted and is now serving a 10-year prison sentence for stalking and making terroristic threats against Madonna, her bodyguard and personal assistant.

7.

The one consistent trait of all stalkers is persistence. Nobody knows that better than Michael J. Fox. In 1989, Tina Marie Ledbetter sent Fox more than 6,000 letters, which became increasingly threatening. In one letter Ledbetter wrote, "I'm coming after you with a gun." In another, after Fox's wife, actress Tracy Pollan, became pregnant, Ledbetter warns: "I'm going to kill you and that [expletives] bitch." Ledbetter was convicted of making terroristic threats and given three years' probation. She later was accused of stalking Quantum Leap star Scott Bakula, who won a restraining order against her in 1996.

*Karl Idsvoog*

**2.2. Make up a dialogue based on the speech patterns and word combinations and phrases (“From W.S.”). Make use of speech formulae suggested below.**

*The situation is as follows:*

**A** A popstar is being stalked by a delusional admirer. She/he comes to the Los Angeles County Stalking and Threat Assessment Team to file a complaint and, possibly, get a restraining order.

**B** District Attorney listens to the complaint and offers possible solutions, gives some pieces of advice.

|                                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Making suggestions</b><br>I think you should...<br>I thought perhaps you might ...?<br>I was thinking it would be ...<br>So, what do you think?<br>What about ...?<br>Maybe you could ...?<br>How about ...? | <b>Responding positively</b><br>You’re probably right<br>Sounds reasonable<br>That’s a great idea<br>That would be great<br><br><b>Responding negatively</b><br>I don’t think that ...<br>Well, I don’t know<br>I’m not sure that’s such a good choice<br>Perhaps it would be better if...<br>No, I’m afraid that wouldn’t be appropriate | <b>Interrupting</b><br>Just a second...<br>Yes, but...<br>Hold on a minute ...<br>Sorry, but ...<br>Wait a second...<br>If I could just say something...<br>Could I just cut in here...<br>Excuse me, but...<br>I’m sorry to interrupt, but... |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**2.3. Make up a talk (3 persons) based on the text “From W.S.”. Use modal verbs to express possibility, probability, logical assumption, advice, prohibition, etc. Use speech formulae from 2.2.**

*The situation is as follows:*

**A** W.S. meets his friends, novelists and tells them the story about postcards.

**B** is convincing W.S. that probably there’s no need to worry. It may be nothing serious, just a hoax.

**C** thinks that there is a solid ground for worries in this case and that W.S. should protect himself somehow.

**Task 3. (Small group work)**

**3.1. Your Forensic Linguistics Team have been asked to conduct a linguostylistic analysis of the letters written by W.S. Reflect on the personality of W.S. based on his letters cited below. Analyze the content of the postcards and bring out the message that they have in common. Comment on the specific atmosphere of the postcards (which are supposed to reveal the character of the anonymous correspondent and his attitude towards Walter Streeter): a) absence of greeting, b) the vocabulary and set expressions, c) lexical and syntactical repetition (chiasmus in the first postcard), d) negative and interrogative sentences, e) the play of words (in the second and fourth postcards).**

1) **Forfar:** ‘I thought you might like a picture of Forfar,’ it said. ‘You have always been so interested in Scotland, and that is one reason why I am interested in you. I have enjoyed all your books, but do you really get to grips with people? I doubt it. Try to think of this as a handshake from your devoted admirer, W.S.’

2) **Berwick-on-Tweed:** ‘What do you think of Berwick-on-Tweed? Like you, it’s on the Border. I hope this doesn’t sound rude. I don’t mean that you are a borderline case! You know how much I admire your stories. Some people call them other-worldly. I think you should plump for one world or the other. Another firm handshake from W.S.’

3) **York:** ‘I know you are interested in cathedrals. I’m sure this isn’t a sign of megalomania in your case, but smaller churches are sometimes more rewarding. I’m seeing a good many churches on my way south. Are you busy writing or are you looking round for ideas? Another hearty handshake from your friend W.S.’

4) **Coventry:** ‘I hope you are well and would like a postcard from Coventry. Have you ever been sent to Coventry? I have—in fact you sent me there. It isn’t a pleasant experience, I can tell you. I am getting nearer. Perhaps we shall come to grips after all. I advised you to come to grips with your characters, didn’t I? Have I given you any new ideas? If I have you ought to thank me, for they are what novelists want, I understand. I have been re-reading your novels, living in them, I might say. Another hard handshake. As always, W.S.’

5) **Gloucester** /'glɒstə/: ‘I am quite close now. My movements, as you may have guessed, are not quite under my control, but all being well I look forward to seeing you sometime this week-end. Then we can really come to grips. I wonder if you’ll recognize me! It won’t be the first time you have given me hospitality. My hand feels a bit cold tonight, but my handshake will be just as hearty. As always, W.S.’

P.S. Does Gloucester remind you of anything? Gloucester gaol?’

**3.2. With your groupmates stage a TV investigation show “W.S. Murder – 1 Year Later”. You’ll have to distribute the roles (e.g. a show host, W. Streeter’s friend/relative, a housekeeper, a neighbour, a witness, police officers, a fortuneteller, a forensic detective, a psychologist, etc.) and decide on the general concept (how the mystery will eventually be resolved), then elaborate separate roles.**

**3.3. Write a possible continuation of the story “From W.S”. Try to make the most of suspense<sup>11</sup>, unexpected twists of plot, interesting characters, etc.**

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<sup>11</sup> Suspense is a feeling of fascination and excitement mixed with tension and anxiety, developed from an unpredictable, mysterious sort of entertainment. Audience experiences suspense when they expect something bad to happen but are powerless to prevent it. Films, books having a lot of suspense are termed thrillers.

## WRITING SKILLS

### Writing a blurb

#### Task 1. 1.1. Read the information about blurbs.

Writing a blurb for your books' back cover is the second most important selling tool you have for your book, so you want this short description to grab the reader's attention. Learning to write a short blurb for your book can be fun, but it is also a helpful practice for writing promotional short and concise articles of any kind.

***“a dazzling, tragicomic masterpiece of inventive exuberance”***

Writing a book blurb or a very short synopsis of your book is almost the same task of explaining your book in a few short sentences.

#### **What is the difference between a book blurb and a short synopsis?**

A books blurb does NOT have a spoiler! It stimulates interest and curiosity and wets the reader's appetite to buy / read the entire book. A synopsis is a summary of the whole story – the beginning, the middle and the end: What happens throughout the story, at the end, how everything is resolved.

**Tips on writing a blurb.** Blurbs can range from a few lines to a few short paragraphs. A book blurb does not provide answers, but rather sparks the reader's curiosity.

- First, you must determine the market for your story.
- Most of your success will depend on your opening line, the hook or the headline.
- Write your blurb in a way that shows your potential reader how you will deliver.
- End with a reason for the reader to buy / read your book. It can be in the form of a statement or a provocative question.
- Study lots of back cover blurbs in your own or a library's shelves.
- If it's a novel, it should promise a fabulous, entertaining read. A Non-Fiction or self-help books blurb should promise a solution or appeal to the reader's interest.

**Blurbs for Fiction.** Book blurbs tend to pitch<sup>12</sup> to the emotional side of fiction readers. The character's experience is “spooky<sup>13</sup>, utterly devastating or heart-breaking”. The blurb might talk about a mystery to be solved. Add questions into your novel's blurb.

**Blurbs for Non-fiction.** These book blurbs promise answers and strategies, such as “chock-full of information” or “gives you the solutions you were looking for.”

**Phrases with instant appeal.** Sarah Kettle, copywriter for Penguin: “Note words and quotes and phrases with instant appeal, atmosphere, an air of mystery, a sense of character, a sense of place and put them all together in a coherent and exciting way.” So, whoever picks up the book and reads the blurb, thinks “I must read this book”. (From <https://savvybookwriters.wordpress.com/2013/08/08/how-to-write-a-brilliant-blurb-for-your-book/>)

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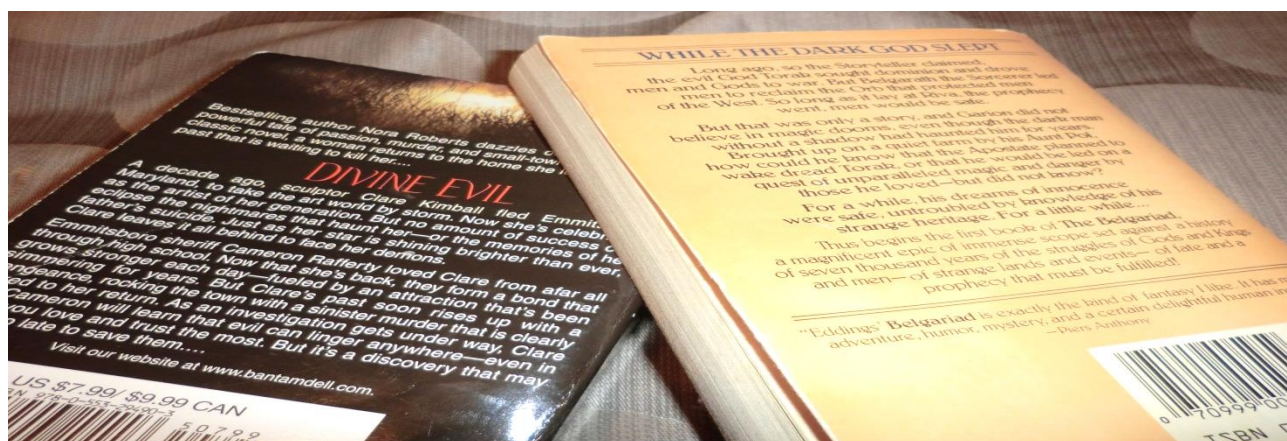
<sup>12</sup> to pitch - налаштовувати на щось; надавати певного забарвлення; подавати певним чином

<sup>13</sup> spooky - страшний; боязкий; полохливий

## 1.2. Read the article. What tips on successful blurb writing are suggested in it?

### BLURB ART!!!

(abridged from the blog by *Angela Scott*, Multi-Award Winning Author)



Are you having a difficult time writing a Book Blurb? You're not alone. Here you are. You've just completed your mega manuscript and now it's all come down to this: the writing of the book blurb. This is perhaps the **BIGGEST** selling factor your book will ever have. It's the part that lets readers know what your mega manuscript is all about. It's the description, for goodness sake. How hard can it be to write it? Oh, it's hard.

A good cover is nice. Great editing is awesome. But if you can't even explain what your book is about in 200 words or less (depending on the guidelines of certain online retailers), you're pretty much screwed. You have to take that novel and condense it into a brief (and I mean brief) overview of what your story is about. And you have to make it compelling, hooking the reader and getting them interested without divulging<sup>14</sup> everything. You have to give them a taste, entice them into reading more.

So here is a couple of basic tips to get you started. Here we go:

1) This is a biggie. Go look at book blurbs on the backs of books. Simple, yet effective. Go to your local book store or library and pick books off the shelf, specifically in your genre. Look at examples and see which descriptions grab your attention. When I first started out, I did this exact thing. I was at a thrift store, thumbing through the used books when I happened upon the novel **DEARLY DEVOTED DEXTER**. Click that link and take a look at that book blurb. Seriously, it's good. I bought the book, took it home, and it sits on my shelf as a reminder of what a book blurb should be.

2) Think of a movie promo. Movie promos are like less than a minute long. They have to grab the viewer's attention and make them want to stand in line to see the new release. Did they tell you everything about the movie? Nope. Did they set the scene? Yep. Did they tell you who the main character or characters were? Yep. Did they tell you the outcome? Nope. You'll have to watch the movie to find that out. Keep that in mind when writing your book blurb.

<sup>14</sup> divulge [daɪˈvʌldʒ] - розголошувати; оприлюднювати; ставати відомим;

3) Remember the main arc or plot of your story. Remember the main character. Stick to that in your description. Forget subplots or minor characters. You don't have time or enough words to include all that.

4) Run it past your beta readers, your friends, your online author buddies, run it by someone, anyone! Ask them this question: Does reading this make you want to run out and buy this book? Why or why not?

5) And last, but not least, edit it! Oh my gosh! I can't tell you how many times I've picked up a book or looked online at book descriptions to see misspellings and grammar errors. That's the worst. Make sure that thing is as polished as ever or you'll be turning readers away left and right.

Good luck writing that book blurb. Believe me, I completely understand what you're going through. I'm in the process of writing my 5th book blurb for my upcoming novel and the process doesn't get any easier. Maybe it's not supposed to :)

*(Taken from: <http://www.angelascottauthor.com/blog/are-you-having-a-difficult-time-writing-a-book-blurb-youre-not-alone>)*

**1.3. Analyze the exemplary blurb scheme. What genre is it most likely to fit? Make up a blurb of your own, guided by the scheme and the table below.**

#### AN EXEMPLARY BLURB SCHEME

This is a/an (A) and (B) (name of genre) novel, and the (A) story line enhances the (A) tale. From the onset, fans will welcome the (plural noun) as each character struggles to (verb) the (noun) of the (C) (plural noun). The characters are then caught up in a/an (adjective describing action) (noun) to (verb) the world. The author makes the setting seem as if it comes from (adjective describing historical period) books rather than her imagination. The cast of characters is (C), especially the (type of character). However, it is the (noun) and the (noun) that spellbind the audience as no one knows the (A) secret of the (C) (noun). Loaded with (noun), fans will not want to put down this (B) (genre) novel.

| A. Adjectives<br>(select 1)                                                                                    | B. Adjectives<br>(select 2)                                                                                   | C. Adjectives<br>(select 3)                                                                            | You'll also need:                                                                                                                                                                                                                                                                                                                                                                                                                      |
|----------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| intriguing<br>thrilling<br>fascinating<br>enthraling<br>evocative<br>heart-warming<br>sensitive<br>suspenseful | heroic<br>sympathetic<br>transcendent<br>exotic<br>post-apocalyptic<br>memorable<br>powerful<br>gut-wrenching | flesh-eating<br>magical<br>disturbing<br>fully-rounded<br>romantic<br>reincarnated<br>clever<br>doomed | <ul style="list-style-type: none"> <li>• 2 words which are the name of a genre</li> <li>• an adverb</li> <li>• 2 plural nouns (like cats or galaxies)</li> <li>• 2 verbs</li> <li>• an adjective describing action (like frantic or slow)</li> <li>• an adjective describing a historical period (like Colonial or prehistoric)</li> <li>• a type of character (like villain or sidekick)</li> <li>• 6 nouns of your choice</li> </ul> |

**Example:** This is an intriguing and transcendent novel, and the evocative story line



enhances the surprising tale. From the onset, fans will welcome the immortals as each character struggles to implode the crystal of the doomed cities. The characters are then caught up in a relentless tower to boggle the world. The author makes the setting seem as if it comes from mediaeval books rather than her imagination. The cast of characters is romantic, especially the mystical mentor. However, it is

the sword and the blaster that spellbind the audience as no one knows the suspenseful secret of the flesh-eating satellite. Loaded with lentil, fans will not want to put down this post-apocalyptic mystery novel.

(Taken from: <http://bookviewcafe.com/blog/2012/06/05/book-review-kit-just-add-adjectives-and-mix/>)

#### **1.4. Read the blurbs below and answer the questions:**

**1.** What kinds of books do these blurbs most probably belong to? **2.** Which of the blurbs sounds the most compelling to you? **3.** What means, employed in these blurbs, make them successful in arousing your interest? **4.** In what way do blurbs 1-2 differ from the rest of the set? **5.** Prepare a blurb for the book you like/have been reading recently/that has made a significant impact on you, etc.

**Blurb 1.** Life's tough for Dexter Morgan. It's not easy being the world's only serial killer with a conscience, especially when you work for the Miami police. To avoid suspicion, Dexter's had to slip deep into his disguise: spending time with his girlfriend and her kids, slowly becoming the world's first serial killing couch potato. Then a particularly nasty psychopath starts cutting a trail through Miami — a killer whose twisted techniques leave even Dexter speechless. When his sister Deborah, a tough-as-nails cop, is drawn into the case, it becomes clear that Dexter will have to do come out of hiding and hunt the monster down. Unless, of course, the killer finds him first.

**Blurb 2.** "When sheltered American good girl Allyson "LuLu" Healey first meets laid-back<sup>15</sup> Dutch actor Willem De Ruiter at an underground performance of Twelfth Night in England, there's an undeniable spark. After just one day together, that spark bursts into a flame, or so it seems to Allyson, until the following morning, when she wakes up after a whirlwind day in Paris to discover that Willem has left. Over the next year, Allyson embarks<sup>16</sup> on a journey to come to

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<sup>15</sup> = informal relaxed and easygoing

<sup>16</sup> embark on/upon - begin (a course of action, esp. one that is important or demanding)

grips with the narrow confines<sup>17</sup> of her life, and through Shakespeare, travel, and a quest for her almost-true-love, to break free of those confines."

**Blurb 3.** "From the opening chapter to the very last word, the book was a masterpiece of storytelling, presenting me with a barrage<sup>18</sup> of twists and turns that kept me riveted to the book."  
-T. Hammond (5 star Review of DESERT RICE)

**Blurb 4.** It was well written, well plotted and very entertaining (even the lovey dovey aspects of it'). If you like a good shoot out, and zombies trying to eat your brains for brunch, pick it up... you won't be sorry."  
-KindleObsessed Reviews

**Blurb 5.** "Drama + Zombies + Evil Dr. Frankenstein-ish type wacko<sup>19</sup> = awesome, bang-up<sup>20</sup>, capital, champion, excellent, fine, first-rate, fly, top, whiz-bang<sup>21</sup>, wonderful."

-KindleObsessed Reviews

**Blurb 6.** DESERT FLOWER  
Wow! That's all I can say ... WOW! This heart wrenching<sup>22</sup> story was a great read. Full of trials, sadness, heart ache... Once you start, you won't be able to put it down."  
- Stephanie Manning, Stephanie's Book Shelf Blog (Review of DESERT RICE)-

**Blurb 7.** *The Unbecoming of Mara Dyer*

Mara Dyer believes life can't get any stranger than waking up in a hospital with no memory of how she got there. **It can.**

She believes there must be more to the accident she can't remember that killed her friends and left her strangely unharmed. **There is.**

She doesn't believe that after everything she's been through, she can fall in love. **She's wrong.**

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<sup>17</sup> = the limits or restrictions

<sup>18</sup> ['bærɑ:ʒ] - a concentrated outpouring, as of questions or blows, e.g.: *she was not prepared for his barrage of questions*

<sup>19</sup> Am. slang = mad, insane

<sup>20</sup> Informal = excellent

<sup>21</sup> = that proved a success

<sup>22</sup> wrench (n) - an act of leaving someone or something that causes sadness or distress

## SECTION 5. What Makes a Bestseller?

“If there's a book that you want to read,  
but it hasn't been written yet, then you must write it.”

**Toni Morrison**



### INTONATION PRACTICE

**Task 1.** a) You will hear part of a radio report about a newly published book. For questions 1-10, complete the notes which summarise what the speaker says. You will need to write a word or a short phrase in each box.

b) Make sure you know the meanings of the following words: nadir, Adonis, womanizer, to womanize.

c) Comment on the stylistic device used in sentences 1-2 below.

1) He sweeps her off her feet and into marriage. 2) [...] and about the riding accident which crushed her ankle and, with it, all her hopes of sporting achievement.



Natalie Hardcastle's house has no (1)  
.....  
.....

When young, Natalie dreamed of (2)  
.....  
.....

Her dreams never came true because  
of a(n) (3)  
.....

She married Tony Hardcastle who  
was a (4) .....  
and a (5) .....

His risky business deals led to (6) .....

Natalie worried about (7) .....

Tony died in (8) .....

After Tony's death, who wanted his money? (9) .....

The book made the reporter think more positively of (10) .....

(Taken from: <https://fceatcellap3-5.wikispaces.com/file/view/LISTENING+TEST+PART+1+2+3+4.pdf>)

**Task 2.** Read the text. Use a marker to highlight its most important points. Make up 5 questions on the text covering its core information. Summarize the text (300-350 words).

## WHAT MAKES A BEST-SELLER?

### Bestseller

A **bestseller** is a book that is identified as extremely popular by its inclusion on lists of currently top selling or frequently borrowed titles that are based on publishing industry and book trade figures and library circulation statistics and then published by newspapers, magazines, or book store chains. Some lists are broken down into classifications and specialties (number one best-selling new novel, nonfiction book, cookbook, etc.). *The New York Times* Best Seller list is one of the best-known bestseller lists for the US. It tracks national and independent book stores, as well as sales from major Internet retailers such as *Amazon.com*.

In everyday use, the term *bestseller* is not usually associated with a specified level of sales, and may be used very loosely indeed in publishers' publicity. Books of superior academic value or literary merit tend not to be bestsellers, although there are exceptions. Lists simply give the highest-selling titles in the category over the stated period. Some books have sold many more copies than current "bestsellers", but over a long period of time.

**Early bestsellers.** For earlier books, when the maximum number of copies that would be printed was relatively small, a count of editions is the best way to assess sales. Since effective copyright was slow to take hold, many editions were pirated well into the period of the Enlightenment, and without effective royalty systems in place, authors often saw little, if any, of the revenues for their popular works.

The earliest highly popular books were nearly all religious, but the Bible, as a large book, remained expensive until the nineteenth century. This tended to keep the numbers printed and sold, low. Unlike today, it was important for a book to be short to be a bestseller, or it would be too expensive to reach a large audience. Very short works such as *Ars moriendi*<sup>23</sup>, the *Biblia pauperum*<sup>24</sup>, and versions of the *Apocalypse* were published as cheap block books<sup>25</sup> in large numbers of different editions in

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<sup>23</sup> The *Ars moriendi* ("The Art of Dying") are two related Latin texts dating from about 1415 and 1450 which offer advice on the protocols and procedures of a good death, explaining how to "die well" according to Christian precepts of the late Middle Ages.

<sup>24</sup> The *Biblia pauperum* ("Paupers' Bible") was a tradition of picture Bibles and a common printed block-book in the later Middle Ages to visualize the correspondences between the Old and New Testaments. Unlike a simple "illustrated Bible", where the pictures are subordinated to the text, these Bibles placed the illustration in the centre, with only a brief text or sometimes no text at all. Words spoken by the figures in the miniatures could be written on scrolls coming out of their mouths. To this extent one might see parallels with modern *cartoon strips*.

<sup>25</sup> **Block books** are short books of up to 50 leaves, printed in Europe in the second half of the 15th century as woodcuts with blocks carved to include both text and illustrations. The content of the books was nearly

several languages in the fifteenth century. These were probably affordable items for most of the minority of literate members of the population. In 16th and 17th century England *Pilgrim's Progress* (1678) and abridged versions of *Foxe's Book of Martyrs* were the most broadly read books. *Robinson Crusoe* (1719) and *The Adventures of Roderick Random* (1748) were early eighteenth century short novels with very large publication numbers, as well as gaining international success.

By the time of Byron and Sir Walter Scott, effective copyright laws existed, at least in England, and many authors depended heavily on their income from their large royalties. America remained a zone of piracy until the mid-nineteenth century, a fact of which Charles Dickens and Mark Twain bitterly complained. By the middle of the 19th century, a situation akin to modern publication had emerged, where most bestsellers were written for a popular taste and are now almost entirely forgotten, with odd exceptions such as the wildly popular *Uncle Tom's Cabin*, and Sherlock Holmes.

### **Description and types of bestseller.**

Bestsellers are usually separated into fiction and non-fiction categories. Different list compilers have created a number of other subcategories. The *New York Times* was reported to have started its "Children's Books" section in 2001 just to move the Harry Potter books out of the No. 1, 2, and 3 positions on their fiction chart, which the then three-book series had monopolized for over a year.

Bestsellers also may be ranked separately for hardcover and paperback editions. Typically, a hardcover edition appears first, followed in months or years by the much less expensive paperback version. In the United Kingdom, a hardcover book could be considered a "bestseller" with sales ranging from 4,000 to 25,000 copies per week.

**The making of a bestseller.** Ultimately, having a great number of buyers creates a bestseller; however, there is a distinct "making of" process that determines which books have the potential to achieve that status. Not all publishers rely on, nor strive for, bestsellers, as the survival of small presses indicates. Large publishing houses, on the other hand, are like major record labels and film studios, and require consistent high returns to maintain their large expenses. Thus, the stakes are high. It is estimated that 200,000 new books are published each year in the U.S., and less than



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always religious. They seem to have functioned as a cheap popular alternative to the typeset book, which was still very expensive at this stage.

1% achieve bestseller status. Along the way, major players act as gatekeepers and enablers, including literary agents, editors, publishing houses, booksellers, and the media (particularly, publishers of book reviews and bestseller lists). The high visibility of an established and best-selling author is paramount in the equation also. In addition to writing the book, an author has to acquire representation and negotiate this publishing chain.

**Unread bestsellers.** Bestsellers have gained such great popularity that it has sometimes become fashionable to purchase them. Critics have pointed out that just because a book is purchased doesn't mean it will be read. The rising length of bestsellers may mean that more of them are simply becoming bookshelf decor. In 1985 members of the staff of *The New Republic* placed coupons /'ku:pən/ redeemable for \$5 cash inside 70 books that were selling well, and none of them were sent in.

**Cultural role.** While the basic dictionary definition of *bestseller* is self-evident, "a popular, top-selling book", the practical cultural definition is somewhat more complex. As consumer bestseller lists generally do not detail specific criteria, such as numbers sold, sales period, sales region, and so forth, a book becomes a bestseller mainly because an "authoritative" source says it is. Calling a book a "top-selling" title is not so impressive as calling it "the *New York Times* bestseller". A book that is identified as a "bestseller" greatly improves its chance of selling to a much wider audience.

(Abridged from <http://www.worldlibrary.org/articles/best-seller>)

**Task 3. a) make a list of 5 books which are widely considered to be bestsellers, compare your list with your partner's; b) with your partner make up a dialogue discussing a chosen bestseller (1 person is a devoted admirer of it, while the other is highly critical), use 100+ adjectives to describe a book (see p.22-23).**

**3.1. Read the article. Put the tips on writing a bestseller in the correct places 1-9 in the text.**

- Make your first page special.
- Expect rejection.
- Try to write something every day.
- Write a plan for your book.
- If you really want to do it, just start writing.
- Really target your agent.
- Don't be too possessive about your work.
- Research your market.
- Don't underestimate the power of the title.

## SO YOU WANT TO WRITE A BEST-SELLER?

*They say everyone has at least one book inside them. But is it true? Could we all turn our hands to writing blockbusters for a living? Debut /'deibu:/ novelist Claudia Pattison shares her secrets for literary success.*

Claudia Pattison, author of *'Wow!'* and *'Fame Game'*, believes we all have potential. And she should know. Claudia wrote *'Wow'* – a satire on the world of celebrity journalism – in eight months, and was taken on by the second agent she met. Her very first book sparked a bidding war between rival publishers, and it's a sign of her potential that the winners, Pan Macmillan, offered a six-figure sum for a two-book deal – the average a debut author can usually expect is between £5,000 and £10,000.

'I really believe that everybody has a book in them,' says Claudia, who describes her genre as 'chick lit' – stories aimed at young women. 'I think the hardest thing is starting. You don't have to have a mad life or incredible experiences. You just need to be able to make different scenarios interesting.'

Claudia's tips on how to write a novel and get it published:

1

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Claudia says: 'I knew chick lit was a growing arena and there was room in the market for more of the same, so I devoured every bit of it I could get my hands on. I also knew, however, that I couldn't just jump on the bandwagon; I needed to have a new spin. The obvious thing for me, with my background, was to write about celebrity journalism. If it all sounds very calculated, that's because it was. I thought about what would sell, and what would stand out in a crowd.'

2

---

Even if you're not sure what the plot is going to be or what comes next, just get something written down. Claudia says: 'What put me off originally was the idea that I had to have a clever plot. If you can just do good scenarios and interesting relationships, you're well on your way.'

3

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If people aren't grabbed by the first page, they won't go any further.

4

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Claudia says: 'Some people don't (Stephen King for one), but I think I would have found the whole task too daunting without one. I would've panicked.'

5

---

Even if it's just three lines, it helps you keep in touch with the characters and the plot.

6

---

Try to think of something original and think hard about it. Don't do it as an afterthought.

7

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Claudia says: 'Look in the *Writers' and Artists' Yearbook* for brief explanations of specialties. Also, try to find a book that you like or feel is similar to yours. Many writers thank their agents so you can find relevant agents that way. There's no point in targeting your crime book at an agent who specializes in romantic fiction.'

Lisa Jewell, author of *'Ralph's Party'*, went through nine agents before the tenth saw her potential. *'Harry Potter'* writer JK Rowling was turned down by two publishers before Bloomsbury snapped her up. Claudia says, 'If you expect it, you won't be disappointed. Just keep trying. Obviously, though, if you get twenty rejections all telling you there's no market for your book, you do have to take note.'

If you do get to the stage where you have an agent or an editor, listen to their advice. They have a wider overview of the market and the insider gossip on what people are looking for. They are the experts in their field. 'I followed every bit of advice,' says Claudia. 'I think the book is one million times better as a result.'

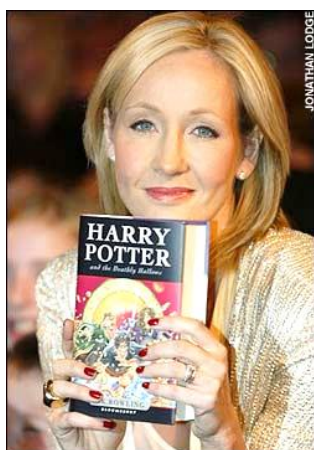
**3.2. Read the article again. Are these statements true (T) or false (F), according to the article?**

1. Claudia Pattison thinks that anyone can write a book. 2. She used to be involved in celebrity journalism. 3. She earned at least £1,000,000 in advance for her first two books. 4. You need to know how the story is going to end before you start. 5. Stephen King never writes a plan for his books. 6. It's best not to waste time thinking about the title until after you've written the book. 7. Bloomsbury was the third publisher that JK Rowling sent her *'Harry Potter'* book to. 8. Agents and editors are useful because they have access to information that the writer doesn't have.

#### **Task 4.**

##### **4.1. Read the text about JK Rowling.**

### **HARRY POTTER'S MAGICIAN**



'In my wildest fantasy I could not have imagined anything like this,' JK Rowling said of the frenzy that surrounded the release of her last book. Her magical tales of wizards and witchcraft have prompted the biggest publishing sensation of modern times.

Joanne Kathleen Rowling dreamed up the story of Harry Potter, the bespectacled orphan blessed with magical powers, on a delayed train to Manchester in 1990. It has been a high-speed journey. Less than fifteen years ago she was an unemployed single mother, scribbling away at her first Potter draft in an Edinburgh cafe, dreaming of the day she could take up writing full time. Now she is a publishing phenomenon, with the series selling over 100 million books, translated into 42 different languages around the world. In 2001 alone she is estimated to have made £70 m.

However, the best-selling author had difficulty coming to terms with the fame that this success brought her. 'For a long time people would ask me, "What's it like to be famous?" and I would say "I'm not famous." Now this was patently untrue, but it was the only way I could cope with it, by being in so much denial that I was

virtually blind at times. Fame does have nice aspects, but for me personally, the negative outweighs the positive. It's a very odd and isolating experience. I know some people crave it, but I find that very hard to understand. It puts a great strain on your relationships.' Most of Rowling's friends have been doorstepped and offered money for stories about her and she feels guilty about that. She is also fiercely protective of her daughter Jessica's privacy, never using her in publicity or taking her to film premieres. She rarely talks about her, although when asked in an interview why she bought her London house, she laughed and explained that 'my daughter was getting a bit too used to room service' in the hotel where they had been staying.

The author is also not without her critics. One derided her work as having merit 'scarcely higher than a Spice Girls lyric'. Her characters, he said, were 'one-dimensional' and her appeal a product of over-hyped marketing. Accusations of arrogance have also been levelled at her. She refused to allow the BBC to shorten her work – an unprecedented move which encouraged Radio 4 to broadcast actor Stephen Fry's eight-hour reading of *'The Philosopher's Stone'* at Christmas in 2000.

There is also a darker side to Potter mania. Some people are obsessed with the idea that her books are teaching children about evil, and a few even believe that Rowling is a witch. 'I found death threats to myself on the Internet,' she says. I came across a Potter-hater site where people were being advised, well, to shoot me, basically. It was not a nice thing to find. It is bizarre. But what can you do?'

#### **4.2. Decide if the statements are true (T) or false (F).**

1. JK Rowling always knew that the Harry Potter books would make her famous. 2. She has made about £70m since she started writing. 3. She used to try to convince herself that she was not famous. 4. Rowling's attitude to fame is more positive than negative. 5. She tries to keep her daughter out of the public eye. 6. Her writing has been compared unfavourably with the words of a Spice Girls song. 7. Actor Stephen Fry read a shortened version of *'The Philosopher's Stone'* on the radio. 8. Some people think that her books have a bad influence on children.

(Taken from: [http://www.helloteens.hu/hebe/cikk.jsp?cikk\\_id=66](http://www.helloteens.hu/hebe/cikk.jsp?cikk_id=66))

#### **4.3. Without looking back at the text, match the two halves of the phrases. Then read again and check.**

|              |            |
|--------------|------------|
| best-selling | powers     |
| to dream up  | premieres  |
| magical      | phenomenon |
| a single     | time       |
| a publishing | author     |
| film         | mother     |
| full         | threats    |
| death        | a story    |

## ESSENTIAL VOCABULARY FOCUS

1. ▲ **object** Ncount 1) a material thing with a fixed shape or form: *What is that dark object over there?* **YEH ☺** 2) slightly *fml.* Something or someone which causes particular feelings or actions, as *an object of pity/admiration/embarrassment/ridicule*: *She became an object of ridicule among the other pupils.* **YEH ☺** 3) purpose or reason for doing something: *The object of her visit was not clear.*

✿ **an object lesson** 1) a concrete illustration of a moral or principle; 2. a lesson taught by using a material object. *The disaster was an object lesson in how not to run a school.* **YEH ☺**

✿ **money/distance is no object**: *Hugh Johnson's shop in London has a range of superb Swedish crystal glasses that I would have if money were no object. Although he was based in Wales, distance was no object.* **YEH ☺**

▲ **object** Vi to say that you are against something because it is unfair or morally wrong: *They want to sell the car, and naturally he objects. I object to the whole thing on principle.* **YEH ☺**

▲ **objection** Ncount a statement or feeling of dislike, disapproval or opposition, as *brush aside/have/raise/voice/withdraw objections*: *Her objection to/against the plan is based on incorrect facts. Have you any objections to his coming?* **YEH ☺** Rev. also to raise/overrule/rule out/sustain/withdraw an objection.

▲ **objective** Ncount a concrete and clearly formulated purpose: *His main/primary objective now is simply to stay in power.* **YEH ☺**

▲ **objective** Adj. not influenced by personal feelings; fair as *objective assessment/report/facts*: *The writer tried to be as objective as possible in evaluating his latest work.* **YEH ☺**

2. ▲ **oppose** Vt to think that something is wrong and try to prevent it: *His father opposed his wish to become an actor.* **YEH ☺** **Be opposed to** – to be against something, esp. when this is your permanent opinion: *Many people are opposed to the use of fur for clothes.*

▲ **opposition** Nuncount. *At the meeting there was a lot of opposition to the proposed changes. The Opposition has/have condemned the Government's proposed tax increases.* **YEH ☺**

▲ **opposite** Adj. 1) completely different: *I wanted to impress them but probably had the opposite effect.* 2) across from where you are; facing: *They sat in the opposite corner of the room.* **YEH ☺**

Prep.: *Jennie had sat opposite her at breakfast.* Adv.: *He looked up at the buildings opposite, but could see no open window. He lives opposite.*

▲ **opposite** (usu. the opposite/oft. *the opposite of sb./smth.*) Ncount a person or thing that is as different as possible: *You are nice, he's just the opposite. Black and white are opposites.* **YEH ☺**

3. ▲ **ground** N 1) Ncount a piece of land for a special use, as a *football ground, playground, parade ground, training ground, sports ground* (but: construction site) 2) Ncount reason or cause or argument as *on grounds of/on the ground that/on the grounds of: She's suing the company on the grounds of unfair dismissal.* **YEH ☺**

⌘ **ground/grounds for smth.** – a reason for smth.: *Do you have any ground for suspecting them?* **YEH ☺**

⌘ **cover much/a lot of ground** 1) to travel a certain distance 2) to deal with many different subjects: *Even though we covered a lot of ground on the first day of our road trip, we still have many miles to go. I'll try to cover all the ground in a short speech of half an hour.* **YEH ☺**

⌘ **suit someone down to the ground** (informal) to be just what one wants or likes: *This house will suit us down to the ground.* **YEH ☺**

⌘ **break new/fresh ground** –

⌘ **prepare the ground for** –

⌘ **shift/change one's ground** –

⌘ **stand/hold one's ground** –

▲ **grounds** Nplural gardens and land surrounding or attached to a house or institution: *The college grounds were beautifully planted. ... the grounds of the University.*

**Note!** Fishing ground(s), hunting ground(s): *The islands are surrounded by rich fishing grounds.*

▲ **groundless** Adj. (of feelings, ideas) without base or good reason as *groundless fears/worries*

▲ **well-grounded** Adj. based on fact: *The claim must be well-grounded on fact.* **YEH ☺**

▲ **ground** Vt when parents ground a child they forbid them to go out and enjoy themselves for a period of time, as a punishment. *Thompson grounded him for a month, and banned television.*

4. **thing** N 1) Ncount any material object: *What's that thing you've got on your head?* 2) Ncount a piece of clothing: *Put your things on and come for a walk. I've not got a thing to wear.* 3) Ncount that which is not material: *What a nasty thing to say to your sister!* 4) Ncount a subject, matter: *There's one more thing I wanted to say. I want to forget the whole thing.* 5) Ncount a person or animal regarded as an object of pity, affection or contempt: *Your daughter's such a sweet little thing. What a lazy/noisy/stupid thing you are!* 6) Ncount happening, event: *A funny thing happened yesterday.* 7) pi possessions, belongings: *Have you packed your things for the journey?* 8) Nplural the general state of affairs: *Things are not what they were. My doctor told me to take things easy for a while.* **YEH ☺**

☼ **just the thing/the very thing**, exactly what you want. *Kiwi fruit are just the thing for a healthy snack.* **YEH ☺**

☼ **(not) quite the thing** what is considered socially correct, fashionable: *It's not quite the thing to wear an open-necked shirt to a formal evening dinner.* **YEH ☺**

☼ **It's (just) one of those things** means that there was no way of planning to avoid smth: *'The road was blocked, so we missed the meeting. - I'm afraid it was just one of those things.'* *'My mom broke her ankle a month before my wedding in Portugal. It was really unfortunate, but it's just one of those things.'*

☼ **the thing is...** often used to emphasise an important remark which follows: *The thing is, can we get there in time?* **YEH ☺**

☼ **have a thing about** (informal) a peculiar attitude or feeling toward sb. or smth. (preoccupation with/fear or dislike of/craving for sb./smth.): *She has a thing about cats. Kelly has a thing about Tim. She simply hates him. I have a thing about snakes. Elaine has a thing about strawberry ice cream. She can't get enough of it.* **YEH ☺**

☼ **It's good thing** *It's a good thing George can't hear us.*

5. ▲ **initial** *N* usu. *plural*. First letter of a person's name. **YEH ☺**

▲ **initial** *Adj.* coming at the beginning, as *the initial advantage, attempt, stage, step, symptoms*: *His initial response to the question was "no."* **YEH ☺**

▲ **initiative** *N* 1) *Ncount* the first step in an undertaking, *have/seize/lose/take the initiative*: *They have attempted to take the initiative in dealing with the problem.* 2) *Nuncount* the ability to use your judgment to make decisions as *have/display/lack/show initiative*: *He doesn't have much initiative. Act on your own initiative.* **YEH ☺**

6. ▲ **attend** *Vt/i* 1) *fml* to give one's attention: *Are you attending to what is being said?* 2) to be present at: *The meeting was well-attended.* 3) to provide help esp. as part of your job: *The president always has his own doctor attending on him.* 4) *fml* to result in, to go with: *Danger attended everything he did.* **YEH ☺**

▲ **attention** *N* 1) *Nuncount* active focusing of the mind as *pay attention to, attract/draw smb's attention to*: *He likes being the centre of attention. Many countries are starting to turn their attention to new forms of energy.* **YEH ☺**

▲ **attentive** *Adj.* 1) paying attention 2) helpful and considerate: *I had very attentive and loving parents.* Antonym: **inattentive** *Adj.* *He has been wholly inattentive to the needs of his children.* **YEH ☺**

▲ **attendant** *Ncount* a person who looks after a place as *a museum/cloak-room attendant, flight attendant.*

▲ **attendance** *Ncount/uncount* the act of being present: *Attendance at school is demanded by law.* **YEH ☺**

7. ▲ **reassure** Vt to restore confidence or courage: *The doctor reassured the sick man (about his health).* **YEH ☺**

▲ **assure** **of** 1) to promise; try to persuade: *He assured us of his ability to work.* 2) to make certain. *Before going to bed she assured herself that the door was locked.* **YEH ☺**

▲ **reassurance** Ncount/uncount *She won't believe it in spite of all our reassurance(s).*

▲ **assurance** N = promise: *She gave me her assurance that she would post the cheque immediately.*

▲ **reassuringly** Adv. *"You'll be all right," he said reassuringly.*

▲ **assured** Adj. = self-possessed, confident: *Now that the finance has been secured, the production of the film is assured.*

▲ **self-assured** Adj. (approving, Ukr. *впевнений у собі*, пор. *самовпевнений*) having confidence in your own abilities: *The interview showed her as a self-assured and mature student*

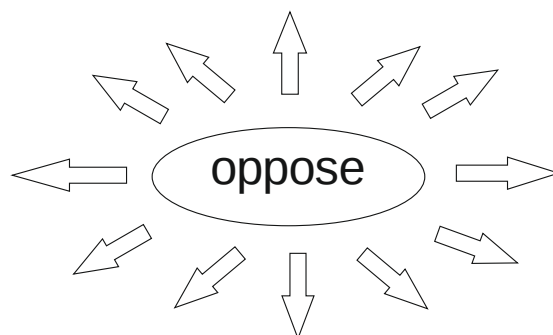
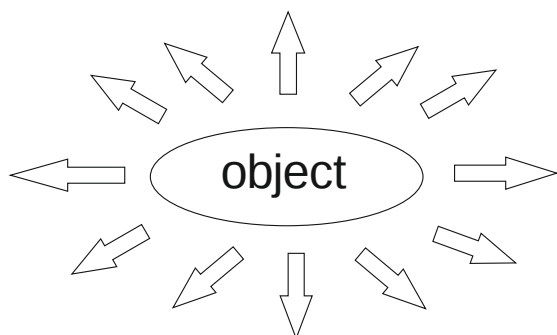
8. ▲ **yield** V 1) to supply or produce smth. positive such as *a profit, an amount of food or information*: *The talks with the management failed to yield any results.* 2) to give up, surrender: *They were forced to yield (up) some of their lands during the war.* *We will not yield to pressure.* **YEH ☺**

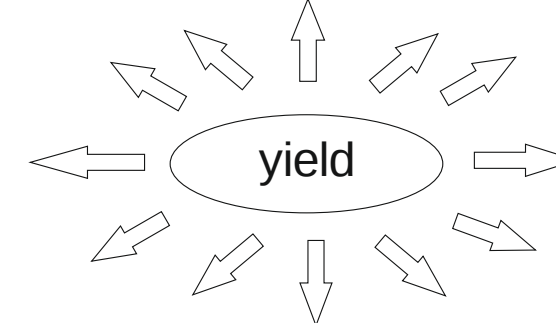
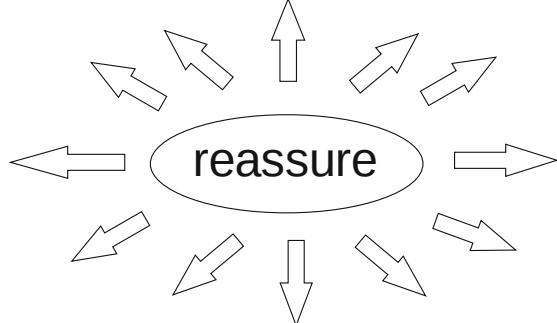
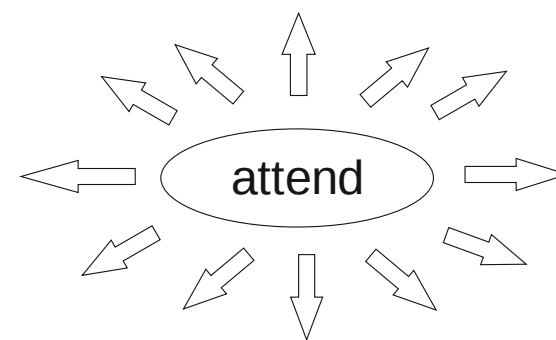
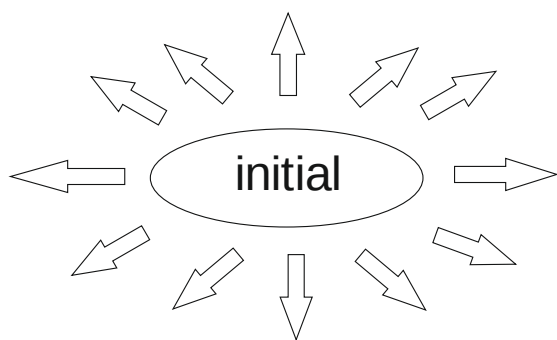
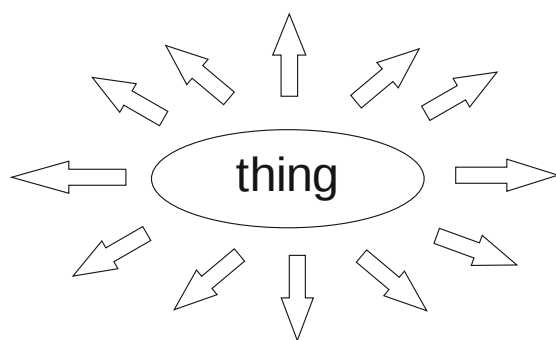
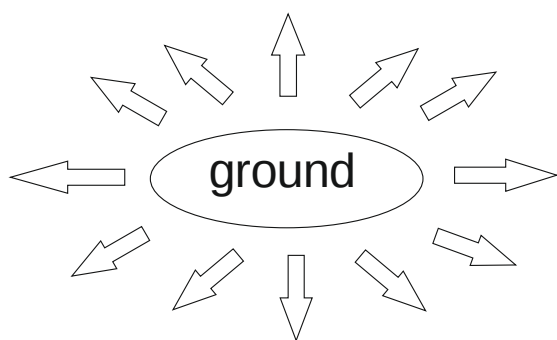
▲ **yield** N that which is produced: *The tree gave a high yield this year.* **YEH ☺**

▲ **yielding** Adj. 1) submissive, obedient: *He has a yielding character and he'll soon change his mind.* 2) soft, easy to move or band, as *yielding materials.*

### Task 5.

5.1. **Self-check.** *Based on your memory, complete the spidergrams with essential vocabulary units.*





## 5.2. Match the phrases with their Ukrainian equivalents.

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>all things considered<br/>         and things<br/>         any old thing<br/>         as things go<br/>         to be all things to all men<br/>         to know/to be up to a thing or two<br/>         big thing<br/>         it is the done thing<br/>         to make a regular thing of smth.<br/>         make things hum<br/>         never do things by halves<br/>         the next thing to smth.<br/>         the next best thing<br/>         A little knowledge is a dangerous thing.<br/>         Keep a thing 7 years, and you will find a use for it.<br/>         the first thing one knows<br/>         If things were to be done twice, all would be wise.</p> | <p>у кінцевому рахунку<br/>         і тому подібне<br/>         розуміти, що до чого<br/>         майже те ж саме<br/>         все одно, що<br/>         за умов, що склалися<br/>         намагатися догодити всім<br/>         Якщо хочеш, щоб все було зроблено добре, зроби це сам.<br/>         велика, багатообіцяюча справа<br/>         Дрібні справи цікавлять тільки не дуже здібних людей.<br/>         регулярно чимось займатися, стати звичкою<br/>         розвинути енергійну діяльність.<br/>         ніколи не робити щось наполовину<br/>         наступний за якістю, кращий з-поміж<br/>         решти<br/>         Недостатня обізнаність – небезпечна річ.</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

|                                                                                                                                     |                                                                                                                                                                                                                       |
|-------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>If you want a thing well-done, do it yourself.</p> <p>to make a good thing of smth.</p> <p>Little things amuse little minds.</p> | <p>не встигнути і оком змигнути, відразу ж норма поведінки</p> <p>Якби можна було все робити повторно, всі були б мудрецями.</p> <p>нагріти руки на чомусь, дістати вигоду</p> <p>Врешті-решт все стане в нагоді.</p> |
|-------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

### 5.3. Fill in the gaps with the phrases from the table.

1. I didn't have to wait long because ... I heard her footsteps in the yard. 2. He might retire and go in for his plays ... . 3. I expect he made a pass at you. He still thinks it is ... in the theatre. 4. 'I believe if you once made up your mind to do a thing, you would do it, no matter how hard it was, wouldn't you?' 'Well, I'd – I'd ..., I guess,' he admitted. 5. 'I'm afraid I've much less knowledge than you have,' he answered, affecting humility. 'Well, don't forget that ... .' 6. We knew we couldn't ... . 7. She ... of her sparetime hobbies. 8. Détente<sup>26</sup> [deɪ'tɑːnt] is ... for humanity. 9. ..., it would be better to lunch first. 10. I asked my son to chop the vegetables for me, but he's cut them into chunks too small to use. I should have known: if ... . 11. Jill: Nathaniel's been awfully cheerful today. Jane: Yes, his favorite TV show is on tonight. Jill: ..., they say. 12. If it wasn't a failure yet, it was ... . 13. "What would you like to study?" "Sculpture, painting, any ...". 14. Algy: "If I may say it without vanity, I do ... about frocks." 15. There are no tickets left for the Circus: ... is the Zoo. 16. He ... of taking a cold shower every morning. 17. 'I didn't realise you were decorating the whole house!' 'Oh, we don't ... round here.' 18. This place isn't very expensive ... nowadays.

### 5.4. Make up a dialogue to illustrate one of these proverbs and sayings.

1) If things were to be done twice, all would be wise. 2) A little knowledge is a dangerous thing. 3) Keep a thing seven years, and you will find a use for it. 4) If you want a thing well-done, do it yourself. 5) Little things amuse little minds.

### 5.5. Translate the given sentences into Ukrainian.

1) The investigation **yielded** some unexpected results. 2) Favourable weather **yielded** a good crop. 3) They were forced to **yield** (up) their land to the occupying forces. 4) Despite renewed pressure to give up the occupied territory, they will not **yield**. 5) His legs began to **yield** under the sheer weight of his body. 6) If you're going downhill, you need to **yield** to bikers going uphill. 7) Crop **yields** have risen steadily. 8) **Yields** on gas and electricity shares are consistently high. 9) Knowing about our past does not automatically **yield** solutions to our current problems. 10) The search for truth is beginning to **yield** fruitful results. 11) The combined investment is

<sup>26</sup> послаблення напруженості між державами

expected to **yield** £5,000 in the first year. 12) This figure could **yield** a return high enough to provide a healthy pension. 13) The sport should not **yield** to every demand that the television companies make. 14) He paused a moment before **yielding** to angry resentment. 15) The following year, control of the industry was **yielded** to the government. 16) We struggled with the lid, but it wouldn't **yield**. 17) Higher-rate deposit accounts **yield** good returns. 18) The research has **yielded** useful information. 19) After a long siege, the town was forced to **yield**. 20) He reluctantly **yielded** to their demands. 21) I **yielded** to temptation and had a chocolate bar. 22) He refused to **yield up** his gun. 23) The universe is slowly **yielding up** its secrets. 24) Despite our attempts to break it, the lock would not **yield**. 25) **Yield** to oncoming traffic.

**Task.6. 6.1. Translate the given sentences into Ukrainian.**

1) Thomas is more relaxed and his skills are **coming along**. 2) Sometimes an album **comes along** that just sounds better than anything else you've heard in a long time. 3) Please **come along** with me to the store. 4) How are you **coming along** with your piano lessons? 5) I'm hoping another offer will **come along** soon. 6) If you go swimming, I'll **come along**. 7) Our projects are **coming along** very well. 8) How is your remodeling **coming along**? 9) How did this damage **come about**? This **came about** due to the windstorm. 10) Oh, she'll **come across**, just you wait; she'll do what we want. 11) How can we get him to **come across**? 12) He **came across** to our point of view. 13) Will a sign-on bonus get him to **come across**? 14) Can you **come by** our place for a few minutes on the way home? 15) Please **come by** sometime. 16) Where did you **come by** that new shirt? 17) Mitchell had acquired some wealth, although whether he **came by** it honestly or dishonestly is not clear. 18) I had to work hard to learn to skate. I didn't **come by** it easily. 19) I'm sure she didn't **come by** that large bonus honestly. 20) A nice breeze **came by** and the campers felt cooler. 21) We don't know how our neighbor **came by** all that money. 22) Really good movies are hard to **come by**. 23) Fall clothes will be **coming in** soon. 24) She **came into** a fortune on her 21st birthday. 25) How did your speech **come off**? It **came off** very well. 26) The paint **came off** the west side of the house because of the hot sun. 27) A wheel **came off** Timmy's tricycle. 28) No one is sure if the jazz festival planned for this summer will **come off**. 29) I didn't want to **come off** as weak. 30) Three of the buttons **have come off** my coat. 31) Darkness **comes on** early these days. 32) The illness **comes on** by degrees. 33) A new magazine has just **come out**. 34) When will your next book **come out**? 35) The real reason finally **came out**, and it was not flattering.

**6.2. Fill in the blanks with a suitable particle.**

1. While looking through the books Peter **came** ... an interesting old map of London. 2. Mrs Collins has some money **coming**... from the rooms she lets. 3. Let's go for a walk. The sun has **come**... . 4. I don't like the way Pat treats her parents but no good

will **come** ... interfering. **5.** The garden will be much more colourful when the crocuses **come**... . **6. Come** ..., David. We can't wait all day. **7.** Oh dear. The cover has **come** ... the book Chris lent me. **8.** Bill went out at eight and didn't **come** ... until after midnight. **9.** His first novel **came** ... last year. **10.** The roof leaked for so long that the bedroom ceiling **came** ... . **11.** The bill for the repairs **came** ... £150. **12.** The travellers wanted to reach the next village before night **came** ... . **13.** I'm afraid that the coffee stain won't **come** ... .

**6.3.** Replace the italicized words with the appropriate form of *come* and a particle from the list below. **About, along, by, into, off, on, out, over, round, up.**

**1.** When John's father died he *inherited* a lot of money. **2.** I don't feel very well. I think I've got a cold *starting*. **3.** The whole story *was revealed* at the trial. **4.** When the patient *regained consciousness* he asked to see his family. **5.** If the question of reorganisation *is raised* at the meeting I shall give my opinion. **6.** No one could understand how such a situation had *occurred*.

**7.** When will the exam results *be announced*? **8.** It seemed a good idea in theory, but in practice it didn't *succeed*. **9.** Would you like to *visit us* for supper tomorrow? **10.** David needed a job, and jobs were not easy to *find*. **11.** A feeling of helplessness *seized* her. **12.** Michael was in a cheerful mood. His new book was *progressing* very well.

**6.4. Fill in the blanks with a suitable particle.**

**A.**

**1.** The heating comes \_\_\_\_\_ at six in the morning. **2.** Hassan's English is really coming \_\_\_\_\_. **3.** How did such a confused situation come \_\_\_\_\_? **4.** Cheap organic food is still difficult to come \_\_\_\_\_. **5.** Have you ever come \_\_\_\_\_ such a horrible person in all your life? **6.** I'd like to know how she came \_\_\_\_\_ that black eye. **7.** How did you come \_\_\_\_\_ that scratch on your cheek? **8.** The building work was coming \_\_\_\_\_ nicely. **9.** We've got absolutely no money coming \_\_\_\_\_ at the moment. **10.** I don't know how it came \_\_\_\_\_ that we stopped loving each other. **11.** I think I've got a cold coming \_\_\_\_\_. **12.** We were just standing talking when Jamie came \_\_\_\_\_. **13.** Reports are coming \_\_\_\_\_ of a major air accident. **14.** He told me to work hard and take every opportunity that comes \_\_\_\_\_. **15.** Long hair for men came \_\_\_\_\_ in the sixties. **16.** The colour of her eyes hasn't really come \_\_\_\_\_. **17.** Come \_\_\_\_\_ now! It can't have been as bad as that! **18.** He came \_\_\_\_\_ some of his old love letters in his wife's desk. **19.** After her death, it came \_\_\_\_\_ that she'd lied about her age. **20.** You wait half an hour for a bus, then three come \_\_\_\_\_ at once! **21.** Flared trousers first came \_\_\_\_\_ during the 1970s. **22.** He decided to give the money to the first stranger who came \_\_\_\_\_. **23.** With Dave unemployed, we don't have much money coming \_\_\_\_\_ at the moment. **24.** Ray had some work to finish and decided to come \_\_\_\_\_

\_\_\_\_\_ later. 25. She came \_\_\_\_\_ a fortune when her uncle died. 26. I'll come \_\_\_\_\_ (the office/your house) one day this week and we can have a chat. 27. She's coming \_\_\_\_\_ fine with her music. 28. At that time, teaching jobs abroad were hard to come \_\_\_\_\_. 29. I can feel another headache coming \_\_\_\_\_. 30. He's in the picture, but his face hasn't come \_\_\_\_\_ very clearly. 31. I came \_\_\_\_\_ children sleeping under bridges. 32. When the right opportunity comes \_\_\_\_\_, she'll take it. 33. What points came \_\_\_\_\_ at the meeting? 34. I'm afraid something urgent has come \_\_\_\_\_.

## **B.**

35. Oh come \_\_\_\_\_, Kylie, you made the same excuse last week! 36. The increase in production has come \_\_\_\_\_ through the use of technology. 37. The clouds finally parted and the sun came \_\_\_\_\_. 38. Come \_\_\_\_\_ – we don't want to be late! 39. When the truth came \_\_\_\_\_, there was public outrage. 40. Why don't you come \_\_\_\_\_ to England in the summer? 41. The subject came \_\_\_\_\_ in conversation. 42. Your French has come \_\_\_\_\_ a lot recently. 43. When is her new novel coming \_\_\_\_\_? 44. I've set the oven to come \_\_\_\_\_ at ten. 45. I come \_\_\_\_\_ all shy whenever I see her. 46. The full story came \_\_\_\_\_ at the trial. 47. Come \_\_\_\_\_! We don't have much time. 48. Some of the photos from our trip didn't come \_\_\_\_\_. 49. She has over a thousand pounds a month coming \_\_\_\_\_ from her investments. 50. Her best qualities come \_\_\_\_\_ in a crisis. 51. We'll let you know if any vacancies come \_\_\_\_\_. 52. Come \_\_\_\_\_! We're late. 53. A fit of dizziness came \_\_\_\_\_ her. 54. In her speech, the senator came \_\_\_\_\_ in favour of a change in the law. 55. We've recorded a new album, and it's coming \_\_\_\_\_ in the spring. 56. The streetlights come \_\_\_\_\_ automatically at dusk. 57. Pete came \_\_\_\_\_ in his car and offered us a lift. 58. None of my holiday photos came \_\_\_\_\_. 59. Your piano playing has really come \_\_\_\_\_ since I last heard you play. 60. Come \_\_\_\_\_! We're going to be late. 61. Reports are just coming \_\_\_\_\_ of a major accident on the motorway. 62. A wave of anger came \_\_\_\_\_ him. 63. Her grandparents came \_\_\_\_\_ from Ireland during the famine. 64. Come \_\_\_\_\_ here! 65. Come \_\_\_\_\_! It's easy! 66. We scrubbed the carpet with soap but the stains still wouldn't come \_\_\_\_\_. 67. I stood up too quickly and came \_\_\_\_\_ all dizzy. 68. The question is bound to come \_\_\_\_\_ at the meeting. 69. I saw a light come \_\_\_\_\_ in an upstairs window.

## **6.5. Translate the given sentences into English.**

1. Можеш розповісти мені, як трапилась аварія? 2. Я ніколи не бачила бейсбольну гру – ти не проти, якщо я піду з тобою? 3. У шухляді вона натрапила на декілька старих світлин. 4. Складно натрапити на приємного начальника. 5. Ну ж бо, заспокойся! Це не кінець світу. 6. Як так сталося, що в цьому замішана поліція? 7. Останнім часом важко знайти гарну роботу. 8. Це

був час, коли коротка стрижка у чоловіків тільки-но входила в моду. **9.** Як успіхи Кетлін з плавання? **10.** Я успадкував невелику суму грошей і придбав будинок. **11.** Ми йдемо до кіно. Хочеш піти з нами? **12.** Я натрапив на вірш, якого ніколи раніше не читав. **13.** Поспішай-но, або ми запізнимося. **14.** Вона знову запізнилася, але я не впевнений, як це сталося цього разу. **15.** Ой, годі тобі – ти ж знаєш, що це неправда! **16.** Думаю, починається дощ. **17.** Йдіть зараз, а я підійду пізніше. **18.** Надходять новини про серйозну авіакатастрофу у Франції. **19.** Він випадково натрапив на її старі любовні листи. **20.** Він тільки-но успадкував дещо грошей. **21.** Ой, годі вам! Тільки дурень повірить у подібну історію! **22.** Раптом скрізь увімкнулося світло. **23.** Як ти здобув такий чудовий будинок? **24.** Ми йдемо до басейну – можеш підійти пізніше, якщо хочеш. **25.** Ну ж бо, Хелен, можеш мені сказати. Я нікому не скажу. **26.** Як твої успіхи з англійською? **27.** Я рада, що ти пішла з нами. **28.** Його французька справді покращилася з минулого року? **29.** Ну ж бо! Спробуй ще раз. **30.** Результати екзамену оголошують в серпні. **31.** Я відчуваю, що починається простуда. **32.** Пляма від червоного вина відіпралася? **33.** Фото не вийшли, оскільки в кімнаті дуже темно. **34.** Не гайся – ми запізнимося, якщо ти не поспішиш! **35.** Дощ припинився і вийшло сонечко. **36.** Він виступив проти плану. **37.** Незрозуміло, як саме він здобув своє багатство. **38.** Він сказав, що це все відкриється під час судового процесу. **39.** Чому б тобі не прийти до нас на обід? **40.** Приходь до мене, і ми це обговоримо. **41.** Не уявляю навіть, що на мене найшло. **42.** Твоя родина приїжджає з Греції на весілля? **43.** Коли вмикають опалення? **44.** Я маю йти – щось трапилося вдома, і потрібна моя присутність. **45.** Проект розвивається дуже добре. **46.** Зрештою стало відомо, що вона вже була заміжня.

## SECTION 6. Poetry

### INTONATION PRACTICE

#### Task 1.

1.1. Read the poem "The Daffodils". Express the idea of the poem in your own words.

1.2. Dwell on the literal and figurative meaning of the poem. Discuss the imagery (visual, kinesthetic) of the poem.

1.3. Find the information about the history of the poem.

#### The Daffodils

William Wordsworth (1770–1850)



I 'wandered , lonely – as a >cloud  
That 'floats on >high § o're `vales and >hills,  
When 'all at , once | – I 'saw a , crowd,  
A ´host of ↑golden `daffodils;  
Be'side the `lake, | be'neath the >trees,  
'Fluttering and `dancing § in the `breeze.  
Con'tinuous as the >stars § that , shine  
And `twinkle § on the 'Milky , Way,  
They ^stretched | in 'never-°ending , line  
Along the >margin | of a , bay;  
"Ten ``thousand § saw I | at a `glance,  
'Tossing their `heads § in 'sprightly , dance.  
The 'waves be`side them , danced; but >they  
-Out-`did § the 'sparkling , waves in `glee.  
A 'poet 'could °not but be , gay

In 'such a ``jocund , , company;  
 I >gazed § – and >gazed § – but 'little ` thought  
 'What `` wealth § the ,show to , me had , brought;  
 For ´oft, - when 'on my ` couch I , lie  
 In ´vacant § or in ` pensive , mood,  
 They \flash | u,pon that 'inward , eye  
 Which is the "bliss of , solitude;  
 And 'then my 'heart with ` pleasure , fills  
 And , dances | ~with the , daffodils.

(The poem with intonation marks is taken from: Карневская 2009, с. 275)

Daffodil – жовтий нарцис; host – маса, натовп; flutter – тріпотіти; margin – кромка, край, прикордонна область, берег; glee – веселощі, радощі; toss – підкидати (голову); sprightly – активний, грайливий; жвавий, гарячий; jocund ['dʒɒkənd] – веселий, живий, життєрадісний, жвавий; vacant – байдужий, відсутній; розсіяний, безглуздий; pensive – сумний; задумливий.

**1.4. Prepare expressive reading of the poem.**

**1.5. Memorize the poem. Get ready to recite it in front of the class.**

**1.6. Prepare a literary translation of the poem.**

## POETRY

**Task 2. a)** read the poem “Unfolding Bud” written by Naoshi Koriyama. How does the author show that a poem “at a first glance” is like a tiny bud? **b)** express in your own words the idea of the poem.

### UNFOLDING BUD



One is amazed  
 By a water-lily bud unfolding  
 With each passing day  
 Taking in a richer colour  
 And new dimensions.  
 One is not amazed  
 At a first glance  
 By a poem  
 Which is as tight-closed  
 As a tiny bud.  
 Yet one is surprised  
 To see the poem  
 Gradually unfolding,  
 Revealing its rich inner self,  
 As one reads it again  
 And over again.

### Task 3.

**3.1. Read the text. Use a marker to highlight the vocabulary units which relate to poetry.**

#### Poetry

**Poetry** is a form of literature that uses aesthetic /i:s'θetik/ and rhythmic qualities of language – such as sound symbolism, metre – to evoke meanings in addition to the ostensible<sup>27</sup> meaning. Poetry uses forms and conventions to suggest differential interpretation to words, or to evoke emotive responses. Devices such as assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical effects. The use of ambiguity, symbolism, irony and other stylistic elements often leaves a poem open to multiple interpretations. Similarly figures of speech such as metaphor, simile and metonymy create a resonance between otherwise disparate<sup>28</sup> images – a layering of meanings, forming connections previously not perceived.

Some poetry types are specific to particular cultures and genres and respond to characteristics of the language in which the poet writes. Readers accustomed to identifying poetry with Dante, Goethe, Mickiewicz and Rumi may think of it as written in lines based on rhyme and regular meter; there are, however, traditions, such as Biblical poetry, that use other means to create rhythm and euphony. Much modern poetry reflects a critique of poetic tradition, playing with and testing, among other things, the principle of euphony itself, sometimes altogether forgoing<sup>29</sup> rhyme or set rhythm. In today's increasingly globalized world, poets often adapt forms, styles and techniques from diverse cultures and languages.

**Form.** Poetic form is more flexible in modernist and post-modernist poetry, and continues to be less structured than in previous literary eras. Many modern poets eschew<sup>30</sup> recognisable structures or forms, and write in free verse. But poetry remains distinguished from prose by its form; some regard for basic formal structures of poetry will be found in even the best free verse, however much such structures may appear to have been ignored. Similarly, in the best poetry written in classic styles there will be departures from strict form for emphasis or effect.

Among major structural elements used in poetry are the line and the stanza<sup>31</sup> or verse paragraph. These basic units of poetic form are often combined into larger structures, called poetic forms or poetic modes, as in the sonnet or haiku.

**Lines and stanzas.** Poetry is often separated into lines on a page. Lines of poems are often organized into **stanzas**, which are denominated by the number of lines included. Thus a collection of two lines is a couplet /'kʌplət/, three lines a triplet /'trɪplət/, four lines a quatrain /'kwɒtrem/, five lines a five-line stanza and so on. These lines may or may not relate to each other by rhyme or rhythm. For example, a couplet may be two lines with identical meters which rhyme or two lines held together by a common meter alone.

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<sup>27</sup> ostensible - очевидний, явний

<sup>28</sup> disparate /'disp(ə)rət/- суттєво відмінний; неспівставний

<sup>29</sup> forgo /fɔ:'gəv/ - відмовлятися, утримуватися (від чогось)

<sup>30</sup> eschew /ɪs'tʃu:/ - уникати, ухилятися; сторонитися; утримуватися

<sup>31</sup> stanza /'stænzə/ - строфа

**Lyric poetry.** Lyric poetry is a genre /'ʒɒnrə/ that, unlike epic and dramatic poetry, does not attempt to tell a story but instead is of a more personal nature. Poems in this genre /'ʒɒnrə/ tend to be shorter, melodic, and contemplative<sup>32</sup>. Rather than depicting characters and actions, it portrays the poet's own feelings, states of mind, and perceptions. **Epic poetry** is a genre /'ʒɒnrə/ of poetry, and a major form of narrative literature. This genre /'ʒɒnrə/ is often defined as lengthy poems concerning events of a heroic or important nature to the culture of the time. It recounts, in a continuous narrative, the life and works of a heroic or mythological person or group of persons. Examples of epic poems are Homer's *Iliad* and *Odyssey*. **Narrative poetry** is a genre /'ʒɒnrə/ of poetry that tells a story. Broadly it subsumes<sup>33</sup> epic poetry, but the term "narrative poetry" is often reserved for smaller works, generally with more appeal to human interest. Narrative poetry may be the oldest type of poetry.

(Abridged from <https://en.wikipedia.org/wiki/Poetry>)

### 3.2. In small groups, discuss the following points.

- 1) Define poetry. 2) What means are employed in poetry to create its aesthetic and rhythmic quality? 3) In what general way is poetry diverse in cultures and languages? 4) Explain the difference between classical and modernist, post-modernist poetry. 5) Name the major structural elements used in poetry. 6) List poetic genres, supply examples of different genres.



#### Task 4. SMITHEREENS (Recording 3.2.mp3)

4.1. Read the poem "Smithereens" by Roger McGough, a popular modern poet.

(Smithereens  
/ˌsmɪð(ə)'ri:nz/ n (plural)– a lot of small broken pieces).

What do you think the poet means when he says:

- 1 he collects smithereens?
- 2 he picks up the leftovers?
- 3 he pockets eavesdroppings and stores them away?
- 4 he makes nice things out of them?

what are other words for smithereens?



fragment, sliver, particle, bit, fragments, shiver, chip, piece, shred, scrap



Thesaurus.plus

<sup>32</sup> contemplative /kən'templətɪv/, /'kɒntemplətɪv/ - споглядальний

<sup>33</sup> subsume /səb'sju:m/ - зараховувати до якоїсь категорії (групи)

## Smithereens

I spend my days  
collecting smithereens.  
I find them on buses  
and on busy pavements.  
At restaurant tables  
I pick up the leftovers  
of polite conversation.  
At railway stations  
the tearful debris  
of parting lovers.  
I pocket my eavesdroppings  
and store them away.  
I make things out of them.  
Nice things, sometimes.  
Sometimes odd, like this.



***You are going to read the poem aloud. Which words will you stress? Where will you pause? Practise reading the poem.***

***4.2. Listen to Roger McGough introducing and reading the poem. How does his reading compare with yours? (e.g. Does he read it more quickly or more slowly than you? Does he stress words you didn't?)***

***4.3. You are going to listen to Roger McGough talking about how he writes his poetry. Imagine you were able to earn your living writing poetry.***

- a) What kind of poems would you like to be able to write (e.g. love poems, poems about places)?
- b) What kind of daily routine would you have? (e.g. Would you write at night?)
- c) What advantages and disadvantages would there be in this kind of life?

***4.4. Listen to Extract 1 from the interview. Answer the questions.***

1. What experiences has he written about? 2. What is his daily routine?

***4.5. Listen again. Which of these does he say? Say in what way the other sentences are incorrect.***

1. He is a serious poet. 2. His humorous poems are only for children. 3. Things he sees on TV can stimulate an idea for a poem. 4. A poet is like a sheep. 5. The only day he doesn't write a poem is on the day of a poetry reading. 6. He writes a poem as soon as he wakes up. 7. He is totally useless at everything except writing poems.

***5.6. Listen to Extract 2 and answer the questions.***

1. What does he feel makes a poem different from prose? 2. Are many British people interested in poetry?

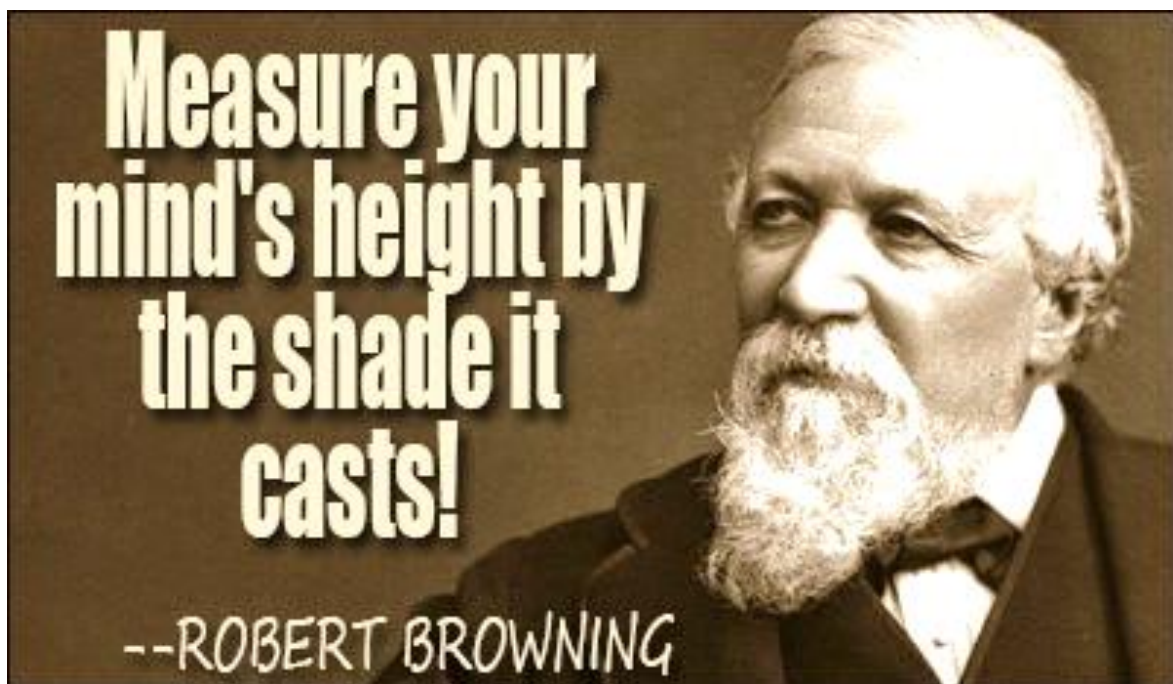


## Task 6. (14.wma).

### A LECTURE ON ROBERT BROWNING

***Listen to a part of a lecture and answer the following questions.***

1. What is the main topic of the discussion?
2. What did the Professor mean by this: *“It’s usually not hard to sell Browning on my students. I find his poetry really draws people in.”*
3. According to the Professor, what is a monologue?
4. According to the Professor, what are the primary characteristics of the poetic form called the dramatic monologue?
5. What was the woman’s reaction to the poem “My last Duchess”?
6. What does the Professor ask the woman to do?



## SECTION 7. Books and Children

### VOCABULARY PRACTICE. IDIOMS

1.1. Study the infographics and translate the sentences below.



(From <http://www.macmillanenglish.com/resources/books-infographic>)

1) I've got John figured out. I can **read him like a book**. 2) Of course I understand you. I **read you like a book**. 3) You're bored, aren't you? I can **read you like a book**. 4) She doesn't look very intelligent, but **you can't judge a book by its cover**. 5) One of the directors **had been cooking the books** and the firm had been losing money for years. 6) An independent audit showed that they've **been cooking the books** for years. 7) A crime has been committed and whoever is responsible **must be brought to book**. 8) He was acquitted, but one day soon he'll **be brought to book**. 9) As for your records, the IRS<sup>34</sup> is sure **to bring you to book** concerning your tax deductions. 10) When you act like that, you're **taking a leaf out of your sister's book**, and I don't like it! 11) You had better do it your way. Don't **take a leaf out of my book**. I don't do it well. 12) I should **take a leaf out of Robert's book** and start coming in at ten every morning – maybe then the boss will notice me! 13) I cleaned the bathroom yesterday so I'm **in Mum's good books**. 14) Ever since I helped her son get into university, I've been **in Jean's good books** and she's been very nice to me. 15) All you have to do **to get into his good books** is to agree with everything he says. 16) Judge Neil runs his courtroom efficiently and **by the book**. 17) Our trip leader is going **by the book**, allowing us to wander off only for short periods. 18) It was **the oldest trick in the book** – one man distracted me while another stole my wallet.

<sup>34</sup> IRS (Internal Revenue Service) – Податкове управління США

**1.1. Fill the gaps in the sentences below with the suitable idioms.**

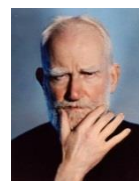
- 1) I know what you're thinking – I can \_\_\_\_\_. 2) Flattery is \_\_\_\_\_, so don't fall for it! 3) He always tried to do everything \_\_\_\_\_. 4) I'm trying to get back in \_\_\_\_\_. 5) Her life is \_\_\_\_\_. 6) If policemen have lied, then they must be \_\_\_\_\_. 7) As far as she is concerned, her marriage is \_\_\_\_\_. 8) They should \_\_\_\_\_ industry's \_\_\_\_\_ and pay both management and staff on results. 9) I'm afraid accountancy is \_\_\_\_\_ to me. 10) We're not going to \_\_\_\_\_ or lie about the health of our business.

**1.3. Make up a short story using the idioms you've learned.**

## BOOKS AND CHILDREN

Make it a rule never to give a child  
a book you would not read yourself.

*George Bernard Shaw*



**Task 1. What do children want to read about? This is a question that teachers and parents have been asking for a long time. Read the texts below and prepare to give your view on the problem.**

**TEXT 1.** One person who had no doubts about what youngsters wanted to read was the children's author Enid Blyton. Although she died in 1968, and many of her stories are today rather dated, her books continue to be hugely popular with children. They have been translated into 27 languages, and they still sell over eight million copies a year, despite tough competition from television and computer games.

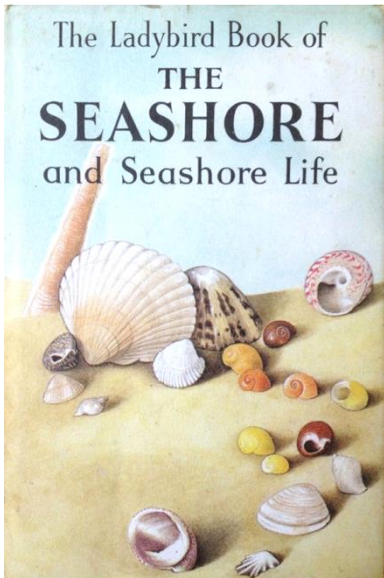
Blyton was not only a gifted children's author, she was also incredibly prolific. During her lifetime, she wrote over 700 books for children of all ages. Her best-known creations are the *The Famous Five* series, about a group of teenagers who share exciting adventures, and the *Noddy* books, about a little boy who lives in a world where toys come to life.

But if children love Blyton's books, the same cannot be said for adults. All her stories have one thing in common: a happy ending. And this, combined with predictable plots, has led many grown-ups to dismiss Blyton's stories as boring. After her death, her critics went further and accused her of racism and of negative stereotyping – the villains in her *Noddy* books were "golliwogs", children's dolls representing black people. Many of her books were also denounced as sexist because of the way she treated female characters – girls were usually given a secondary role, while the boys had the real adventures.

Enid Blyton firmly believed in the innocence of childhood. She offered her young readers imaginary worlds, which were an escape from harsh realities of life. In Blyton's books, baddies were always defeated and the children who defeated them were always good.

(Taken from: BBC English, August 1997)

**TEXT 2.** Once many years ago, in anticipation of the children we would one day have, a relative of my wife's gave us a box of *Ladybird Books* from the 1950s and 60s. They all had titles like *Out in the Sun* and *Sunny Days at the Seaside*, and contained meticulously drafted, richly coloured illustrations of a prosperous, contented, litter-free Britain in which the sun always shone, shopkeepers smiled, and children in freshly pressed clothes derived happiness and pleasure from innocent pastimes – riding a bus to the shops, floating a model boat on a park pond, chatting to a kindly policeman.



My favourite was a book called *Adventure on the Island*. There was, in fact, precious little adventure in the book – the high point, I recall, was finding a starfish suckered to a rock – but I loved it because of the illustrations (by the gifted and much-missed J. H. Wingfield). I was strangely influenced by this book and for some years agreed to take our family holidays at the British seaside on the assumption that one day we would find this magic place where summer days were forever sunny, the water as warm as a sitz-bath, and commercial blight unknown.

When at last we began to accumulate children, it turned out that they didn't like these books at all because the characters in them never did anything more lively than visit a pet shop or watch a fisherman paint his boat. I tried to explain that this was sound preparation for life in Britain, but they wouldn't have it and instead, to my dismay, attached their affections to a pair of irksome little clots called Topsy and Tim.

(Taken from: Bill Bryson "Notes From a Small Island", 1997)

### **TEXT 3.**

On November 11th, Topsy and Tim, the twins from the much-loved series of children's books, will make their debut on CBeebies. The original Topsy And Tim books were created and written by husband and wife team, Jean and Gareth Adamson. The first of the books was published in 1959. Sadly Gareth died in 1982 but Jean continues to be involved with the Topsy And Tim series of books and their adaptation for television. Here she tells us a bit more about the popularity of the books and what it feels like to see her characters brought to screen for the first time in over 50 years.



**Where did you get the inspiration for the books?** Gareth and I both studied illustration at Goldsmiths Art College and married in 1957. Soon after we decided to create a new series of children's books. We decided there would be no magic or

fantasy in the books. Topsy and Tim would strike out into the new unexplored territory of real life and the main characters, Topsy and Tim, would have equal roles. Gareth wrote the first stories with great charm and wit and I illustrated them. Having taught design and illustration at Goldsmiths I was able to put a lot of thought and sophisticated design techniques into the illustrations. The characters of Topsy and Tim were carefully constructed to be instantly recognisable little icons and the illustrations had a bright, uncluttered look, but plenty of texture.

**Are any of the characters based on anyone you know?** Topsy and Tim were not themselves originally based on specific children. However, the majority of the different scenarios are inspired by observing real children in the relevant situations. Many of the scenarios were also based on my own fond memories of me and my brother Derrick when we were small children. The main characters (other than Topsy and Tim themselves) are practically all based on people Gareth and I knew or met, e.g. my god daughter Mary Jean was the inspiration for Kerry Perry and my children's music teacher at their village college became the vet in Topsy and Tim at the Vet (although I don't think he was aware of this!).

**Do you think the stories are still relevant to today's children?** Young children have not changed significantly over the past 50 years and the way in which the books were originally devised is still appealing to young children who need to learn about real events in life that they are experiencing for the first time. The ideas for new stories never run out as children are always doing new things.

**Did you have any idea how popular your books would be 50 years on?** I didn't, but I suspect Gareth did. He was rather astute! The first stories, simple domestic adventures, were an instant success. To extend the series Topsy and Tim began to undertake new experiences. They visited hospital, doctor and dentist, went swimming, riding and sailing, and eventually graduated from playgroup to primary school. These experiences are still being undertaken for the first time every day by young children everywhere. All settings and situations (with the help of our own and our friends' small children, followed by small grandchildren) were, and still are, thoroughly researched so that parents and children can rely on their accuracy.

**What do you think makes the books so popular?** The stories were designed to be short and easy to read at bedtime, but with neatly constructed plots. There would be one paragraph per page and the illustrations would be bright and simple. Although the illustrative style of the books has changed over the years, these main design elements remain and are still just as appealing to children. The stories are aimed directly at children, not parents or guardians. Adults sometimes forget that experiences that seem commonplace to them are wonderful, first time adventures to young children. Quite difficult subjects have been tackled, such as bullying, head lice and 'stranger danger' and these have provided useful talking points for parents and children.

**What books did you like to read when you were a child?** As a child I was an avid reader, working my way through the whole of the children's section in Peckham Library, although the selection in those days was somewhat limited. My absolute favourites were The Tales of Toytown series, Edward Lear's nonsense poems, Aesop's Fables and Milly, Molly, Mandy.

**Task 2. Read the abridged version of the article written by Bob Considine. Summarize the ideas of the extract. What important issues does the article raise?**

One of our kids gave a blood-curdling scream in the middle of the night. Dear Mother rushed into the child's room and found him sitting up in bed.

"Can't sleep," said the young man. "It's my fairy tales."

This seemed somewhat strange to me. I thought of Mary and her Little Lamb and Hickory Dickory Doc, or whatever that rat's name was, and the other gentle tales of my early youth.

The next day, however, I got down to reading some of my little boy's fairy tales. I must have missed them as a kid. Either that or a merciful forgetfulness wafted over me. Because, ever since I started reading our kid's books, I've been sleeping with the lights on and the bedroom door locked.

Goodness Gracious! What frightening stuff when read in retrospect!

Let's take "Hansel and Gretel" by the Grimm brothers, for instance. It opens with a charming little scene between the father and mother of the kids. They are starving during a famine.

"What's to become of us?" the father asks. "How are we to feed our poor children when we have nothing for ourselves?"

"I'll tell you what, husband," answers the fond mother. "To-morrow morning we shall take the children out quite early into the thickest part of the forest. We shall light a fire and give each of them a piece of bread. Then we shall go to our work and leave them alone. They won't be able to find their way back."

For some reason or other the father thinks that's an unkind thing to do, so he says, "Wild animals would soon tear them to pieces."

In the face of this weakness the wife grows furious and snarls, "What a fool you are! Then we must all four die of hunger. You may as well plane the boards for our coffins at once."

And so they take the kids off and lose them.

Then there is that charming little tale called "The Wolf and the Seven Kids", in



"Before we go any further with this, does it have a happy ending?"

a book named "The Bedtime Nursery Book". There's an old goat, and she's got seven little kids. She goes out to get some food for her kids and says, "Look out for that bad old wolf. If you let him inside, he will eat you up – hair, skin, and all. Sometimes he disguises himself, but you will know him by his hoarse voice and his black paws."

The wolf shows up in various disguises, which the kids see through, but finally he's too smart for them and they let him in... The frightened little kids tried to hide. But the wolf found them all, except the youngest, who had hidden in the clock-case. One after another he swallows the six little kids.

Later the old lady comes home, sees the deserted house and wanders outside in her grief. There she finds a wolf snoring under a tree and “noticed that something was moving and struggling inside his body.”

“She sent the youngest kid back to the house to get her scissors and a needle and thread. Then she cut open the wolf’s stomach...”

Let us dismiss the utter terror contained in Little Red Riding Hood, because some passing woodcutters heard her scream as she was about to be consumed for her tender faith in human nature. The trouble is, my kid doesn't know any woodcutters. He's convinced, too, that none want to know him, or rescue him from the ominous things that take shape in his room after the twilight session with Beddy-Bye Tales.

Now you probably remember Hans Christian Andersen's tale “The Little Match Girl” – just the thing to read to a child who has been warned through most of his life never, never to play with matches.

This tale opens with a little girl limping barefooted through a New Year's blizzard. She has lost her slippers and as a result her feet are red and blue. The kid can't go home because she hasn't sold her matches yet, and that means her old man will beat her black and blue.

So she begins lighting her matches and sees one vision after another. Finally she lights the whole box and sees her grandmother, who passed away in 1709.

“In the cold morning light the poor little girl sat there, with rosy cheeks and a smile on her face – dead,” the story reads. “Frozen to death on the last night of the old year. New Year's day broke on the little body still sitting with the ends of the burnt-out matches in her hand.”

Our adult literature gets more lurid with the years, to be sure, but get a load of what Andersen wrote about for the amusement of children:

“Her disposition was bad from the very beginning. When she was quite tiny, her greatest delight was to catch flies and pull their wings off, to make creeping insects of them. Then she would catch beetles and stick them on a pin, after which she would push a leaf or a bit of paper close enough for them to seize with their feet, for the pleasure of seeing them writhe and wriggle in their efforts to free themselves from the pins.” And so on.

The bloodletting, prey-stalking wicked conquest of might over right and general savagery of Aesop's tales must have something to do with the shape of the world, for more than twenty centuries children have been carefully weaned on them.

I'm going to make my kid read something light and frivolous, like Poe, or “Arsenic and Old Lace”.

In the meantime, if the kid lets loose another shriek in the middle of some moonless night, he'd better move out. For Dear Father will be under the covers with him.

***Task 3. In small groups/pairs discuss the following questions:***

1. Can you remember at all the first books you had? 2. Did anyone read bedtime stories to you? 3. You formed the reading habit early in life, didn't you? What sorts of books did you prefer (genre, technical characteristics – flap-books, pop-up books, three-dimensional or movable books)? 4. What English and American children's books can you name? Have you got any favourites? 5. Is it good for children to read

fanciful stories which are an escape from the harsh realities of life? Should they be encouraged to read more serious stuff as “sound preparation for life”? 6. What criteria should be put forward when picking suitable books for children (in groups work out at least 5 criteria)?



a flap-book



a pop-up book



a three-D/movable book



**Task 4. Read the text Reading Tips 4 Parents. In groups discuss whether the tips are workable or not. Exchange your own experience of childhood reading. Think of 3 more tips on how to encourage a child to read.**

### **Reading Tips 4 Parents**



Encourage your children to read! Building strong reading skills and an interest in reading is one of the most important things parents can do for their child's academic development.

**There are many ways to help children develop an interest in reading:**

Let the child choose a book to read. Fiction is fine, but non-fiction titles – biographies, science, and history – are also great topics.

Show that you like to read. Set aside some time each week to read a book of your choice.

Read a story to your child. Try reading a chapter each night at bedtime for a great evening routine.

Visit your public library. It's the world's best summer entertainment deal!

Let your child build his own library by setting a shelf aside for his or her "special" books.

**Do you have a reluctant reader? These strategies can help:**

Look at a book before your child starts reading it. Guess what might happen and who the characters might be. When the child finishes the book, let him or her tell you whether your predictions were accurate.

Build your child's vocabulary. Introduce new words each day and use them!

Music and rhymes help young children develop strong reading skills, especially when reading aloud.

Encourage reading with a reading chart using stickers or other indicators of your child's progress. Remember, too, that there is no substitute for praising success at reading.

**Task 5. Use the words in brackets to form words that fit into the space.**

**ILLITERACY**

While the number of adults who remain illiterate are fewer than ever, it is becoming 1) \_\_\_\_\_ (**increase**) clear that they are more 2) \_\_\_\_\_ (**convenient**) than such people were in the past. Nowadays the written word is so important that without it much information that is vital for the running of our everyday lives becomes 3) \_\_\_\_\_ (**access**). Ashamed to admit it, illiterate adults often become 4) \_\_\_\_\_ (**custom**) to concealing their ignorance, and 5) \_\_\_\_\_ (**seem**) many do so with remarkable success. This may be one of the reasons why Bristol's 'Literacy for You' scheme has been received rather less than 6) \_\_\_\_\_ (enthusiasm). Not surprisingly, adults have some 7) \_\_\_\_\_ (reserve) about coming forward and openly admitting that they find 8) \_\_\_\_\_ (comprehend) a page of print that a child of seven could read without effort. Programmes for teaching basic literacy skills to adults need to be sensitively assembled so as not to discourage or humiliate the learner, who is probably already experiencing high levels of frustration on a day to day basis. Reading materials need to be graded carefully in terms of 9) \_\_\_\_\_ (complex) and some authentic texts may require considerable 10) \_\_\_\_\_ (simple) before the learner is able to handle them.

*(From Upstream Proficiency SB, p. 48)*

**Task 6. Although most people learn to read when they are 4 to 7 years old, illiteracy is still not uncommon in different parts of the world. Discuss the reasons of it. For more ideas read a short story 'The Verger' by W. S. Maugham.**

## PART II

### WRITING A BOOK REVIEW<sup>35</sup>

Reviews are usually written for newspapers, magazines, newsletters, websites, blogs, etc., and their style (formal or semi-formal) depends on how serious the publication is. The purpose of a review is to give your opinion about a book/film/play/CD, etc. Reviews frequently include all three main types of writing, i.e. you might be asked to do a combination of the following:

-  *describe* (e.g. characters, settings, style of writing, etc.);
-  *narrate* (e.g. the plot of a book, etc.);
-  *explain* (e.g. why you think the book was (not) successful; analyse the theme, explain the meaning, compare two or more things, offer your opinion, evaluate sth, make a recommendation);

A review should contain:

- An **introduction** in which you give the main details (e.g. names of book, writer, main characters, etc.).
- A **main body** which focuses on the details requested by the rubric (e.g. description, narration, analysis, etc.).
- A **conclusion** which can contain a summary of the main body and/or a positive/negative opinion. The conclusion usually contains a recommendation.

Present tenses are usually used for reviews (e.g. *The action takes place in a small cottage in the country*).

Past tenses can be used if you add an introductory account of some event that you were part of, e.g. how you came across the book reviewed.

Past tenses are also used to describe the writing of a book, etc. (e.g. *The author spent six months in the jungle, doing a research for his adventure novel*.)

When writing reviews, you need to use a variety of adjectives (e.g. *an interesting plot*, etc.). To add emphasis, you can use adverbs such as *extremely*, *completely*, *absolutely* etc. (e.g. *The performance was absolutely marvellous*).

Some adverbs (e.g. *really*) collocate with both gradable and non-gradable adjectives.

Since not all adverbs and adjectives collocate, you should be careful to avoid mistakes such as ~~*extremely breathtaking*~~, ~~*totally moving*~~.

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<sup>35</sup> Tasks 1-6 are based on the following source: Evans V., Dooley J. Upstream Advanced. Student's Book. – Berkshire: Express Publishing, 2007. – P. 42-46.

|                                  |                                                                                                                                                                                                                                               |
|----------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Adverbs:</b>                  | incredibly, extremely, exceptionally, absolutely, totally, completely, ...                                                                                                                                                                    |
| <b>Adjectives:</b><br>(add more) | enjoyable, moving, convincing, breathtaking, magnificent, ridiculous, stimulating, moving, inventive, over-the-top, unimaginative, thought-provoking, profound, meaningful, clichéd, awful ... <u>See 100+ adjectives to describe a book.</u> |

e.g.: *This is an incredibly moving story.*

|                                   |                                                                     |
|-----------------------------------|---------------------------------------------------------------------|
| <b>character(s)</b><br>(add more) | shallow, unconvincing, likeable, convincing, believable, ...        |
| <b>plot</b><br>(add more)         | overcomplicated, predictable, absorbing, gripping, riveting, ...    |
| <b>writing</b><br>(add more)      | contrived, confusing, realistic, thought-provoking, compelling, ... |

e.g.: *One of the problems with this book is that the main character is extremely shallow and unconvincing. The plot, however, is absolutely riveting.*

### Beginning

With the hype of his latest book, the novelist has...

When this book was published critics were ...

The book, published last year, is a novel which ...

### Recommending (in conclusion)

#### **For positive reviews**

I would advise anyone to read ... This is a book that you should not miss. If you have the chance, make sure you read ... If you only read one book this year, this should be it. This book is well worth reading. I would thoroughly recommend (name of book). I would unreservedly recommend.....

#### **For negative reviews**

(Name of book) is not worth reading. This is a book to avoid. Unfortunately, this book fails to live up to expectations.

#### **Other**

This is a book which is well worth reading if only ...

If you persevere with this book...

In spite of all the media \_\_\_\_\_, this book ...

**Task 1.** *For each of the sentences below, circle the words/phrases which could be used to fill in the gaps. Then suggest how you would use the words/phrases you have not circled.*

1) It is definitely one of the most \_\_\_\_\_ ghost stories I have ever read.

• compelling • humourless • chilling • spine-tingling • entertaining

2) Most critics agree that this play is \_\_\_\_\_.

• underrated • well-received • slow-moving • depressing • hilarious

3) When listening to this CD, one of the things that instantly grabs your attention is the \_\_\_\_\_ music.

• moving • rousing • stirring • haunting • unimaginative

4) If you get the chance, go; you are unlikely to see a more \_\_\_\_\_ film this year.

• thought-provoking • overcomplicated • spectacular • marvellous • action-packed

5) The character of Doyle was totally convincing/ exciting/compelling.

6) The plot is quite twisted/complicated/hard to follow.

7) The book was a little absorbing/disappointing/ weak in places, relying rather too heavily on clichéd/ hackneyed/abused phrases.

**Task 2.** Read the passage below and put the verbs into the correct verb form.

The plot 1) \_\_\_\_\_ (be) quite straightforward. The action 2) \_\_\_\_\_ (begin) when Garth, the main character, 3) \_\_\_\_\_ (wake up) in a bad mood because it 4) \_\_\_\_\_ (be) his thirtieth birthday. 5) \_\_\_\_\_ (sense) that his life 6) \_\_\_\_\_ (pass) him by, he 7) \_\_\_\_\_ (decide) there and then 8) \_\_\_\_\_ (make) a fresh start. 9) \_\_\_\_\_ (open) his wardrobe, he 10) \_\_\_\_\_ (take) all his clothes and 11) \_\_\_\_\_ (stuff) them into large bin-liners. After 12) \_\_\_\_\_ (put) on a pair of scruffy jeans and an old sweatshirt, he 13) \_\_\_\_\_ (dump) all his clothes in the rubbish and 14) \_\_\_\_\_ (head) off into town 15) \_\_\_\_\_ (buy) himself something stylish. What 16) \_\_\_\_\_ (follow) is a series of adventures as he 17) \_\_\_\_\_ (set) about 18) \_\_\_\_\_ (try) 19) \_\_\_\_\_ (recapture) his youth.

**Task 3.** Connect the sentences below using the time words and phrases in bold. Then rewrite the sentences beginning with the words given. The first one has been done for you.

1) He finds out about the money. He has heard the news of his partner's death,  
(**after**) He finds out about the money after he has heard the news of his partner's death.

**Hardly has** he heard the news of his partner's death when he finds out about the money.

2) The action really gets going. McCabe makes a rather sinister discovery.

(when) \_\_\_\_\_

Only when \_\_\_\_\_

3) Simpkins discovers the plan to kill Redknapp. Simpkins is furious.

(once) \_\_\_\_\_

On discovering \_\_\_\_\_

4 Graham /'greɪəm/ has a fairly normal routine. One day there is a knock at the door.

(until) \_\_\_\_\_

Graham's normal routine is shattered \_\_\_\_\_

5 The police interview all the witnesses. They call Purkiss back in for questioning.

(before) \_\_\_\_\_

Having \_\_\_\_\_

**Task 4.** a) Read the short extract from a book review, below. Then replace the underlined sections with other positive adjectives from the table on p. 54.

This is definitely a book worth reading; not only are the place and character descriptions absolutely stunning, but there is some spectacular mystery as well. The main characters are entirely believable, and ... is particularly powerful, due in part to the extremely realistic writing.

As far as the plot is concerned, I found it totally absorbing, especially when, halfway through the book, the action shifts to North Africa and the storyline becomes even more gripping. Another point worth mentioning is that...

b) Now make the review negative by replacing the underlined expressions with negative adjectives from the table. Begin like this:

This is definitely a book to avoid; not only are...

**Task 5.** Read the extracts below and say: what aspects are being described; what type(s) of writing (descriptive/narrative/discursive) are used.

**A** One of the great strengths of Hornby's work is the way he manages to draw you into the plot through his use of colloquial narrative. Unlike more highbrow writers, Hornby deals almost exclusively in the language of the everyday, to the point where you often feel that you are present in the conversation. Almost unknowingly, you are led through the twists and turns of the plot, without ever feeling that you are being manipulated by forced narrative devices. It is his mastery of this prose style that sets Hornby apart from other authors of his generation.

**B** Sutherland refuses to be beaten by the cruel blow that fate has dealt him and decides that, instead of giving in to his persecutors, he is going to pursue his life-long ambition – to publish his findings and bring the organisation to justice. Once he has secured a place on the course, he sets about trying to gain the confidence of the lecturers, considering that this would be his best route to the intricate workings of the conspiracy. He encounters several obstacles on his way, each portrayed in breathtaking action scenes.

**Task 6. a) Paragraph planning.** Complete the paragraph plan below by filling in your own notes on the book that you are planning to review.

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Introduction – main details (e.g. title; name of writer; type of book, etc.).....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>Paragraph 2 – What book is about (e.g. a murder; how to build a kite; etc.).....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>Paragraph 3 – Good features of the book (e.g. style; illustrations; etc.).....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>Paragraph 4 – Bad features of the book, if any (e.g. style; illustrations; etc.).....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>Conclusion – Overall recommendation (e.g. worth reading if .../not worth...buying unless...).....</p> <p>.....</p> <p>.....</p> <p>.....</p> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

*b) Now use your notes to complete as many of the following sentences as possible.*

- 1 One of the best things about this book is the way.....
- 2 The main theme of this book is.....
- 3 Reading this book, you cannot fail to.....
- 4 The writing is, for the most part.....

|    |                                                                        |
|----|------------------------------------------------------------------------|
| 5  | If I were to have one criticism of the book, it would be that.....     |
| 6  | The book leaves you feeling .....                                      |
| 7  | It manages to successfully combine.....                                |
| 8  | After the first few pages, you feel.....                               |
| 9  | After reading this, you will.....                                      |
| 10 | All in all, this book is.....                                          |
| 11 | One of the most striking things about this book is the way.....        |
| 12 | The book is both.....                                                  |
| 13 | No one reading this book can fail to .....                             |
| 14 | If I were to have one complaint about the book, it; would be that..... |
| 15 | The writer manages to successfully combine.....                        |
| 16 | The characters .....                                                   |
| 18 | The events in the plot.....                                            |
| 19 | After reading this book you will.....                                  |
| 21 | The book is set in.....                                                |
| 22 | The events take place .....                                            |
| 23 | The action is based.....                                               |
| 24 | As the plot evolves.....                                               |
| 25 | What is striking.....                                                  |
| 26 | I would say.....                                                       |
| 27 | If nothing else.....                                                   |

**Task 7.** Read a review below of ‘Snow Falling on Cedars’ by David Guterson and answer the questions.

The death of a fisherman off the west coast of America in the years following the war is the central event of this story. A Japanese American is put on trial for the murder and the ensuing investigation is observed by a reporter for the local paper, himself secretly in love with the wife of the accused. The tense plot overlaps with a bitter-sweet love story exploring the often strained relations between two cultures on a small, weather-beaten island and tracks the history of Japanese Americans living in the United States during the Second World War.

This is a cleverly constructed novel with eloquent writing and well-drawn characters. These are people we can all believe in, going about their daily lives, making a living from the often hostile environment in which they live and thrown into chaos by forces beyond their control. These are characters whose very ordinariness makes them special: they become as familiar to us as are our neighbours. This novel is set at a time we should all know about and relates events we should try to understand and strive to avoid in our own world.

The book is written in a style immediately accessible to any reader. The language is plain in the best tradition of story-telling but at the same time its simplicity is its poetry. Guterson's descriptions of life across the years and generations on this lonely island are beautifully observed.

This is easily the best book I have come across this year. A wonderful read I just couldn't put down.

- a) Which paragraphs mainly refer to plot, writing style and character?
- b) Which words or phrases does the writer use to describe plot?
- c) Which words or phrases does the writer use to describe writing style?
- d) Which words or phrases does the writer use to describe character?
- e) What is the purpose of the final two sentences?
- f) Why are they positioned here?
- g) Why do you think the three paragraphs are in this order?
- h) Which part of the review is missing? What information is supposed to be given in it?

(From <http://doclecture.net/1-11332.html>)

**Task 7.** Using the information you have learned in this section, write a review of the book of your choice. You should write about **400** words or more.

### SAMPLE

|                                                                                     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  | <p><b>Blurb:</b> When sheltered American good girl Allyson "LuLu" Healey first meets laid-back Dutch actor Willem De Ruiter at an underground performance of <i>Twelfth Night</i> in England, there's an undeniable spark. After just one day together, that spark bursts into a flame, or so it seems to Allyson, until the following morning, when she wakes up after a whirlwind day in Paris to discover that Willem has left. Over the next year, Allyson embarks on a journey to come to terms with the narrow confines of her life, and through Shakespeare, travel, and a quest for her almost-true-love, to break free of those confines.</p> |
|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**Review:** I never was much interested in going to Paris or anywhere in Europe. I am more of a tropical island sort of girl. After reading *Just one day* by Gayle Forman, I may have to rethink my travel plans!

I enjoyed everything about this book, from the cover art to the plot and character relationships. This is a "coming of age" story (I hate that phrase, but that's what it is...). Be prepared to let the dishes sit in the sink. All you are going to want to do is read this book! I read it in two sittings, mainly because I wanted some time to savor the story and try to figure out the plot and ending before I read it.

I especially enjoyed the relationship between Allyson and her Mother. It was so realistic, I could think of several Mother-Daughter relationships that this part of the plot could have been based on. Teens struggling for independence will relate to this and of course, Moms will, too. I really like the way the author dealt with their issues. No spoiler here – you'll have to read the book.

The supporting cast of characters were fun and unique. This is an area that is often overlooked by authors. Forman spent the time on the other relationships in Allyson's life and it makes the story and plot much more solid. I wonder if the character of Dee couldn't have his own book...

There are many themes within this story. First love, independence, the changing relationships as you transition and grow into an adult and choice. Choice is my favorite theme in this instance. Allyson makes the decision to live her life instead of just floating along on the path that has been planned out for her. This is a life lesson that many teens (and some adults) have yet to learn. Making bold choices and following your heart are two different things. Making a choice involves thinking and considering your options, examining the possible consequences and coming up with a plan of action. Even though my explanation sounds like a formula, it is not written in that manner. This theme flows quietly in the background, which is exactly why I enjoyed it.

This book would be appropriate for older teens. I plan to pass this book on to my 16 year old daughter. The only thing I could possibly find to criticize it that the second book, Willem's side of the story – *Just one year* doesn't come out until next fall. *Just one day* makes my "Best of 2012" list!

Thanks to the author and publisher for providing me with a copy of the book in return for an unbiased review.

(From <http://thebookblurb.blogspot.com/2012/12/just-one-day-by-gayle-forman.html>)

## PART III

### WATCHING A MOVIE

TV series “Hart of Dixie<sup>36</sup>”, season 3  
episode 12 ‘Should’ve Been a Cowboy’



#### *Pre-watching activities*

**Task 1.** Log on the internet site [http://en.wikipedia.org/wiki/Hart\\_of\\_Dixie](http://en.wikipedia.org/wiki/Hart_of_Dixie) to obtain the synopsis of seasons 1-3 and get general information about the cast and characters.

**Task 2.** Search for information about the given socio-cultural notions on the Internet, provide the explanation in English:

- a) **food:** yummy spelt bread, gluten-free pancakes, agave syrup, kale and quinoa, kale lunch, cruller, Hummingbird cakes, veggie omelet;
- b) **tools:** Phillips head, flathead, combination square;
- c) **other:** Jenga, Mardi Gras, bachelorette party, wolverine, alpaca, Roger that (in radio communication).

**Task 3.** Translate the following word combinations. Make up 5 sentences with any of them.

To root for smth., to cheap out, spin class, to get into a scuffle, to be a long shot, to have beef with someone, as if on cue, to get clocked in the face, to stay in shambles, to tiptoe around someone, to go to great lengths, to challenge someone to a showdown, to throw a punch, to make a wager, to put someone on the tab, to bring

<sup>36</sup> Dixie (also Dixieland) – an informal name for the southern U.S. states. It was used in the song "Dixie" (1859), a marching song popular with Confederate soldiers in the Civil War

out one's eyes (e.g., the new dress brought out her hidden beauty), debacle, to take one's (legal) case pro bono, a full-fledged partner, to cave (<http://www.thefreedictionary.com/caved>), gullible, to work tirelessly on smth. (e.g., to work tirelessly on moderation and mindful consumption), to hover, to spoil the movie, to be off the air for years, a nitwit, to be uncalled for, to electrocute oneself, to tend a bar, to get a bad rap on the message boards for someone's blog (Am.), a moneymaker event, to be tipsy, shoddy entertainment, to be wry, to build up (e.g., don't let that lactic sugar build up), crazy like a fox, an outrageous larcenous estimate.

### ***Comprehension check***

**Task 4.** *Complete a multiple choice test on episode's content:*

- 1. Two establishments mentioned in the movie are:**
  - a) Blue Bottle Coffee and The Squeaky Bin
  - b) Butterstick bakery and Rammer-Jammer café
  - c) Bourbon and Branch and McCormick & Schmick's Seafood Restaurant
  - d) Sticky Fingers Bakery and Silver Dollar Bar.
- 2. Joel Stephens boasted to have earned multiple badges for woodworking and whittling at**
  - a) Camp Nageela
  - b) Camp David
  - c) Camp Shane
  - d) New York Film Academy Camp.
- 3. Which of the fitness activities was not mentioned in the episode?**
  - a) spin class   b) Bolliwood Boogie   c) Pilates   d) Step Aerobics
- 3. Which of these phrases was not said in the scene where Duke estimated the cost of remodelling Joel and Zoe's house?**
  - a) We want to knock down some of these walls.
  - b) We want to get more of an open concept feel.
  - c) We want to create our dream home with smart planning and the right home improvement contractors.
  - d) We're looking at a top-to-bottom here.
- 4. Which of these events really took place in Bluebell in episode 12?**
  - a) Winter Fest & Bluebell Neighbourhood Festivity;
  - b) Bluebell Health and Wellness Month & Cake Fest;
  - c) Kids and Kites Festival & Bluebell Farmer Market;
  - d) Bluebell Summer Dance & Bike Week.
- 5. Crazy Little Zach Druker accused his pal of spoiling this famous TV series for him:**
  - a) The Sopranos   b) Law and Order   c) Downton Abbey
  - d) Desperate Housewives.

**6. AnnaBeth knew with absolute certainty that Lavon Hayes was the love of her life in just ... after they started dating each other**

- a) one week   b) one fortnight   c) one month   d) a couple of months

**Task 5.** *Decide, whether these statements are true or false:*

- 1) Wade Kinsella allowed Joel to follow him for six weeks because he was really flattered that Joel decided to model the protagonist of his new book after Wade.
- 2) Elodie asked AnnaBeth to be a bridesmaid at her wedding and throw a bachelorette party for her.
- 3) Tom Long had to engage George Tucker's legal services because the mayor had denied Tom's request to house wolverines on his property.
- 4) To earn money for the pen Tom Long had walked Delma's cats, weeded Sergeant Jeffries' garden and taken nearly every odd job in town.
- 5) Crickett had to move up the moneymaker Cake Fest because otherwise the Belles would be unable to pay their charter duties and would go bankrupt.

**Task 6.** *Say, who these phrases belong to:*

|                                                                                                                      |                    |
|----------------------------------------------------------------------------------------------------------------------|--------------------|
| • Let's metabolize that lactic sugar into pyruvate.                                                                  | Dr. Zoe Hart       |
| • My kingdom for a cruller!                                                                                          | Mayor Lavon Hayes  |
| • Your hovering is hampering my enjoyment of this cardboard.                                                         | AnnaBeth Nass      |
| • You want a story, you should have followed me around a couple of years ago. Man, <i>that</i> would've been a book. | Wade Kinsella      |
| • Mind your own beeswax!                                                                                             | Crickett           |
|                                                                                                                      | Joel Stephens      |
|                                                                                                                      | George Tucker      |
|                                                                                                                      | Dr. Brick Breeland |

**Task 7.** *In the episode a New-York born writer, Joel Stephens, has certain problems with writing his new book. Describe this situation using the words and word combinations below:*

Character research, the protagonist, to channel one's more primal side, motivation gets a little muddled in chapter 4, the first six chapters were amazing, thoughtful, riveting; southern badass, a lone wolf; ... for a cowboy he spends a lot of time whining about getting his sneakers dirty; I don't think badasses use words like *ennui*; someone's way with words, antiestablishment gesture, to find a new way into one's protagonist, to model the protagonist after someone, to follow someone around for research, a backup career of accountant, etc.

**Task 8.** *Answer the following questions:*

1. Why was Tom Long critical of the first 6 chapters of Joel's new book?
2. Is character research a necessary component of writing a book?
3. What measures did Joel decide to undertake to save his book from fiasco? What would you do if you were to write a novel about cowboys / a crime or spy novel/ a historical drama / a fantasy novel / a science fiction novel?



**Task 9.** *You will hear an interview with a writer. For questions 1–7, choose the best answer, A, B or C.*

- 1. Alice became a writer because**
  - A she was always writing stories as a child.
  - B she wanted to do what her aunt did.
  - C she was keen to do any job that did not involve routine.
- 2. What does Alice say about learning to be a writer?**
  - A The writing courses she did were a waste of time.
  - B She learnt to write by doing it.
  - C She found it harder than she expected.
- 3. What does she say has been a problem for her?**
  - A learning to use a computer
  - B finding a reliable editor
  - C promoting her books
- 4. What does Alice like most about being a writer?**
  - A the fact that she has become quite famous
  - B the unpredictable nature of the work
  - C the freedom to choose when she works
- 5. What does she say about the money that she earns?**
  - A She makes sure that she saves some of it.
  - B She dislikes the system of payment.
  - C She finds it difficult to live on.
- 6. What does she say about travel?**
  - A She wishes she had more time for it.
  - B She can't afford to do it very often.
  - C She feels it interferes with her work.
- 7. Which of the following best describes Alice's attitude to her job?**
  - A She thinks she isn't capable of doing another – job.
  - B She regards it as more difficult than just a job.
  - C She thinks that her income from it should be higher.

## PART IV

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### SUPPLEMENTARY MATERIALS

#### 1. ENJOYING LITERATURE

**Why we read literature?** Literature is one of the fine arts. It refers to “belles-lettres”, a French phrase that means “beautiful writing”.

Literature has two main divisions: fiction and nonfiction. Fiction is writing that an author creates from the imagination. Authors may include facts about real persons or events, but they combine these facts with imaginary situations. Most fiction is narrative writing, such as novels and short stories. Fiction also includes drama and poetry. Nonfiction is factual writing about real-life situations. The chief forms of nonfiction include the essay, history, biography, autobiography, and diary.

We all read for a variety of reasons. These reasons change with our age, our interests, and the literature we read. Our basic reason for reading is probably pleasure. We read literature mostly because we enjoy it.

Reading for pleasure may take various forms. We may read just to pass the time. Or, we may want to escape the four walls that usually surround us. Reading serves as a jet airplane that speeds us away from ourselves into the worlds of other people.

We often read for information and knowledge. We find pleasure in learning about life in the Swiss Alps or the Mississippi River. We find possible solutions to our problems when we meet people in books whose problems are like our own. Through literature, we sometimes understand situations we could not understand in real life.

We also read simply for the enjoyment we get from the arrangement of words. We can find pleasure even in nonsense syllables, just as children like the sound of “Ring Around the Rosie”, although they may not know what the words mean.

**How to read creatively?** No work of literature has wisdom or beauty in itself. The greatest poem ever written is only a printed sheet of paper until a reader reacts to it. Writing, to become literature, requires a reader. The reader helps to create literature by responding to the writer’s thoughts, emotions, and beliefs. Creative readers measure the honesty of the writer’s approach by their own ideas of truth. Creative reading leads to the deepest enjoyment of literature.

**Judging literature.** Reading is such a personal activity that there can be no final rules for judging a piece of writing. Yet, readers and critics do agree on certain writings that they consider classics, or literature of the highest rank. For example, thousands of stories have been published about young lovers whose parents disapproved of their romance. Most of these stories were soon forgotten. But for more than 300 years, Shakespeare’s “Romeo and Juliet” has been considered a classic story of young love.

Shakespeare was a superb craftsman. In his play, he used words and phrases that are packed with meaning. But, perhaps, more important, Shakespeare gave

“Romeo and Juliet” broad human values. These values were not limited to one place or to one period of time. The characters of the play seem to be real people who face real problems. They express feelings that people anywhere might have at any time. They will probably appeal to readers during the 2000’s just as they did to readers’ intellects.

Every reader is a critic. Even when we say we have no opinion of a book, we are making a judgment. But such a judgment is a poor one, based on little thought. Our ability to judge literature intelligently develops as our reading broadens. Our critical skills, like our muscles, develop with use.

## **2. ABOUT ORAL READING**

One of the most commonplace instructional strategies in elementary and middle schools is that of oral reading. Virtually all teachers, at some point in the school day, engage in this activity, whether by reading aloud to the class or by having the students read to one another. Although some recent education theorists have challenged the efficacy of oral reading, its popularity in schools and classrooms is unchallenged.

The history of oral reading in the classroom is inextricably linked with the history of the culture that engendered it. Prior to the development of computers, television, and radio, reading was the predominant form of family entertainment. However, printed books were often scarce, and literacy rates were often low. Thus, families would gather around and listen to a book being read to them. Early classrooms were modeled after this phenomenon, and oral reading was such a part of academic life that schools were sometimes called blabschools. In these schools, students often read their lessons aloud simultaneously, even when the students had different lessons. At other times, all students read the same text aloud.

With the increasing availability of books, schools began using textbooks to teach reading in the classroom. By the nineteenth century, the focus had moved to teaching students ‘eloquent reading.’ Students were expected to recite stories, poems, and prayers for the class, and the teacher graded them on their articulation and pronunciation, as well as their abilities to recall what they had just read. This method persisted into the twentieth century and became known as the story method of instruction. Oral reading was such a focal point of instruction that philosopher William James stated “...the teacher’s success or failure in teaching reading is based...upon the oral reading method.”

However, as the twentieth century progressed, the effectiveness of oral reading was called into question. Education scholars in both Europe and the United States wondered exactly what oral reading was teaching students. With oral reading focusing excessively on pronunciation and dynamics, educators doubted that students were even able to comprehend what they were saying. One scholar quoted a study that claimed that eleven-twelfths of students did not understand what they were reciting when they read orally. Friedrich Froebel, a German education specialist, argued that oral reading inappropriately placed emphasis on expression, when the emphasis should be placed on process.

Also at this time, science was gaining increasing prominence, and across all fields researchers were placing a premium on empirical studies. Many long-standing beliefs and views were challenged, and educational theories were no exception. Behavioral scientists studied reading practices and determined that oral reading was no longer in fashion. In fact, they concluded that the only time students read orally was in school. Most individuals read silently, and this finding led many schools to change their methods to reflect this change.

The new preponderance of written texts also played a role in the history of oral reading. With the amount of printed material rapidly expanding, silent reading, which was more efficient, became the reading model of choice. For a number of years, oral reading was absent from many a classroom. But in time, new research and studies brought oral reading back to the curriculum.

Pressley's influential book *'Verbal Protocols of Reading'* emphasizes the importance of oral reading, tracing its history back to the methods of Aristotle and Plato. In many ways, however, the new research reiterates what most teachers already know. For them, the necessity and effectiveness of oral reading was never in doubt.

### **1. HOW FAST CAN YOU READ?**

The average college student reads everything at more or less the same speed of 200 to 300 words a minute. However, recent experiments have shown that a person can read 800 – 1,000 words and some researchers have noted even higher speeds (up to 1,200 words). To make this possible several techniques exist. These include skimming (to understand the main points), scanning (to pick out specific details), and intensive reading (to study and retain the maximum).

The good reader adapts the speed of reading to his purpose. He will judge what particular information is wanted, and how long the information will have to be retained. Unfortunately immediate human memory has the drawback that it retains only six to eight disconnected items. This means that information must be processed and organized at the same speed that it is received. The reader devises a mental scheme for rearranging items of information. At this moment he is thinking for himself of those parts of the sentence he has missed. Reading then becomes externally guided thinking. Slow word-for-word reading, on the other hand, presents several problems, especially for the language learner. Owing to attention to details the overall picture is lost and a lot of time is spent in looking up unknown words in the dictionary. Quite contrary to expectation, experiments have shown that fast reading has several advantages: comprehension is higher, the main ideas can be isolated and the student is not held up by unknown vocabulary and can be trained to read simplified texts from the start.

### **4. LITERACY**

We live in an age when we are surrounded by information. Apart from information in notices, books and newspapers, we receive information in our email, from the Internet, and from text messages on our mobile phones. So it is ironic that with so much information available to us, more people than ever before are unable to access it because they are not able to read and write.

Adult literacy is a very important, but often overlooked part of any basic education programme. Most programmes focus on children, but research and experience show that if children come from homes in which the adults have low literacy skills, those children will have a very high chance of becoming low-literate adults themselves.

The number of illiterate adults in the world is now over 900 million, nearly equivalent to the population of India. Two out of every three of those adults are women. That shocking figure gets worse if you include individuals who are not completely literate, so they lack the level of skill required to be successful in the family, at work, and in the community.

The international community has been calling attention to the problem of illiteracy for a long time. As early as 1948, education was among the basic human rights included in the United Nations Universal Declaration of Human Rights. More recently, at a meeting of the World Conference on Education in 1990, it was stated that 'illiteracy is a significant problem in all countries, industrialised and developing'. Delegates to the meeting agreed to try and reduce the adult illiteracy rate to one-half of its 1990 level by the year 2000, and to reduce the difference between male and female illiteracy rates. The goal was repeated at various conferences throughout that decade.

However, by the end of the century statistical evidence showed that efforts to improve literacy were still failing. Although some progress had been made, 113 million children still remained out of school and although the overall numbers of literate adults had risen, many remained illiterate.

At the beginning of the new millennium, an organisation called the World Education Forum published six education aims. These range from providing care and education in early childhood, to improving the quality of all aspects of education. One of its goals was a 50 per cent improvement in levels of adult literacy by 2015, especially for women. In addition, in 2001 every member of the United Nations General Assembly voted to call the years 2003 to 2012 'the Literacy Decade'.

## 5. THE WORLD OF THE WRITER

No literary work can be completely separated from the man or woman who created it. Authors must write from within their own experiences, both real and imagined. As readers, we can enlarge our literary understanding by looking into the world of the writer.

**The writer's outer world.** No author writes in a vacuum. The period and society in which the author lives, and the works of other writers, all influence the author. Many of the greatest contributions to literature have resulted from an author's reaction to social conditions. For example, the writings of Martin Luther and John Calvin influenced and were influenced by the Protestant Reformation in the 1500's. Percy Bysshe Shelley would probably have rebelled against any society he lived in. But the economic, political, and social situation in England during the early 1800's provided material for Shelley's rebellious nature.

**The writer's inner world.** The background, interests, and physical assets and handicaps of authors also affect their writing. Likewise, the personal relationships of writers to their homes, families, friends, and enemies all become the materials of their art. For example, Charles Lamb would probably have written differently if he had not stuttered, if he had not taken care of his sister Mary, and if he had not been a bachelor. The poetry of Elizabeth Barrett Browning and Emily Dickinson would have been different if the women could have exchanged lives.

Generally, the works of a writer have greater unity than do those of a period. For example, both the early and late works of John Donne show the poet's basic personality. This is true even though he was called "Mad Jack" in his youth and "Dr. Donne" as a mature man.

**The writer's attitude.** We cannot make a final generalization about the works of any author. Nor can we truthfully say that "Shakespeare is always like this," or "Ernest Hemingway is always like that." But we can identify a writer's attitude toward life. Perhaps the terms most often used in describing a writer's attitude are romantic and realistic.

*Romantic writers* admire the unusual, the picturesque, and the quaint in humanity and nature. They revolt against the traditional thought and action, and emphasize the importance of the individual. *Realistic writers* deal with the commonplace instead of the unusual. They try to record the world as they actually see it, even its most unpleasant aspects. They wish to present ideas as objective documents. Critics often use the terms *romanticism* and *realism* for the literary movements that swept Europe during the 1800's.

## 6. LIBRARY COLLECTIONS

Dating from 1638, the Harvard University Library is the largest university library in the world and the oldest in the United States. It now contains more than 11 million volumes, in addition to other materials, housed in 98 individual libraries. Harvard's Ukrainian collection is located primarily in Widener Library and Houghton Library, with the remainder housed in several specialized collections (Fine Arts, Music, Anthropology, Science and Law).

The development of the Ukrainian collection long preceded the actual establishment of the Ukrainian Studies Program. As early as the 1890s, books on Ukraine were acquired by the University Library in the course of its expansion into areas concerning Eastern Europe. Ukrainian materials, however, were collected largely without plan. Some important early acquisitions included the donation of Bayard L. Kilgour, Jr. in the 1950s, and the purchase of the library of the Ukrainian journalist Mykola Ceglinskyi in 1957. It was not until 1968 that a systematic program was initiated by the Committee on Ukrainian Studies to build Harvard University's library collection on Ukraine. In 1969, the first full year of subsidy and guidance by the Committee, special exchange agreements were reached between Harvard College Library and the Ukrainian Academy of Sciences in Kyiv, the Lenin Library in Moscow, and the Leningrad Public Library. Since then, the Ukrainian collection has continued to grow through purchases and exchanges with other libraries in Central and Eastern Europe, Russia and Canada, and through donations from private

collections. Some of the major gift collections received include the libraries of Yaroslav Pasternak (1970), Michael Bazanskyi (1974), Bohdan Krawciw (1978), Onufrij Marmeljuk (1978), Dr. Ivan Panchuk (1981) and Vasyl Brazhnyk (1981). In addition to these collections Harvard University Library has received hundreds of important gifts of Ucrainica from other generous donors.

Among the rare Ukrainian titles housed at Houghton Library are the *Apostol* and *Primer*, the first books printed in Ukraine (Lviv, 1574); the *Ostrih Bible* (1581); the edicts of Hetman Ivan Mazepa; the manuscript of Hryhoriy Skovoroda's *Dialogue*; and first editions of classic works by Ivan Kotlyarevskyi, Taras Shevchenko, Panteleimon Kulish, and important 20th century authors.

## **0. THE BRITISH LIBRARY**

The British Library, established in 1973, is the national library for the United Kingdom under the control and management of the British Library Board. It consists of the Reference Division, the Bibliographic Services Division, the National Sound Archive and the Research and Development Department in London, and the Lending Division in Yorkshire.

The Reference Division has its origins in the library departments of the British Museum and includes the Department of Printed Books, the Department of Manuscripts and the Preservation Service which are in the British Museum building; and, elsewhere in London, the Department of Oriental Manuscripts and Printed Books, the Science Reference Library and the India Office Library and Records.

The British Museum was founded by Act of Parliament in 1753 to bring together the collections of Sir Robert Cotton, which were already national property, and those formed by the two Harleys, first and second Earls of Oxford, and by Sir Hans Sloane; both collections were on offer to the nation for sale on favourable terms. Under the terms of the Act, which closely followed lines laid down in the will of Sir Hans Sloane, a government lottery was held to provide a building to all these collections and future additions to them, and to pay for the Sloane and Harley collections.

Montagu House, a seventeenth-century building, standing on the present site of the Museum, was bought, and in 1759 it was opened as the British Museum. It stood until 1845, but the present King's Library, the first part of a new building on the site, was finished in 1826, and the new south wing, with the entrance portico in its present form, was completed in 1847. The architect was Sir Robert Smirke and the sculptured tympanum was designed by Sir Richard Westmacott.

The Royal Library, containing the books of the kings of England from Edward IV onwards, was presented to the nation by George II in 1757 and added to the collections. The library of George III, presented to the nation by his son in 1823, was transferred to the Museum and housed in the King's Library, mentioned above, which had been designed to hold it.

In 1973 the library departments were separated from the Museum and joined with other institutions to form the British Library.

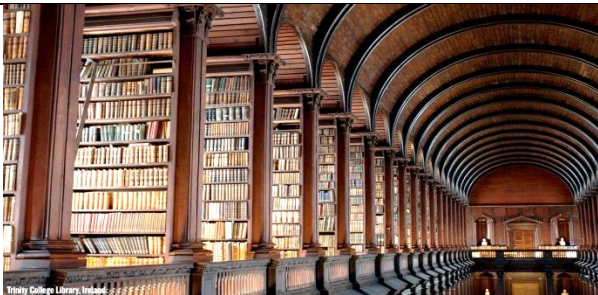
# PROJECTS

**1. To read or not to read?  
Benefits of reading. Making  
teenagers involved.**



**2. Illiteracy of the XXI century.  
Does it exist? At what age do  
most people learn to read?**

**3. Will libraries become extinct?  
Libraries of the future.**



**4. The books that shaped  
my life. The books that I  
would recommend any  
teenager to read.**

**5. Writing as a career...  
Earning money on books (book  
publishing cycle, copyright and  
piracy issues, author's  
royalties).**



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

## VOCABULARY REVISION

### **Parts of books:**

Dust jacket (dust cover, book-jacket, wrapper, publisher's wrapper); blurb; binding, a tome bound in leather / with gilt edges, binder clip, clip, ring binder, binder machine, folder; cover (front/back), spine (backbone), paperback/softcover (edition), hardback/hardcover (edition/book), title page, full title (main title); subtitle; publisher's imprint (imprint), edition (1<sup>st</sup>, 2<sup>nd</sup>, etc.); fly leaf; (handwritten) dedication; bookplate (ex libris); foreword, preface, introduction, epigraph, acknowledgements; chapter, (table of) contents / the contents list, index, bibliography/references, appendix (pl. appendices)/ supplement/annex, copyright notice.

### **Parts of a page:**

Margin; upper margin; foot margin; inside margin; outside margin; type area, type/font, to print in italics/bold type, small/large print, a book with dense print/with loose pages; a beautifully printed book; chapter heading; footnote, endnote; page number; double-column page, column, indent (indentation), paragraph; running title (running head); caption, figure, table, illustration; attached bookmark, loose bookmark; passage, episode, plot.

### **Kinds of books:**

Fiction, belletristic literature, belles-lettres (style), science fiction, non-fiction, pulp fiction, postmodern fiction; detective (or mystery) story, thriller, crime novel, spy story; adventure story, fantasy story, romantic novel/romance, love story; humorous story; heroic story; fairy tale, ballad, fable, parable, folk tale; short story, tale/narrative, novelette, essay, novel; book about travels/travel book; book of poetry; book about people and events in history, historical drama, historical fiction book; realistic fiction book, psychological novel, chick lit(erature); biography, autobiography; documents and factual materials, cookery book, manual, reference book, puzzle book; educational literature, classical literature; a coffee-table book, a pirated book.

### **100+ adjectives to describe any book:**

Absorbing, action-packed, addictive, adventurous, ambitious, amusing, astonishing, awe-inspiring, believable, boring, breath-taking, brilliant, captivating, charming, comforting, compelling, complex, complicated, confusing, controversial, creepy, dangerous, dark, dazzling, deceptive, deep, deeply affecting story of love and death, delightful, depressing, devious, disturbing, diverse, dreary, dull, dynamic, easy-to-read, educational, eloquently delivered, elusive, enchanting, engaging, entertaining, enthralling, erratic, evocative, evolving, exhilarating, fabulous, fanciful, fascinating, flexible, futuristic, glamorous, goofy, gripping, gross, haunting (=poignant, evocative), heartbreaking, heartfelt, heart-warming, heart-wrenching (gut-wrenching), hilarious, informative, insightful, inspirational, intense, intriguing, invigorating, life-like, magnificent, memorable, mind-numbing, motivating, moving, mysterious, mystical, nonsensical, obnoxious, observant, outrageous, packed with lovely moments, page-turner, perceptive, poignant, powerful, predictable, realistic, riveting, skilfully constructed, spectacular, spell-binding, spine-chilling, spine-

tingling, suspenseful, terrifying, thought-provoking, thoughtful, thrilling, touching, transcendent, twisted, wise, well-written, witty.

## SPEECH PATTERNS

### SP 1

|    |                                                                                                                                                                                                 |                                                                                                             |                                                                                                                                                                       |
|----|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Sb | <ul style="list-style-type: none"> <li>● was on the point of doing smth</li> <li>● was just going to do smth</li> <li>● was just about to do smth</li> <li>● seemed ready to do smth</li> </ul> | <ul style="list-style-type: none"> <li>● when suddenly sb (pron.)</li> <li>● but then sb (pron.)</li> </ul> | <ul style="list-style-type: none"> <li>● decided not to</li> <li>● thought better of it</li> <li>● decided against it</li> <li>● changed sb's (pron.) mind</li> </ul> |
|----|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|

### SP 2

I can tell you = I assure you = I'm sure about it = Believe me

### SP 3

How is/was it that...

### From W.S.

A collection of short stories/critical essays, to be entitled, to be recognized as a major contribution to English fiction, to be made into internationally successful film, to publish, to rever, a contemporary reviewer, to portray the exterior of social life, a novelist's sharp eye for detail, to explore the underworld of fears and fantasies, a highly skilled narrator, his tales are admirably told, to come/get to grips with sb./smth., to linger in one's mind, conscientious, a borderline case, to plump for smth., to feel a stirring of curiosity/hatred/admiration, to speculate about sb., to size sb. up, to have one's feet firm on the ground, to have things one's own way, to be aware of smth., to resolve the discord, to get into a groove/rut, to tap a new source of supply/inspiration, to correlate smth., the subject of one's fantasies, an odd coincidence, to get a rise out of sb., one can't bring himself to do smth., a hoax, to have/bear grudge against sb., to take up time/energy, to ponder over smth., to feel reassured, in the flesh, to look round for ideas.

### Essential vocabulary

● object (n), object lesson, smth. is no object, an object of pity/admiration/embarrassment/ridicule, to object (to smth.), objection, to brush aside/have/raise/voice/withdraw/sustain objections, Objection sustained/overruled!, objections to smth.; main/primary objective; objective assessment/report/facts, to be objective in doing something.

● to oppose smth., to be opposed to smth., opposition to smth., opposite, the opposite effect, to live opposite, an opposite.

● ground, football/training/sports ground, college/hospital/hunting/fishing grounds; on (the) grounds of/on the ground that; to cover much/a lot of ground; to suit someone down to the ground, groundless fears/worries/accusations, well-grounded (on fact).

- thing, things, little/poor/lazy/noisy/stupid thing, just the thing, (not) quite the thing, It's (just) one of those things, the thing is, to have a thing about (+/-), It's good thing, all things considered, ...and things, any old thing, as things go, to be all things to all men, to know/be up to a thing or two, the done thing, to make a regular thing of smth, to make things hum, never do things by halves, the next thing to smth., the next best thing, the first thing one knows (=as if on cue), to make a good thing of smth.

- initial advantage/attempt/stage/step/symptoms/response, initials, initiative, to have/seize/lose/take the initiative, to have/display/lack/show initiative.

- to attend to smth., to be well attended/unattended, to attend on sb., to attend smth., attention, to pay attention to sb./smth., to attract/draw smb's attention to, attentive, inattentive, museum/cloak-room/flight attendant, attendance.

- reassure, to reassure sb. (about smth.), reassurance, reassuringly, to assure sb. of smth./that..., assured, self-assured (+/-), assurance.

- to yield (no) results/profit, to yield (up) land/secrets, to yield to desire/pressure/compulsion/demands/temptation/oncoming traffic, a high yield, a crop yield, a yield on smth.

## Hart of Dixie

Character research, the protagonist, motivation gets a little muddled in chapter 4, the first six chapters were amazing, thoughtful, riveting; someone's way with words, to find a new way into one's protagonist, to model the protagonist after someone, to follow someone around for research.

**You can add more vocabulary units below ☺**

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## НАВЧАЛЬНО-МЕТОДИЧНЕ ВИДАННЯ

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Деркач Наталія Валеріївна,  
Яковенко Ірина Василівна,**

## BOOKS AND READING

МЕТОДИЧНІ РЕКОМЕНДАЦІЇ

до змістового модулю 2

з практики усного та писемного мовлення

англійською мовою

для студентів IV курсу (VIII семестр)

спеціальності 14.02 Середня освіта.

(Мова і література (англійська))

Технічний редактор *О.М. Єрмоленко*

Макетування *Н.В. Деркач*

Автор обкладинки *І.В. Гергуль*

Підписано до друку 27.01.2022 р. Формат 60 x 84 1/16.

Папір офсетний. Друк на різнографі.

Ум. друк. арк. 5,58. Обл.-вид. арк. 6,0

Наклад 100 прим. Зам. № 0011.

Віддруковано ТОВ «Видавництво «Десна Поліграф»

Свідоцтво про внесення суб'єкта видавничої справи до Державного реєстру  
видавців, виготівників і розповсюджувачів видавничої продукції.

Серія ДК № 4079 від 1 червня 2011 року

14035, м. Чернігів, вул. Станіславського, 40

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