

КАЗАНСКИЙ ФЕДЕРАЛЬНЫЙ УНИВЕРСИТЕТ
ИНСТИТУТ ФИЛОЛОГИИ И МЕЖКУЛЬТУРНОЙ КОММУНИКАЦИИ
Кафедра теории и практики преподавания иностранных языков

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**Методические рекомендации по организации
процесса обучения английскому языку
2 курс**

Учебно-методическое пособие



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Данное учебно-методическое пособие предназначено для студентов второго курса, обучающихся по направлению 44.03.05 «Педагогическое образование (с двумя профилями подготовки): иностранный (английский) и второй иностранный язык». Целью данного пособия является систематизация учебного материала, необходимого для эффективной координации учебного процесса преподавания английского языка на 2 курсе и организации самостоятельной работы студентов по освоению курса «Практика речи по первому иностранному (английскому) языку». В учебно-методическом пособии представлены календарно-тематический план по курсу, требования, предъявляемые к его освоению, методические рекомендации по построению монологического высказывания и составлению анализа художественного текста, подготовке к экзамену.

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ВВЕДЕНИЕ

В рамках повышения уровня владения английским языком студентам второго курса направления подготовки 44.03.05 «Педагогическое образование (с двумя профилями подготовки): иностранный (английский) и второй иностранный язык» рекомендуется использовать ряд специализированных учебников в качестве источников для совершенствования языковых навыков, в том числе и для самостоятельного изучения. В связи с этим актуально создание учебно-методического пособия, которое разъясняет структуру и особенности работы с рекомендованными учебными материалами, а также содержит методические рекомендации по эффективной координации учебного процесса на втором курсе и организации самостоятельной работы студентов второго курса.

Выполнение представленных в учебно-методическом пособии заданий способствует раскрытию творческого потенциала студентов, позволяет расширить активный словарный запас. Художественные тексты помогают студенту приобщиться к литературе англоязычных стран и их культуре в целом, углубляя понимание языковых и культурных реалий, отраженных в аутентичных произведениях, что, в свою очередь, формирует социокультурную компетенцию. Выразительные средства, необходимые для анализа художественного текста, представленные в пособии в виде таблицы с пояснениями и примерами, обеспечивают преемственность в обучении, закладывая прочную основу для дальнейшего углубления навыков анализа текста.

Представленные тренировочные задания повторяют формат билетов экзамена и их выполнение, что, с одной стороны, улучшает продуктивные навыки обучающихся, способствует формированию коммуникативной компетенции – с другой. Инструкции, содержащие четкую структуру выполнения анализа художественного текста и монологического высказывания, дают студентам представление о требованиях к сдаче экзамена.

Раздел 1

1.1. Календарно-тематическое планирование

B2-C1	
Upper Intermediate - Advanced	
2 курс	
Cambridge Academic English Upper Intermediate	
1 семестр Academic orientation, Units 1-3	2 семестр Units 4-6
На экзамен выносятся:	
<p>1) монолог по ключевым выражениям пройденных разделов основного учебника</p> <p>2) пересказ с элементами анализа по схеме и составление 10 специальных вопросов к отрывку из художественного неадаптированного текста (размер текста – 1 стр А4)</p>	
В.Д. Аракин	
Практический курс английского языка 2-3 часть	
2 часть Unit 2 A Day's Wait Unit 5 Unit 6	2 часть Unit 8 3 часть Unit 1 Unit 7
На экзамен выносятся:	
<p>1) монолог по ключевым выражениям пройденных разделов основного учебника</p> <p>2) пересказ с элементами анализа по схеме и составление 10 специальных вопросов к отрывку из художественного неадаптированного текста (размер текста – 2 стр А4)</p>	
Academic Vocabulary in Use Upper Intermediate	
Units 1-4, 14-17, 60; 6, 13,23, 24, 26, 49, 50; 35, 36, 42	Units 5, 10; 31,32; 43, 44, 48
Supplement. Reading 250 pages+50special questions+analysis of the text according to the given scheme each term	



1.2. Тексты для выполнения пересказа с элементами анализа

1 семестр

ТЕКСТ 1. A DAY'S WAIT

by Ernest Hemingway

Hemingway, Ernest (1899-1961): a prominent American novelist and short-story writer. He began to write fiction about 1923, his first books being the reflection of his war experience. "The Sun Also Rises" (1926) belongs to this period as well as "A Farewell to Arms" (1929) in which the antiwar protest is particularly powerful. During the Civil War Hemingway visited Spain as a war correspondent. His impressions of the period and his sympathies with the Republicans found reflection in his famous play "The Fifth Column" (1937), the novel "For Whom the Bell Tolls" (1940) and a number of short stories. His later works are "Across the River and into the Trees" (1950) and "The Old Man and the Sea" (1952) and the very last novel "Islands in the Stream" (1970) published after the author's death. In 1954 he was awarded a Nobel Prize for literature. Hemingway's manner is characterized by deep psychological insight into the human nature. He early established himself as the master of a new style: laconic and somewhat dry.

He came into the room to shut the windows while we were still in bed and I saw he looked ill. He was shivering, his face was white, and he walked slowly as though it ached to move. "What's the matter, Schatz?"¹

"I've got a headache."

"You'd better go back to bed."

"No, I'm all right."

"You go to bed. I'll see you when I'm dressed."

But when I came downstairs he was dressed, sitting by the fire, looking a very sick and miserable boy of nine years. When I put my hand on his forehead I knew he had a fever.

"You go up to bed," I said, "you're sick."

"I'm all right," he said.

When the doctor came he took the boy's temperature. "What is it?" I asked him. "One hundred and two."²

Downstairs, the doctor left three different medicines in different colored capsules with instructions for giving them. One was to bring down the fever, another a purgative, the third to overcome an acid condition. The germs of influenza can only exist in an acid condition, he explained. He seemed to know all about influenza and said there was nothing to worry about if the fever did not go above one hundred and four degrees. This was a light epidemic of flu and there was no danger if you avoided pneumonia.

Back in the room I wrote the boy's temperature down and made a note of the time to give the various capsules.

"Do you want me to read to you?"

¹ Schatz (Germ.): darling

² 102 °F (Fahrenheit) correspond to 38.9 °C (Centigrade), The Fahrenheit thermometer is used throughout the British Commonwealth and in the United States. The boiling point of the Fahrenheit thermometer is 212°, the freezing point — 32°, the normal temperature of a human body is about 99°. The Centigrade thermometer, used in Russia, France and other countries, has 0° (zero) for its freezing point and 100° for the boiling point

"All right, if you want to," said the boy. His face was very white and there were dark areas under his eyes. He lay still in the bed and seemed very detached from what was going on.

I read aloud from Howard Pyle's³ Book of Pirates, but I could see he was not following what I was reading.

"How do you feel, Schatz?" I asked him.

"Just the same, so far," he said.

I sat at the foot of the bed and read to myself while I waited for it to be time to give another capsule. It would have been natural for him to go to sleep, but when I looked up he was looking at the foot of the bed, looking very strangely.

"Why don't you try to go to sleep? I'll wake you up for the medicine."

"I'd rather stay awake."

After a while he said to me, "You don't have to stay in here with me, Papa, if it bothers you."

"It doesn't bother me."

"No, I mean you don't have to stay if it's going to bother you."

I thought perhaps he was a little light-headed and after giving him the prescribed capsules at eleven o'clock I went out for a while.

It was a bright, cold day, the ground covered with a sleet that had frozen so that it seemed as if all the bare trees, the bushes, the cut brush and all the grass and the bare ground had been varnished with ice. I took the young Irish setter for a little walk up the road and along a frozen creek.

At the house they said the boy had refused to let any one come into the room.

"You can't come in," he said.

"You mustn't get what I have."

I went up to him and found him in exactly the position I had left him, white-faced, but with the tops of his cheeks flushed by the fever, staring still, as he had stared, at the foot of the bed. I took his temperature.

³ Pyle, Howard (1853-1911): an American illustrator, painter and author.

"What is it?"

"Something like a hundred," I said. It was one hundred and two and four tenths.

"It was a hundred and two," he said.

"Who said so?"

"The doctor."

"Your temperature is all right," I said. "It's nothing to worry about."

"I don't worry," he said, "but I can't keep from thinking."

"Don't think," I said. "Just take it easy."

"I'm taking it easy," he said and looked worried about something.

"Take this with water."

"Do you think it will do any good?"

"Of course, it will," I sat down and opened the Pirate Book and commenced to read but I could see he was not following, so I stopped.

"About what time do you think I'm going to die?" he asked.

"What?"

"About how long will it be before I die?"

"You aren't going to die. What's the matter with you?"

"Oh, yes, I am. I heard him say a hundred and two."

"People don't die with a fever of one hundred and two. That's a silly way to talk!"

"I know they do. At school in France the boys told me you can't live with forty-four degrees. I've got a hundred and two."

He had been waiting to die all day, ever since nine o'clock in the morning.

"You poor Schatz," I said. "Poor old Schatz, it's like miles and kilometers. You aren't going to die. That's a different thermometer. On that thermometer thirty-seven is normal. On this kind it's ninety-eight."

"Are you sure?"

"Absolutely," I said. "It's like miles and kilometers. You know, like how many kilometers we make when we do seventy miles in the car?"

"Oh," he said.

But his gaze at the foot of the bed relaxed slowly. The hold over himself relaxed too, finally, and the next day it was very slack and he cried very easily at little things that were of no importance.

Notes on style:

A. The terms **style**, **stylistic** are generally used in two different meanings. In lexicology the term **functional style** is used which may be defined as a system of expressive means peculiar to a specific sphere of communication. Otherwise speaking, the choice of words and of modes of expression depends on the situation in which the process of communication is realized, whether it is a friendly talk, an official letter or report, a poem, a scientific article, etc. According to the situation (or the sphere of communication) we may distinguish formal (bookish, learned) and informal (colloquial) words. The former are peculiar to fiction, scientific prose, lectures, official talks; the latter are used in everyday talks with friends and relatives. One should also keep in mind that there are a great number of words that are independent of the sphere of communication, i. e. that can be used in a lecture, in an informal talk, in a poem, etc. Such words are stylistically neutral (*e.g.* bread, word, book, go, takes, white, etc.).

Students should be warned against taking the term *colloquial* as a kind of encouragement to use words thus marked as much as possible. The term implies that the words called *colloquial* are limited by their sphere of usage and, if used in a wrong situation (*e.g.* in a student's composition, in a conversation with an official acquaintance or with one higher in authority), may produce the impression of impoliteness or even rudeness.

E. g. He is a jolly chap. = Он парень что надо, (**chap** *n, coll.*; **jolly** *adj, coll.*)
The stylistically neutral way of putting it is: He is a good (fine) man.

How are the kids? = Как ваши ребята? (**kid** *n, coll.*) The stylistically neutral way
How are your children?

I'm all right. = Со мной все нормально. (**all right** *coll.*) The stylistically neutral way
I feel (am) quite well.

Compare:

<i>Neutral</i>	<i>Colloquial</i>	<i>Bookish</i>
Begin	Start	Commence
Continue	Go on	Proceed
End, finish	Be over (through)	Terminate
Buy	Get	Purchase

Note also that such abbreviations as *I'm, I've, I'll, you'd, you're*, etc. are characteristic of colloquial style. Therefore, students will be well advised to avoid them in their compositions, essays, precis, etc.

B. The term style may be also used with reference to the manner of writing of some particular author. E. g. Hemingway's style is characterized by laconism and lack of detail. The syntax of his sentences is very simple, the dialogues are almost monosyllabic and seemingly unemotional. Yet, through the austere form the author manages sometimes to create a narration of great tension.

Questions:

1. What were the symptoms of the boy's illness? 2. Why did it seem to the father that the doctor knew all about influenza? 3. What worried the boy? Since when? 4. Why did the boy prefer to stay awake? 5. What were the symptoms of the boy's nervous strain that the father took for the symptoms of his illness? 6. Wouldn't it have been more natural if the boy had told his father about his fears? Why? 7. Do you like the boy's behaviour? How does it characterize him? 8. How would you explain the contrasts in the boy's behaviour on the first and the second day of his illness? 9. Why did the author introduce the description of the father's walk? 10. Do you find the situation described in the story true to life? (Give your reasons.) 11. Do you think you would have behaved in the same way in the boy's place? 12. What do you consider to be the point of the story?

TEXT 2. A FRESHMAN'S EXPERIENCE

From "Daddy Long-Legs" by Jean Webster

The book "Daddy Long-Legs" by an American writer Jean Webster (1876-1916) is a novel written in the form of letters. The author of these letters, a young girl, Judy by name, writes them to her guardian, a rich man whom she has never seen. Judy was brought up in an orphan asylum where her life was hard. The children were wholly dependent on charity. They were badly fed and had to wear other people's cast-off clothes. Judy was a very bright girl and when she finished school, her guardian sent her to college. Judy feels very happy about it. She hopes to become a writer and pay back the money spent on her education by her guardian. About the latter the girl knows almost nothing: she knows that he is a very tall man. That is why she jokingly calls him Daddy Long-Legs. This text is one of her letters giving us a glimpse of her early college impressions.

October, 25th

Dear Daddy Long-Legs, College⁴ gets nicer and nicer, I like the girls and the teachers and the classes and the campus⁵ and the things to eat. We have ice-cream twice a week and we never have corn-meal mush.

The trouble with college is that you are expected to know such a lot of things you've never learned. It's very embarrassing at times. I made an awful mistake the first day. Somebody mentioned Maurice Maeterlinck,⁶ and I asked if she was a freshman⁷. The joke has gone all over college.

⁴ college: a place of higher education both in the USA and in Great Britain. The oldest universities in Great Britain are Oxford and Cambridge dating from the twelfth and thirteenth centuries, respectively; the largest is the University of London. Admission to the universities is by examination and selection. Women are admitted on equal terms with men, but the general proportion of men to women students is three to one, at Oxford it is nearly five to one, and at Cambridge eight to one.

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

⁵ campus: the grounds of a school, college or university

⁶ Maeterlinck, Maurice (1862-1949): a Belgian poet and dramatist

⁷ freshman: (for both sexes) the same as the English fresher. First-year students are called freshers only for about a month until they are used to college (university) life.

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

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

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

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

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

November, 15th

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

1. A silver watch to wear on my wrist and get me to recitations in time.
2. Matthew Arnold's⁸ poems.
3. A hot-water bottle.
4. A dictionary of synonyms (to enlarge my vocabulary).
5. (I don't much like to confess this last item, but I will.) A pair of silk stockings.

⁸ Arnold Matthew (1822-1888): an English critic and poet

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

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

But, Daddy, if you'd been dressed in checked gingham all your life, you'd understand how I feel. And when I started to the high school, I entered upon another period even worse than the checked gingham. The poor box⁹.

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

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

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

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

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

Yours ever, Judy.

Notes on style:

One of the most difficult tasks for a writer is to find a way to make the characters believable and true, to give them their own voice. The story is composed almost entirely of Jerusha's letters to Daddy-Long-Legs, which means that we get to see things from her point of view. The strongest point of Jean Webster in this book is

⁹ poor box: a box (usually in a church) in which money may be placed to be given to the poor. Here: things given as charity (food, clothes, etc.).

the simplicity of the writing. It is easy to understand, as well as direct and touching, and the letter format makes you feel that Jerusha is, somehow, addressing you, choosing you as her confidant as well.

Questions:

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

TEXT 3. A FRIEND IN NEED

by William Somerset Maugham (abridged)

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

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

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

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

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

"I suppose that is why he came to me when he went broke, that and the fact that he was a namesake of mine. He came to see me in my office one day and asked me for

a job. I was rather surprised. He told me that there was no more money coming from home and he wanted to work. I asked him how old he was.

"Thirty-five," he said.

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

"Well, nothing very much," he said.

I couldn't help laughing.

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

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

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

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

"I can swim," he said.

"Swim!"

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

"I swam for my university."¹⁰

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

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

¹⁰ to swim for one's university: to take part in swimming races held between one's university team and some other teams. Practically every school, college and university in Great Britain has its own sports clubs, and there are various outdoor sports competitions held annually within each school, as well as between different schools, colleges, and universities. These are, as a rule, attended by spectators drawn from all sections of the public, and the Oxford and Cambridge boat races, in which crews from these two universities compete every spring on the Thames, arouse national interest.

Suddenly I had an idea.

Pausing in his story, Burton turned to me.

"Do you know Kobe?" he asked.

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

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

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

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

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

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

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

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

"Done," he said.

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

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

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

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

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

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

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

Notes on style:

The prevailing tone is dramatic, tragic, emotional, and pessimistic. The text belongs to a *belles-lettres* style and to *social and psychological* genres because on one hand it studies the effect of social conditions at a given time and place and describes human's life and behaviour. On the other hand it concerns with the mental and emotional life of the characters and opens their real nature.

Questions:

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

2 семестр

TEXT 1. SEEING PEOPLE OFF

By Max Beerbohm¹¹

On a cold grey morning of last week, I duly turned up at Euston¹² to see off an old friend who was starting for America.

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

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

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

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

There was a long pause.

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

"Well"

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

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

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

In a flash I remembered. The man was Hubert Le Ros. But how he changed since last I saw him! That was seven or eight years ago, in the Strand. He was then (as usual) out of engagement, and borrowed half-a-crown. It seemed a privilege to lend anything

¹¹ Max Beerbohm (1872-1956): an English essayist, critic and caricaturist

¹² Euston: a railway-station in London

to him. He was always magnetic. And why his magnetism had never made him successful on the London stage was always a mystery to me. He was an excellent actor.

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

"Stand back, please!"

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

"Stand back, sir. please!"

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

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

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

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

"On the platform," he answered.

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

He smiled.

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

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

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

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

I confessed that I was bewildered. He smiled.

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

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

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

I asked for enlightenment.

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

"But is it worth it?" I exclaimed,

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

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

"Yes, I can imagine. There were you, shuffling from foot to foot, staring blankly at your friend, trying to make conversation, I know. That's how I used to be myself, before I studied, and went into the thing professionally, I don't say I am perfect yet. A

railway-station is the most difficult of all places to act in, as you discovered for yourself."

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

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

"Teach me!" I cried.

He looked thoughtfully at me,

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

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

Notes on style:

1. There are two main characters in this story: Le Ros and the *narrator*, i. e. the person telling the story (also called "the I of the story"). The narrator is an assumed personality and should by no means be confused with the author of the story. It would be as naive to associate the narrator of this story with Max Beerbohm as to associate the boy on whose behalf "How We Kept Mother's Day" is told with Stephen Leacock. The character of the narrator is frequently introduced in fiction. It is a stylistic device, especially favoured by short-story authors (see "A Day's Wait" by Hemingway or "A Friend in Need" by W. S. Maugham), which helps the reader to look at the described events as if "from within".

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

3. *Repetition* is another stylistic device used for the purposes of emphasis. It may consist in repeating only one word, so that with each repetition the emotional

tension increases, *e.g.* ... but it was as the face of a stranger — a stranger anxious to please, an appealing stranger, an awkward stranger.

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

Questions:

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

TEXT 2. THREE MEN IN A BOAT

By Jerome K. Jerome

Jerome K. Jerome (1859 –1927) is a well-known English writer, whose novels ‘Three Men in a Boat’, ‘The Idle Thoughts of an Idle Fellow’, ‘Novel Notes’ and ‘Three Men on the Bummel’ have enjoyed great popularity. Jerome K. Jerome is famous for his art of story-telling, his vivid style and his humour which is generally expressed in laughter-provoking situations often based on misunderstanding. With sparkling humour, he criticized the weak sides of human nature.

We got out at Sonning¹³, and went for a walk round the village. It is the most fairy-like little nook on the whole river. It is more like a stage village than one built of bricks and mortar. Every house is smothered in roses, and now, in early June, they were bursting forth in clouds of dainty splendour. If you stop at Sonning, put up at the “Bull,” behind the church. It is a veritable picture of an old country inn, with green, square courtyard in front, where, on seats beneath the trees, the old men group of an evening to drink their ale and gossip over village politics; with low, quaint rooms and latticed windows¹⁴, and awkward stairs and winding passages.

We roamed about sweet Sonning for an hour or so, and then, it being too late to push on past Reading¹⁵, we decided to go back to one of the Shiplake islands, and put up there for the night. It was still early when we got settled, and George said that, as we had plenty of time, it would be a splendid opportunity to try a good, slap-up supper. He said he would show us what could be done up the river in the way of cooking, and suggested that, with the vegetables and the remains of the cold beef and general odds and ends, we should make an Irish stew¹⁶.

It seemed a fascinating idea. George gathered wood and made a fire, and Harris and I started to peel the potatoes. I should never have thought that peeling potatoes was

¹³ Sonning [ˈsɒnɪŋ]: a picturesque village on the bank of the Thames

¹⁴ Latticed window: a window with small panes set in.

¹⁵ Reading [ˈredɪŋ]: a town on the river Thames, Berkshire, South England. It is an important town for engineering, transport and scientific research. It is also important for its cattle and corn markets. It is proud of its university which specializes in agriculture.

¹⁶ Irish stew: a thick stew of mutton, onion and potatoes

such an undertaking. The job turned out to be the biggest thing of its kind that I had 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 ourselves.

I never saw such a thing as potato-scraping for making a fellow in a mess. It seemed difficult to believe that the potato-scrapings in which Harris and I stood, half smothered, could have come off four potatoes. It shows you what can be done with economy and care.

George said it was absurd to have only four potatoes in an Irish stew, so we washed half-a-dozen or so more, and put them in without peeling. We also put in a cabbage and about half a peck¹⁷ of peas. George stirred it all up, and then he said that there seemed to be a lot of room to spare, so we overhauled both the hampers, and picked out all the odds and ends and the remnants, and added them to the stew. There were half a pork pie and a bit of cold boiled bacon left, and we put them in. Then George found half a tin of potted salmon, and he emptied that into the pot.

He said that was the advantage of Irish stew: you got rid of such a lot of things. I fished out a couple of eggs that had got cracked, and put those in. George said they would thicken the gravy.

I forget the other ingredients, but I know nothing was wasted; and I remember that, towards the end, Montmorency, who had evinced great interest in the proceedings throughout, strolled away with an earnest and thoughtful air, reappearing, a few

¹⁷ Peck: a measure for dry goods equal to two gallons. Half a peck is equal approximately to four litres.

minutes afterwards, with a dead water-rat in his mouth, which he evidently wished to present as his contribution to the dinner; whether in a sarcastic spirit, or with a genuine desire to assist, I cannot say.

We had a discussion as to whether the rat should go in or not. Harris said that he thought it would be all right, mixed up with the other things, and that every little helped; but George stood up for precedent. He said he had never heard of water-rats in Irish stew, and he would rather be on the safe side, and not try experiments.

Harris said:

“If you never try a new thing, how can you tell what it’s like? It’s men such as you that hamper the world’s progress. Think of the man who first tried German sausage!”

It was a great success, that Irish stew. I don’t think I ever enjoyed a meal more. There was something so fresh and piquant about it. One’s palate gets so tired of the old hackneyed things: here was a dish with a new flavour, with a taste like nothing else on earth.

And it was nourishing, too. As George said, there was good stuff in it. The peas and potatoes might have been a bit softer, but we all had good teeth, so that did not matter much: and as for the gravy, it was a poem – a little too rich, perhaps, for a weak stomach, but nutritious.

Notes on style:

Jerome’s novel *Three Men in a Boat* could be characterised as a comic pastoral celebrating simple life devoid of luxury, false friends and high society vices. Apart from comic events and situations the three characters experience, it contains lyrical descriptions of nature and philosophical reflections comparing the trip up and down the Thames to the voyage up and down the river of Life. The author used in this text a lot of lexical and stylistic devices which helped to create the needful atmosphere. He used everyday language and mocked the matters of everyday life.

Questions:

1. What do you know of Jerome K. Jerome and his place in English literature?
2. What does the passage under study present? (Is it a piece of narration, a description,

a portrayal or an account of events?) 3. In what key is the first part written? (Is it lyrical, dramatic, humorous or unemotional?) 4. How does the author achieve the humorous effect in the second part? (Is it the humour of the situation or the humour of the words?) 5. Find in the passage sentences containing irony, exaggeration and contrast and comment on them. 6. In what key is the second part written? 7. What can you say of J.K. Jerome's manner of writing? Summarize your observations.

TEXT 3. THE HAPPY MAN

By Somerset Maugham

William Somerset Maugham (1874 –1966), a well-known English novelist, short-story writer, playwright and essayist, was the son of a British diplomat. He was educated at King’s School in Canterbury, studied painting in Paris, went to Heidelberg university in Germany and studied to be a doctor at St. Thomas Hospital in England. Although Somerset Maugham did not denounce the contemporary social order, he was critical of the morals, the narrow-mindedness and hypocrisy of bourgeois society. It was his autobiographical novel ‘Of Human Bondage’ (1915) and the novel ‘The Moon and Sixpence’ (1919) based on the life of the French artist Paul Gauguin, that won him fame. Somerset Maugham was also a master of the short story.

Somerset Maugham’s style of writing is clear and precise. He does not impose his views on the reader. He puts a question and leaves it to the reader to answer it. When criticizing something he sounds rather amused than otherwise.

It is the dangerous thing to order the lives of others and I have often wondered at the self-confidence of politicians, reformers and such like who are prepared force upon their fellows’ measures that must alter their manners, habits and points of view. I have always hesitated to give advice, for how can one advise another how to act unless one knows that other as well as one knows oneself? Heaven knows, I know little enough of myself: I know nothing of others. We can only guess at the thoughts and emotions of our neighbours. Each one of us is a prisoner in a solitary tower and he communicates with the other prisoners, who form mankind by conventional signs that have not quite the same meaning for them as for himself. And life, unfortunately, is something that you can lead but once; mistakes are often irreparable, and who am I that I should tell this one and that how he should lead it? Life is a difficult business and I have found it enough to make my own a complete and rounded thing; I have not been tempted to teach my neighbour what he should do with his. Sometimes men have said to me, what shall I do with my life? And I have seen myself for a moment wrapped in the dark cloak of Destiny.

Once I knew that I advertised well.

I was a young man and I lived in a modest apartment in London near Victoria Station¹⁸. Late one afternoon, when I was beginning to think that I had worked enough for that day, I heard a ring at the bell. I opened the door to a total stranger. He asked me my name; I told him. He asked if he might come in.

“Certainly”.

I led him into my sitting-room and begged to sit down. He seemed a trifle embarrassed. I offered him a cigarette and he had some difficulty in lighting it without letting go off his hat. When he had satisfactorily achieved this feat, I asked him if he should not put it on a chair for him. He quickly did this while doing it dropped his umbrella.

“I hope you don't mind my coming to see you like this,”- he said. “My name is Stephens and I am a doctor. You are in the medical, I believe?”

“Yes, but I don't practice”.

“No, I know. I've just read a book of yours about Spain and I wanted to ask you about it.”

“It's not a very good book, I'm afraid”.

“The fact remains that you know something about Spain and there is no one else I know who does. And I thought perhaps you wouldn't mind giving me some information.”

“I shall be very glad”.

He was silent for a moment. He reached out for his hat and holding it in one hand absent-mindedly stroked it with the other. I surmised that it gave him confidence.

“I hope you won't think it very odd for a perfect stranger to talk to you like this”. He gave an apologetic laugh. “I'm not going to tell you the story of my life.”

When people say this to me, I always know that it is precisely what they are going to do. I don't mind. In fact, I rather like it.

¹⁸ Victoria Station: a railway terminus in the southern part of London.

“I was brought up by two old aunts. I have never been anywhere. I have never done anything. I have been married for six years. I have no children. I'm a medical officer at the Camberwell Infirmary¹⁹. I can't stick it any more.”

There was something very striking in the short sharp sentences he used. They had a forcible ring. I had not given him more than a cursory glance, but now I looked at him with curiosity. He was a little man, thickset and stout, of thirty perhaps, with a round red face from which shone small, dark and very bright eyes. His black hair was cropped close to a bullet-shaped head. He was dressed in a blue suit. It was baggy at the knees and the pockets bulged untidily.

“You know what the duties are of a medical officer in an infirmary. One day is pretty much like another. And that's all I've got to look forward to the rest of my life. Do you think it's worth it?”

“It's a means of livelihood,”- I answered.

“Yes, I know. The money is pretty good”.

“I don't exactly know why you have come to me.”

“Well, I wanted to know whether you thought there would be any chance for an English doctor in Spain.”

“Why Spain?”

“I don't know, I just have a fancy for it”.

“It's not like a Carmen, you know,”-I smiled.

“But there's sunshine there, and there's good wine, and there's colour, and there's air you can breathe. Let me say what I have to say straight out. I heard by accident that there was no English doctor in Seville²⁰. Do you think I could earn a living there? Is it madness to give up a good safe job for an uncertainly?”

“What does your wife think about it?”

“She's willing.”

“It's a great risk.”

“I know. But if you say take it, I will; if you say stay where you are, I'll stay.”

¹⁹ Infirmary: a hospital; sick quarters at school.

²⁰ Seville [ˈsevil]: a town in the province of Andalusia [ændəˈluːzə] in the south of Spain

He was looking at me intently with those dark bright eyes of his and I knew that he meant what he said. I reflected for a moment.

“Your whole future is concerned; you must decide for yourself. But this I can tell you: if you don't want money but are content to earn just enough to keep body and soul together, then go. For you will lead a wonderful life.”

He left me, I thought about him for a day or two, and then forgot. The episode passed completely from my memory.

Many years later, fifteen at least, I happened to be in Seville and having some trifling indisposition asked the hotel porter whether there was an English doctor in the town. He said there was and gave me the address. I took a cab and as I drove up to the house a little fat man came out of it. He hesitated, when he caught sight of me.

“Have you come to see me?” he said. “I'm the English doctor.”

I explained my errand and he asked me to come in. He lived in an ordinary Spanish house, with a patio²¹ and his consulting room which led out of it was littered with papers, books, medical appliance and lumber. We did our business and then I asked the doctor what his fee was. He shook his head and smiled.

“There's no fee.”

“Why on earth not?”

“Don't you remember me? Why, I'm here because of something you said to me. You changed my whole life for me. I'm Stephens.”

I had not the least notion what he was talking about. He reminded me of our interview, he repeated to me what we had said, and we had said, and gradually, out of the night, a dim recollection of the incident came back to me.

“I was wondering if I'd ever see you again,”-he said, «I was wondering if ever I'd have a chance of thanking you for all you've done for me».

“It's been a success then?”

I looked at him. He was very fat now and bald, but his eyes twinkled gaily and his fleshy, red face bore an expression of perfect good humour. The clothes he wore,

²¹ patio['pætriəʊ]: an open courtyard within the walls of a Spanish house.

terribly shabby they were, had been made obviously by a Spanish tailor and his hat was the wide-brimmed sombrero of the Spaniard. He looked to me as though he knew a good bottle of wine when he saw it. He had a dissipated, though entirely sympathetic, appearance. You might have hesitated to let him remove your appendix, but you could not have imagined a more delightful creature to drink a glass of wine with.

“Surely you were married?” — I said.

“Yes. My wife didn't like Spain, she went back to Camberwell, she was more at home there”.

“Oh, I'm sorry for that.”

His black eyes flashed a bacchanalian smile. He really had somewhat the look of a young Silenus²².”

“Life is full of compensations,”-he murmured.

The words were hardly out of his mouth when a Spanish woman, no longer in her first youth, but still boldly and voluptuously beautiful, appeared at the door. She spoke to him in Spanish, and I couldn't fail to perceive that she was the mistress of the house.

As he stood at the door to let me out, he said to me: “You told me when I last saw you that if I came here, I should earn just enough money to keep body and soul together, but that I should lead a wonderful life. Well, I want to tell you that you were right. Poor I have been and poor I shall always be, but by heaven I've enjoined myself. I wouldn't exchange the life I've had with that of any king in the world.”

Notes on style:

Somerset Maugham's style of writing is clear and precise. He does not impose his views on the reader. He puts a question and leaves it to the reader to answer it. When criticising something he sounds rather amused than otherwise. The author presents characters indirectly, namely through actions, thoughts, feelings, emotions, words, attitude to each other people.

²² Silenus [sar'li:nəs]: a Greek mythological character, the tutor and companion of Dionysus [daɪə'naisəs], the God of wine.

Questions:

1. What do you know of Somerset Maugham? 2. What do you think of his stories and novels? 3. Who is the narrator of the story "The Happy Man"? 4. What can you say about the structure of the story? 5. What conclusions as to Somerset Maugham's attitude towards life and relations between people can you draw from the first passage? Do you share his views? 6. Translate the following sentences from the first passage into Russian, paying attention to the metaphors: a) "Each one of us is a prisoner in a solitary tower". b) "But there are men who flounder at the journey's start." c) "I have been forced to point the finger of fate." d) "I have seen myself for a moment wrapped in the dark cloak of Destiny." Explain how the metaphors contribute to the vividness of the narration. 7. Point out three metaphors and three epithets used by the author to characterize Stephenes and comment on them. 8. Give synonyms of colloquial style to the following literary words: 'to flounder', 'hazardous', 'content', 'a trifling indisposition', 'errand', 'to perceive'. 9. What words and phrases are used to describe Stephens at the beginning and at the end of the story? How can the reader gather that Stephens was happy in Spain? What was it that attracted him to Spain? 10. How does the author draw the main character: by describing him or by showing him through his actions and conversation? 11. Find evidence in the story that the author sympathized with Stephens. What traits of character did the doctor possess that appealed to the author? 12. How would you explain the title of the story? 13. What is the message of the story and by what devices did the author achieve the effect?

1.3. Примерный план пересказа текста с элементами анализа

1) Introduction (2-5 sentences)

○ Title: *“The title of the story/extract I have read is...”*

○ Author: *“The author of the story/extract is...” “As to his ideas,” “The author is mostly famous/acknowledged for...”*

○ Type/genre: *“As to/Speaking about the genre, it is a ...”*

OR: *“I’m going to tell you (a few words) about the text/ short story/extract under the tittle...”*

2) General characteristic of the text (3-4 sentences)

○ Main characters and their characteristics (2 sentences)

○ Plot (2 sentences) ***Present tenses!**

“As to the main characters, they are...”

“The plot of the story/extract is the sequence of events...”

3) Retelling of the text (7-12 sentences) ***Past tenses!** + Indirect Speech + 3d person narration

4) Stylistic devices: (metaphors, similes, epithets, hyperbole, antithesis, inversion, repetitions, syntactical parallelism, etc.) (4 sentences) ***Present tenses!**

5) Conclusion - opinion statement (4-5 sentences) ***Present tenses!**

○ Main problem, message

○ Main idea:

“The main problem of the story/extract is...” / “Talking about the main issues, the author revealed...”

“The main/central idea is...” / “The story is devoted to...”

“I would recommend...”

1.4. Опорный список вводных слов и синонимов

Linkers of sequence & adverbs of time: first, second, next, then, following, at this point, after, eventually, finally, lastly, previously, afterwards, immediately, all of a sudden, as soon as, just then, later, after a while, once, constantly, occasionally, regularly, frequently, etc.

Summing up: on the whole, all in all, in conclusion, overall, to sum up, as a consequence, as a result, hence, in brief, ultimately, after much consideration, obviously, etc.

Cause and effect: because of, so, accordingly, thus, consequently, therefore, as, due to, owing to, since, etc.

Ways to express your opinion: say, tell, inform, notify, exclaim, claim, notice, notify, advise, relate, recount, narrate, explain, reveal, disclose, declare, enlighten, highlight, insist, remark, affirm, suppose, utter, negate, convey, demand, interrogate, inquire, elucidate, outline, expound, clarify, elaborate, assert, state, sigh, snort, hiss, grunt, stammer, protest, announce, swear, deny, dispute, assure, think, reckon, believe, consider, contemplate, judge, mediate, reflect, etc.

Adjectives:

Positive: unforgettable, stunning, impressive, incredible, opulent, delightful, exquisite, unparalleled, effervescent, sparkling, thrilling, bewitching, mesmerizing, captivating, graceful, unmatched, immaculate, incomparable, striking, enthralling, enchanting, breathtaking, irresistible, spellbinding, radiant, sumptuous, regal, alluring, resplendent, sophisticated, enigmatic, magnificent, dazzling, vivacious, exceptional, outstanding, prominent, blow-minding, amazing, astonishing, fabulous, improbable, wonderful, unbelievable, astounding, extraordinary, endearing, fascinating, encouraging, unbiased, impartial, amusing, humorous, first-rate, remarkable, genuine, noble, satisfactory, top-notch, splendid, essential, valuable, crucial, absorbing, animated, bright, curious, challenging, engrossing, entertaining, gripping, inspiring, provocative, sharp, involving, thought-provoking, adorable, contemporary, current, well-liked, etc.

Negative: banal, outdated, dreadful, terrible, abominable, awful, atrocious, sinister, wicked, outrageous, nasty, notorious, dismal, evil, ghastly, immoral, inappropriate, dull, expressionless, monotonous, plain, tiresome, tedious, tiring, unimaginative, wearisome, boring, hideous, repulsive, grave, melancholy, drastic, too hard to understand, etc.

1.5. Терминологический словарь для пересказа и анализа художественного текста

A *plot* is an order of events in the story, there is a cause-and-effect relationship between them. *Point of view* is a vantage point from which the story is told, it determines who is telling the story. Third person narration is perhaps the most common point of view. It allows the writer more freedom than any of the other points of view. Be aware of confusing a text's author and its narrator or protagonist. One mistake often made in literary studies writing is the assumption that the values and opinions expressed by a story's narrator or main character necessarily reflect those of the author. The *mood* of a piece of literature is defined as the emotion or feeling that readers get from reading. *Setting* is defined simply as the time and location in which the story takes place. The setting is also the background against which the action happens. For example, Hogwarts becomes the location, or setting, where Harry, Hermione, and Ron have many of their adventures. Additionally, some settings even become characters in the stories themselves. For example, the house in Edgar Allen Poe's short story, "The Fall of the House of Usher," becomes the story's antagonist.

Theme – the main subject of a book, film, or play.

Message – the most important generalization the author expresses, the *message* depends on the writer's outlook, and the reader may either share it or not.

Literary devices are optional techniques that writers pick and choose from to shape the style, genre, tone, meaning, and theme of their works.

Literary Devices

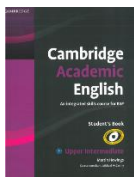
Term	Definition	Example
Metaphor ['metəfə(r)]	a trope, consisting in transfer of the name of an object or phenomenon to another object or phenomenon based on the logical relation of similarity between them (in compliance with the traditional definition, based on similarity).	I am an island. He is a bull when he is roused. She was a feather in his arms.

Simile ['sɪmɪlɪ]	a figure of speech involving comparison of one thing with another thing of a different kind	She sang like a kettle whistling as it boils. He is as tall as a lamp-post. She was weightless like a feather in his arms.
Play on words (pun) [pʌn]	a stylistic device based on the use of homonymy, paronymy or polysemy, bringing a humorous effect.	I used to be a baker because I kneaded dough. Here, the word "kneaded" sounds like "needed", creating a humorous connection between the act of kneading dough and the need for money.
Paradox ['pærədɒks]	1) a seemingly self-contradictory statement, presenting a fact in a new light, 2) a statement that contradicts some assumed belief, a self-evident or proverbial truth. The two renowned masters of paradox, the typical wits of English literature are Oscar Wilde and Bernard Shaw	There is only one thing in the world worse than being talked about, and that is not being talked about (Wilde). a well-known secret agent
Oxymoron [ˌɒksɪ'mɔːrɒn]	a semantic opposition of two words, one of which is a modifier and the other is modified. Oxymoron expresses internal contradiction of something or, sometimes, an opposition of what is real to what is pretended.	<input type="checkbox"/> attribute and noun (cruel kindness, sweet sorrow), <input type="checkbox"/> noun and noun (sweetness of pain), <input type="checkbox"/> verb and noun (doomed to liberty), <input type="checkbox"/> verb and adverbial modifier (nicely rotting), etc.
Irony ['aɪrəni]	a figure of speech based on the simultaneous realization of two logical meanings — logical and contextual, which stand in opposition to each other. In fact, the writer says one thing but really means the opposite.	The food was so delicious that I took it home for my dog.
Sarcasm ['sɑ:kæz(ə)m]	a remark that mean the opposite of what they say, made to criticize someone	When someone does something wrong: Very good; well done!
Epithet ['epɪθet]	characterization of a person, thing or phenomenon with the help of adjectives, nouns or attributive phrases. It serves to	Sitting by his side, I watched the peaceful dawn

	emphasize a certain property or feature and to express the author's attitude toward what he describes.	The sick man gave a heart-breaking groan.
Hyperbole [haɪ'pɜːbəlɪ]	a way of speaking or writing that makes someone or something sound bigger, better, more, than they are	I am so hungry; I could eat a horse! He was so tall that I was not sure he had a face.
Antithesis [æn'tɪθəsɪs]	a rhetorical device in which two opposite ideas are put together in a sentence to achieve a contrasting effect	Speech is silver, but silence is gold
Parallellism ['pærələlɪzəm]	syntactic repetition of structures proximate in a text, with similar syntactic patterns, but different or partially different lexically.	no pain, no gain what goes around, comes around
Inversion [ɪn'vɜːʃ(ə)n]	transposition of words so that they are out of their natural order with the view to making one of them more conspicuous, more emphatic	as in 'Wise was Solomon' for 'Solomon was wise'
Rhetorical question [rɪ'tɔːrɪk(ə)n]	1) an emphatic affirmation in the form of a question; 2) a question put to oneself by a character / narrator and answered in some way.	W. Shakespeare: "If you poison us, do we not die? And if you wrong us, shall we not revenge?"
Repetition [rɪ'pɪtɪʃ(ə)n]	recurrence of the same element (word, phrase) in a text, usually employed for emphasis	"...but it was as the face of a stranger — a stranger anxious to please, an appealing stranger, an awkward stranger."

Раздел 2

2.1 Общие сведения об учебнике Cambridge Academic English



Cambridge Academic English предназначен для всех, кто изучает академический английский. В УМК представлены упражнения для развития навыков чтения, письма, аудирования и разговорной речи в академическом контексте. Вводный раздел "Академическая ориентация" знакомит с особенностями изучения академического английского языка, что позволяет погрузиться в академическую среду и рассмотреть различные подходы к обучению в университетах разных стран. Учебник разделен на разделы "integrated skills" и "lecture skills". Десять тематически организованных разделов "integrated skills" направлены на развитие навыков чтения, говорения, аудирования и письма. Каждый из этих разделов завершается лексико-грамматическими упражнениями для отработки изученного материала. Согласно КТП на втором курсе изучаются следующие темы данного учебника: Unit 1 "Choices and implications" Unit 2 "Risk and hazards" Unit 3 "Language and communication" Unit 4 "Difference and diversity" Unit 5 "The world we live in" Unit 6 "Behaving the way we do" (1-3 в первом семестре, 4-6 – во втором). Раздел "Lecture skills" направлен на формирование и развитие лекционных навыков. К учебнику прилагается видео, содержащее фрагменты лекций, записанных Кембриджском университете.

Работая с этим учебником, вы также можете приобрести и развить такие навыки, как критическое мышление, презентация своих знаний в устной и электронной форме, определение основной и второстепенной информации при чтении, анализ значений слов и т.п.

2.2. Монологическое высказывание на основе изученных тем

(УМК В.Д. Аракин «Практический курс английского языка», Martin Hewings «CAE», Michael McCarthy, Felicity O'Dell «Vocabulary in Use»)

Монологическое высказывание является способом активизации и закрепления изученного словарного минимума и грамматического материала, а также формой промежуточного и итогового контроля. Основными требованиями к монологическому высказыванию по теме являются:

1. обязательное использования всех указанных в карточке слов
2. использование слов-связок и конструкций для последовательного раскрытия темы
3. длительность монологического высказывания должна быть не менее 2 минут при подготовке 1.5 минуты

Схема монолога

1. INTRODUCTION

give a topic of your monologue in 2 sentences

2. MAIN PART

give the outline of your monologue in 10-11 sentences using all the given words and linking structures

3. CONCLUSION

give your personal opinion/idea/message on the topic of your monologue

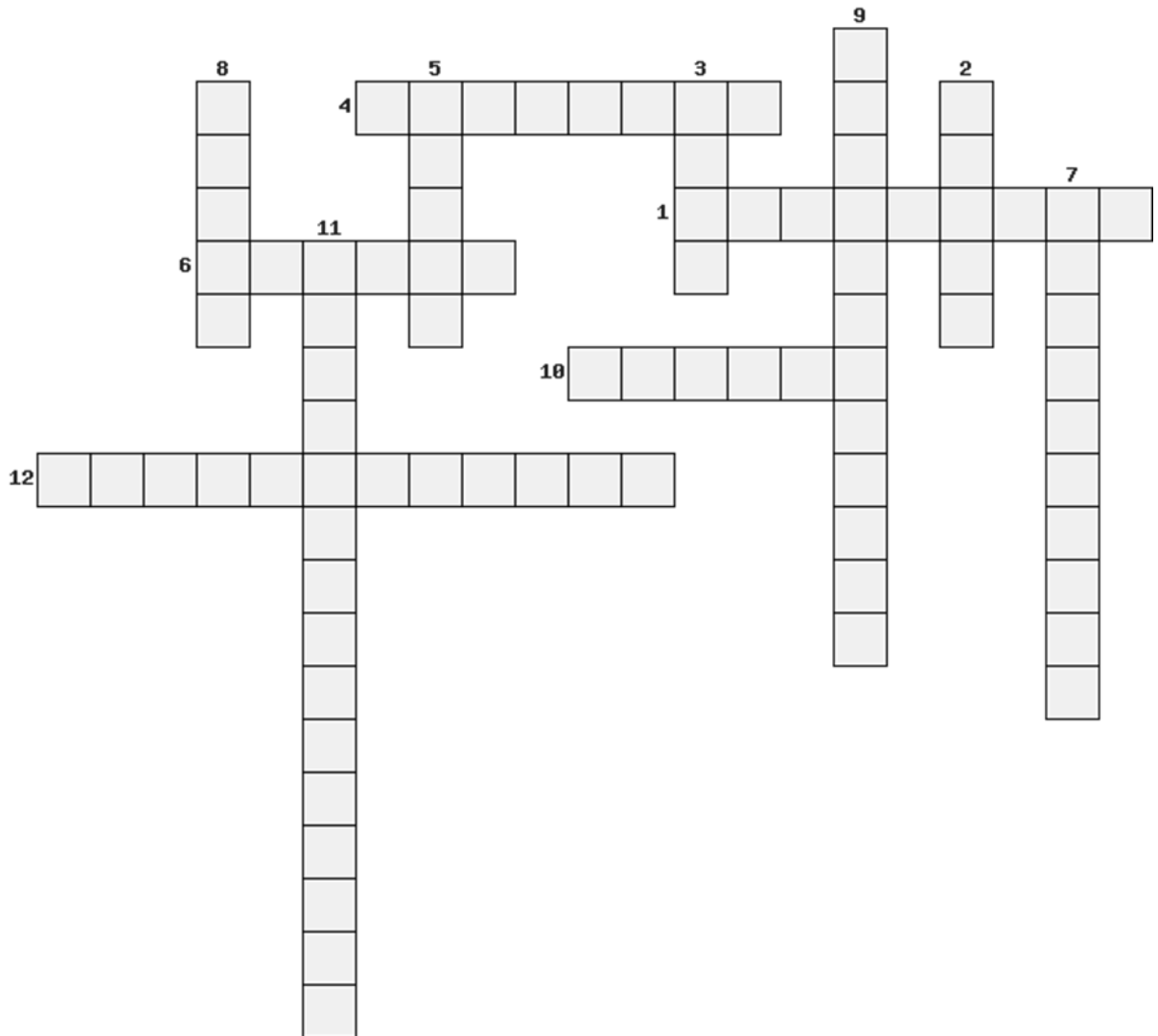
2.3 Активизация и закрепление лексико-грамматического материала

Карточки со словами для монолога и кроссворды

Card 1. Education

- 1) stir
- 2) compulsory
- 3) resit
- 4) ignorance
- 5) submit
- 6) blank
- 7) abyss
- 8) blended learning
- 9) impose
- 10) considerably
- 11) hypothetical
- 12) progress

Crossword 1.



Across

1. lack of knowledge, understanding, or information about something;
4. development and improvement of skills, knowledge, etc;
6. to give or offer something for a decision to be made by others;
10. to force someone to accept a belief or way of living;
12. in a way that is large or important enough to have an effect.

Down

2. empty or clear, or containing no information or mark;
3. to mix a liquid or other substance by moving an object such as a spoon in a circular pattern;

5. to take an exam again, usually because you failed or did not do well the first time;

7. something that must be done;

8. a very deep hole that seems to have no bottom;

9. such situation or idea has been suggested but does not yet really exist or has not been proved to be true;

11. a way of learning that combines traditional classroom lessons with lessons that use computer technology and may be given over the internet.

Card 2. Health

1) shivering

2) germ

3) pneumonia

4) flush

5) influenza

6) bring down the fever

7) thermometer

8) detached

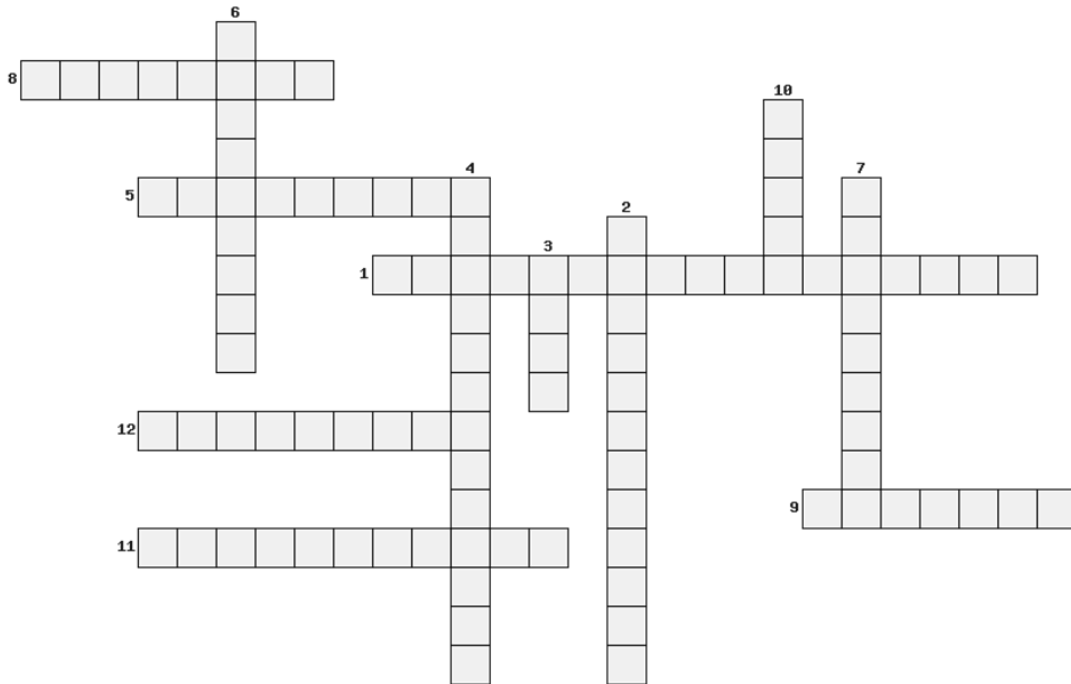
9) write down

10) capsule

11) constitution

12) acid condition

Crossword 2.



Across

1. to lower one's body temperature;
5. a serious illness in which one or both lungs become red and swollen and filled with liquid;
8. a person does not show any emotional involvement or interest in a situation;
9. a small container with medicine inside that you swallow;
11. a device used for measuring temperature, especially of the air or in a person's body;
12. to write something on a piece of paper so that you do not forget it.

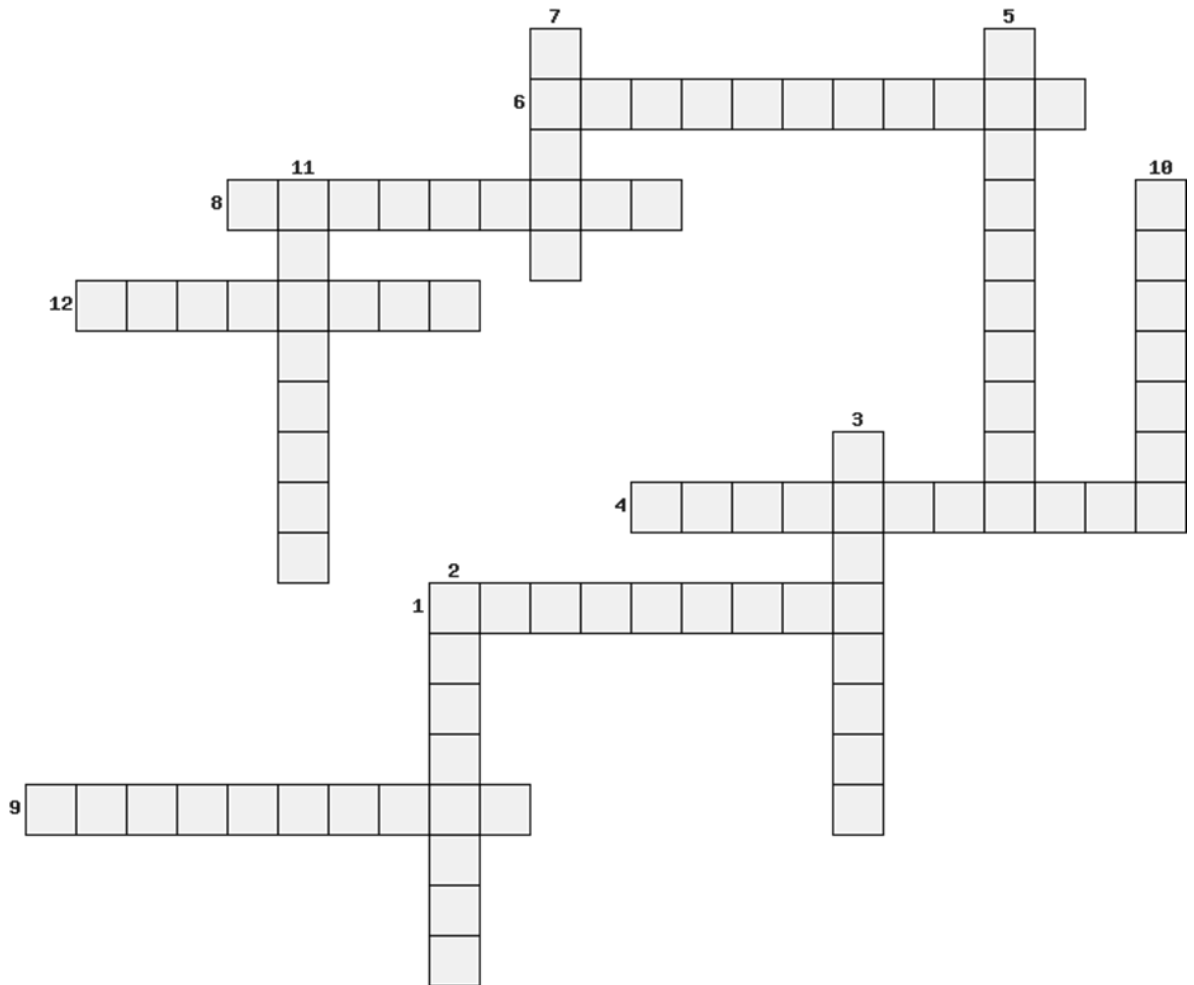
Down

2. the general state of someone's health;
3. a very small organism that causes disease;
4. imbalance in the body caused by temperature;
6. people or animals shake slightly because they feel cold, ill, or frightened;
7. a common infectious illness that causes fever and headache;
10. becoming red in the face, especially as a result of strong emotions, heat, or alcohol.

Card 3. Language and communication

- 1) evidence
- 2) explanation
- 3) justify
- 4) conceptual
- 5) cope with
- 6) convention
- 7) genre
- 8) symbolic
- 9) methodology
- 10) reinforce
- 11) implicit
- 12) summarise

Crossword 3.



Across

1. to express the most important facts or ideas about something or someone in a short and clear form;
4. the system of methods used for doing, teaching or studying something;
6. the details or reasons that someone gives to make something clear or easy to understand;
8. it provides more proof or support for it and makes it seem true;
9. usual and accepted way of behaving or doing something;
12. suggested but not stated directly.

Down

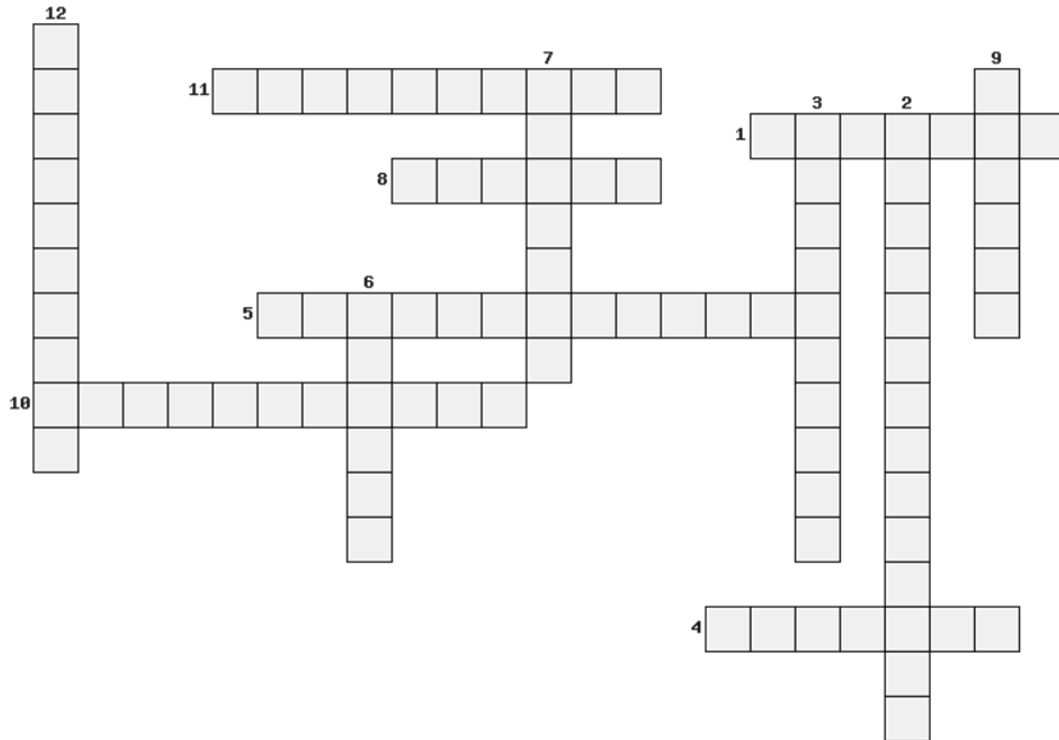
2. representing something else;
3. to deal quite successfully with a difficult situation;

5. based on ideas;
7. a style, especially in the arts, that involves a particular set of characteristics;
10. to give a good enough reason to make something seem acceptable;
11. something that makes you believe that something is true or exists.

Card 4. Social issues

- 1) orphan
- 2) down and out
- 3) asylum
- 4) vacancy
- 5) obliged
- 6) all to pieces
- 7) disaster-prone
- 8) economical
- 9) superabundance
- 10) exacerbate
- 11) step up
- 12) measure

Crossword 4.



Across

1. a way of achieving something or dealing with a situation;
4. a job that no one is doing and is therefore available for someone new to do;
5. likely to experience natural disasters more often than is usual;
8. protection or safety, especially that given by a government to people who have been forced to leave their own countries for their safety or because of war;
10. losing one's self-control, losing one's presence of mind;
11. having no luck, no money, and no opportunities.

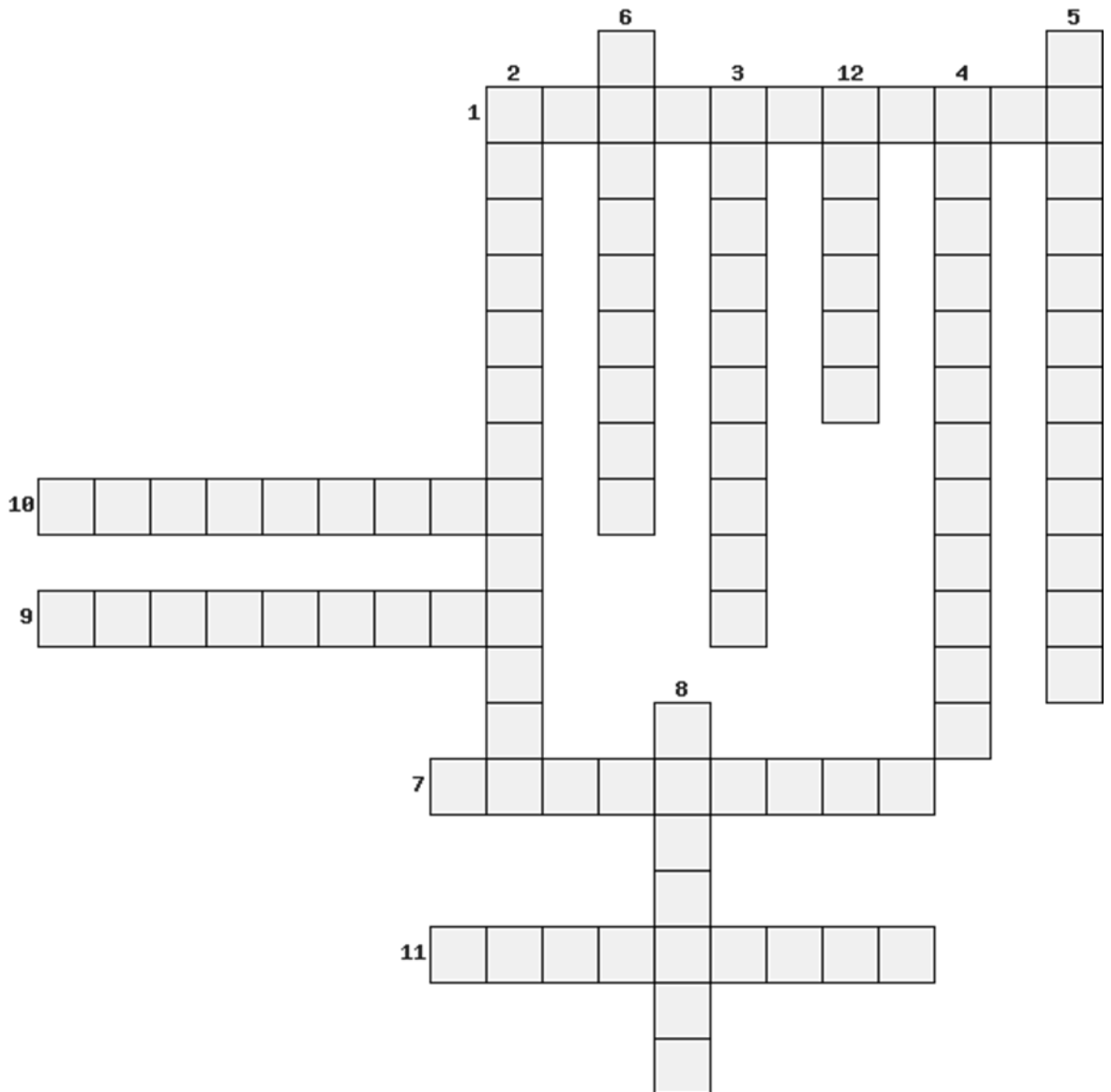
Down

2. a very large amount of something;
3. to make worse something which is already bad;
6. to increase the size, amount or speed of a process that is intended to achieve something;
7. to be forced to do something or feel that you must do something;
9. a child whose parents are dead;
12. not using a lot of money, fuel, etc.

Card 5. Choices and implications

- 1) refuse
- 2) attribute
- 3) analogous
- 4) statistics
- 5) extrinsic
- 6) influence
- 7) catastrophe
- 8) prerequisite
- 9) peer pressure
- 10) outcome
- 11) interpret
- 12) clarification

Crossword 5.



Across

1. an extremely bad event that causes a lot of suffering or destruction;
7. to affect or change how someone or something develops, behaves or thinks influence, or the power to affect how someone thinks or behaves, or how something develops, or someone or something that has this effect;
9. to explain or decide what you think a particular phr, performance, action, etc means;
10. coming from outside, or not related to something;
11. similar in some ways.

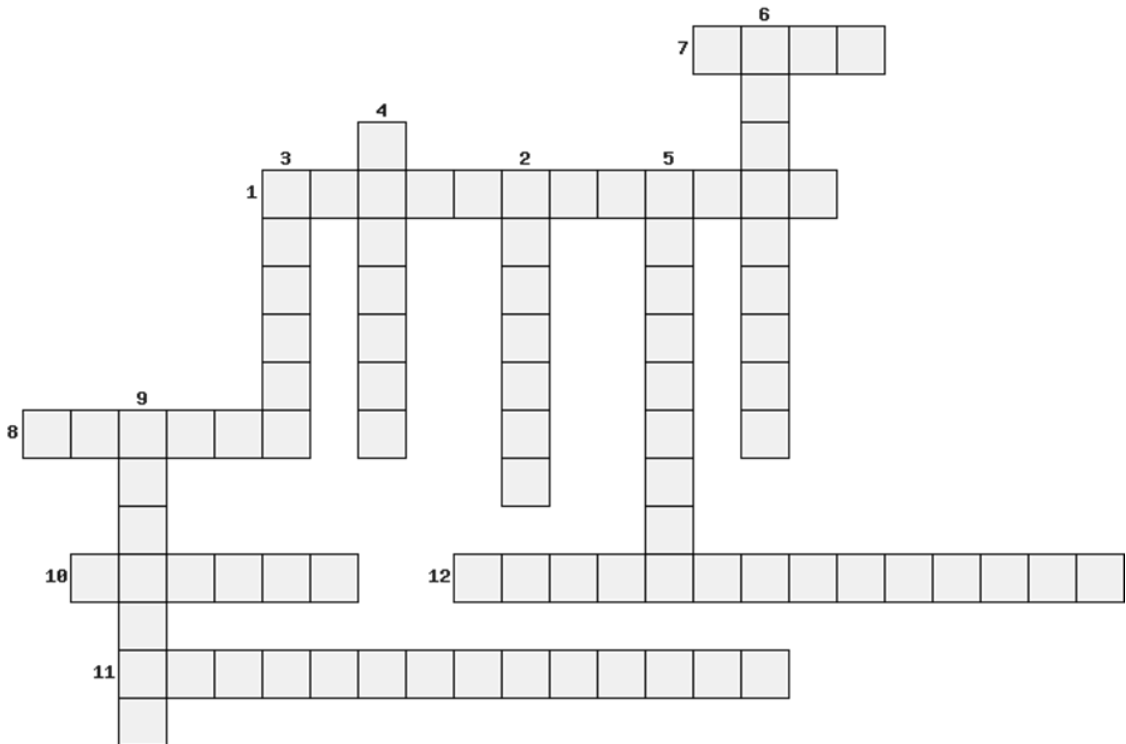
Down

2. an explanation or more details which makes something clear or easier to understand;
3. a fact in the form of a number that shows information about something;
4. something which must exist or happen before something else can exist or happen;
5. strong influence on a member of a group to behave the same as the others in the group;
6. a quality or characteristic that someone or something has;
8. the final result of an activity or process
12. to say that you will not do or accept something.

Card 6. Risks and hazards

- 1) famine
- 2) sweep through
- 3) malaria
- 4) ozone depletion
- 5) toss
- 6) source
- 7) densely
- 8) infrastructure
- 9) trigger
- 10) originate
- 11) margin
- 12) occurrence

Crossword 6.



Across

1. to move, rush, or pass quickly through something or some place;
7. to throw something carelessly;
8. an extreme lack of food in a region, causing suffering and death;
10. the outer edge of an area;
11. the basic systems, such as transport and communication, that a country or organization uses in order to work effectively;
12. layer of air above the Earth is being destroyed.

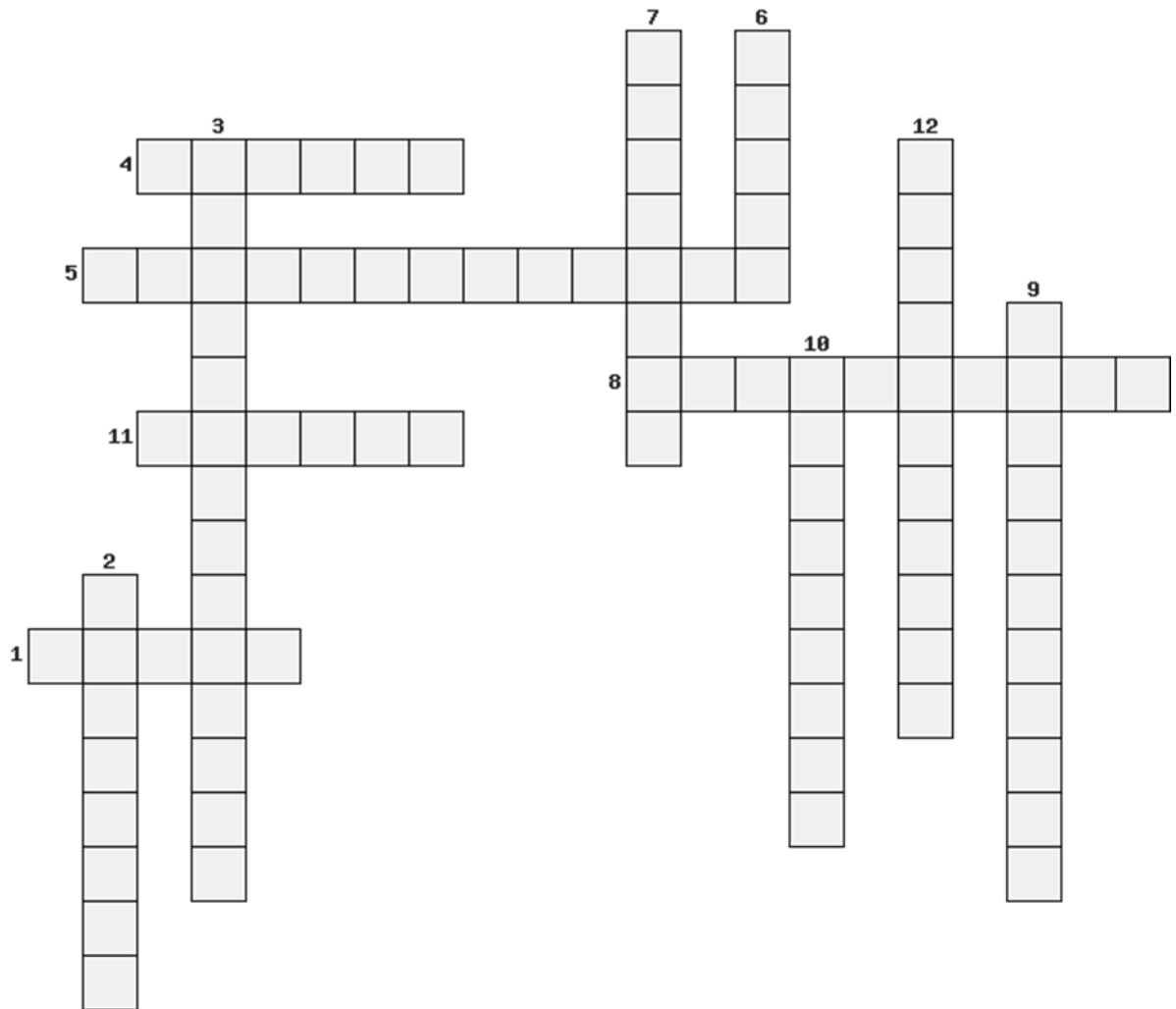
Down

2. to make something begin to happen;
3. where something comes from;
4. with a lot of people or things close together;
5. the fact of something existing, or how much of it exists;
6. to come from a particular place, time, situation, etc;
9. usually caught because of mosquito bites.

Card 7. Business

- 1) stimulate
- 2) proficiency
- 3) scope
- 4) unsustainable
- 5) constitute
- 6) risk management
- 7) custom-built
- 8) launch
- 9) order
- 10) profit
- 11) feedback
- 12) priority

Crossword 7.



Across

1. a product or a meal that has been asked for by a customer;
4. money that is earned in trade or business after paying the costs of producing and selling goods and services;
5. something cannot continue at the same rate;
8. to be or form something;
11. to start, perhaps with a special event to mark the beginning.

Down

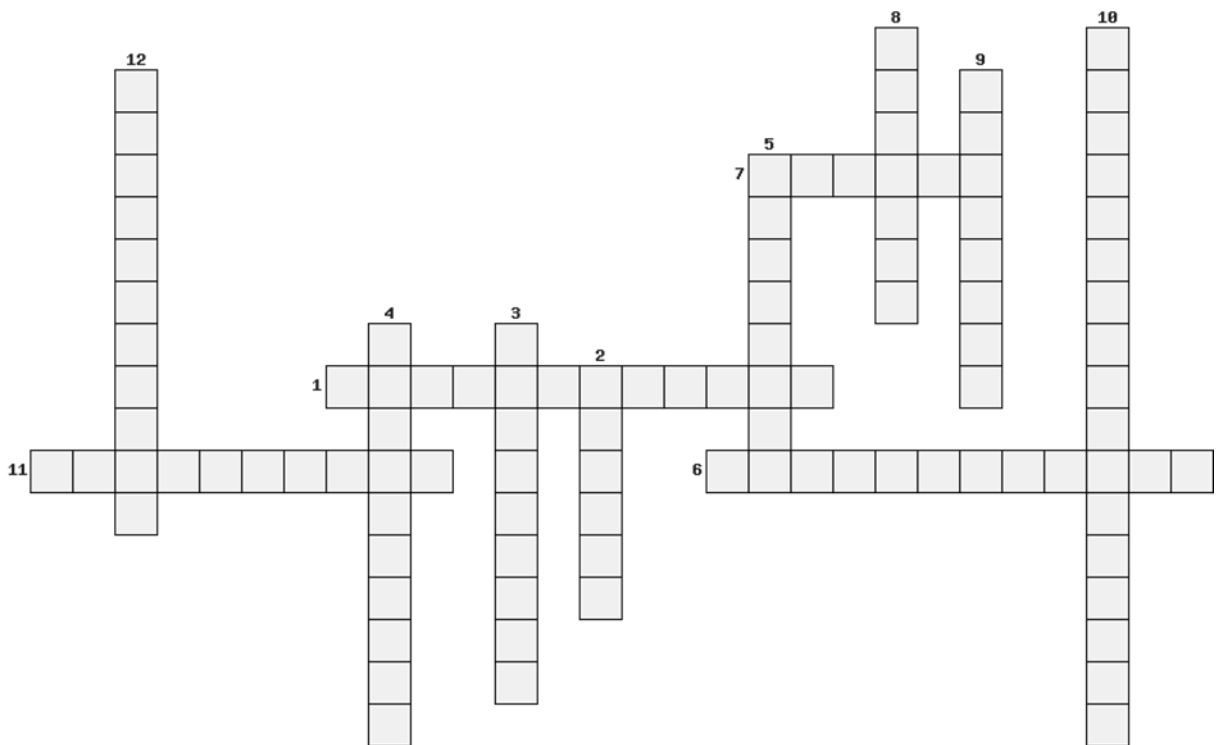
2. something very important which must be dealt with first;

3. (in business) the forecasting of financial risks with ideas of how to avoid or minimize their impact;
6. the range of a subject covered by a book, programme, discussion, class, etc;
7. information/opinions about what people think of a product or service;
9. specially made for a particular person or thing;
10. to make something happen or develop more;
12. when you can do something very well.

Card 8. Higher education

- 1) thesis
- 2) dissertation
- 3) credit
- 4) scholarship
- 5) student union
- 6) tuition fee
- 7) funding
- 8) carry out
- 9) reference
- 10) integral
- 11) widespread
- 12) disproportionately

Crossword 8.



Across

1. a very long piece of writing done as part of a course of study;
6. an organization that deals with student issues and student life on campus, and a place where students can meet;
7. a unit that represents a successfully finished part of an educational course;
11. money that students have to pay for their course.

Down

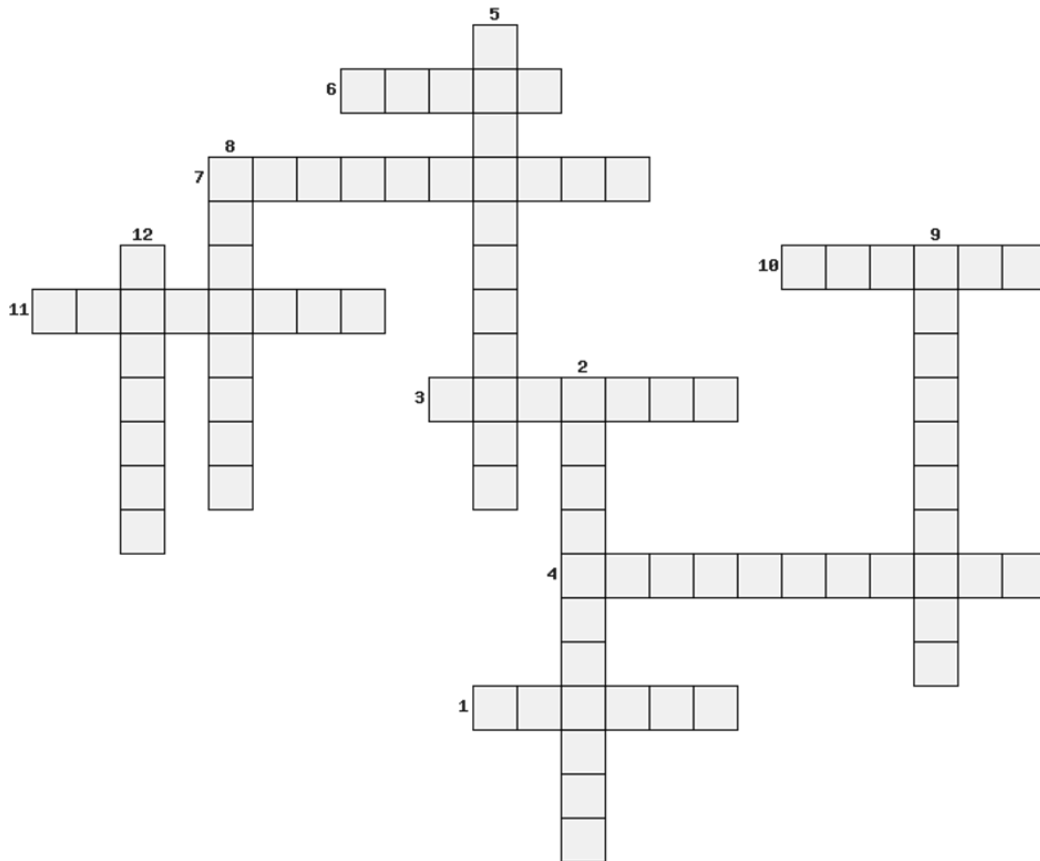
2. a long piece of writing on a particular subject, especially one that is done for a higher college or university degree;
3. a source of information (book, article, website, etc) that is acknowledged in a text;
4. affecting or including a lot of places, people, etc;
5. to do or complete something, especially something that you have said you would do or that you have been told to do;
8. money that students can receive;

9. necessary and important as part of something;
10. in a way that is too large or too small in comparison to something else;
12. money that is given to a student to pay for a course (usually for students who are doing well at school).

Card 9. Critical thinking

- 1) distinguish
- 2) assumption
- 3) ambassador
- 4) argument
- 5) finding
- 6) disparately
- 7) claim
- 8) evaluate
- 9) debate
- 10) acknowledge
- 11) extent
- 12) ranking

Crossword 9.



Across

1. the size or importance of something;
3. information that has been discovered as a result of an official;
4. to accept that something is true or exists;
6. something said to be true, although it has not been proved;
7. something that you think is true without having any proof;
10. discussion or argument about a subject;
11. to consider or study something carefully and decide how good or bad it is.

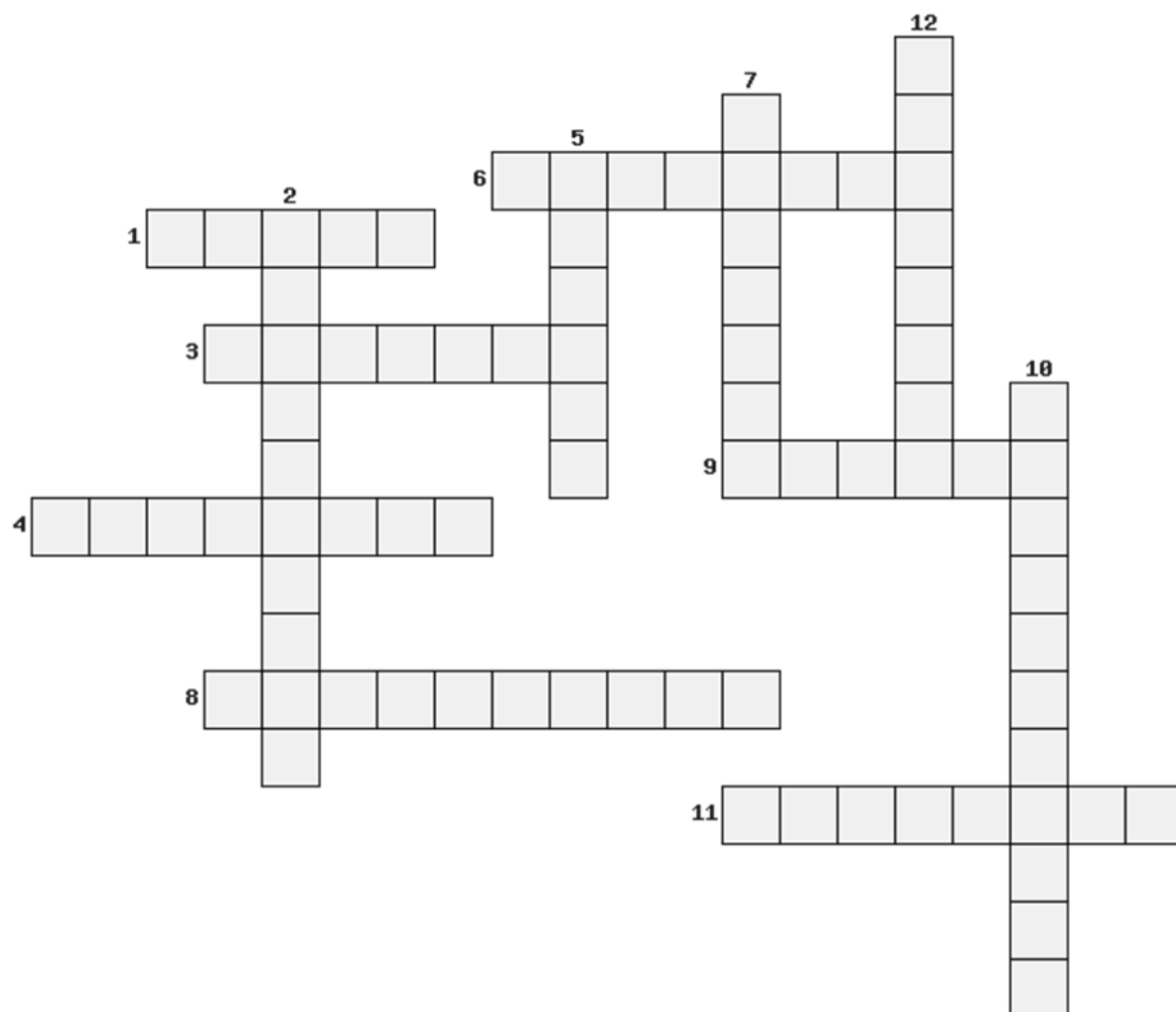
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2. in very different ways;
5. to recognize the differences between two people, ideas or things;
8. a reason or reasons why you support or oppose an idea, action, etc;
9. chief diplomat or person representing his/ her government abroad;
12. a rank or level, for example in a competition.

Card 10. Academic writing

- 1) session
- 2) tutorial
- 3) research
- 4) abstract
- 5) analysis
- 6) branch
- 7) employ
- 8) plagiarism
- 9) hypothesise
- 10) article
- 11) draft
- 12) adequately

Crossword 10.



Across

1. to produce a piece of writing or a plan that you intend to change later;
3. at a college, any of the periods of time that a teaching year or day is divided into, or the teaching year itself;
4. to study a subject in detail, especially in order to discover new information or reach a new understanding;
6. a shortened form of a speech, article, book, etc., giving only the most important facts or ideas;
8. an unacceptable way of using another person's idea or a part of their work and pretending that it is your own words or ideas by not acknowledging their source;
9. to use something;
11. the process of analyzing something.

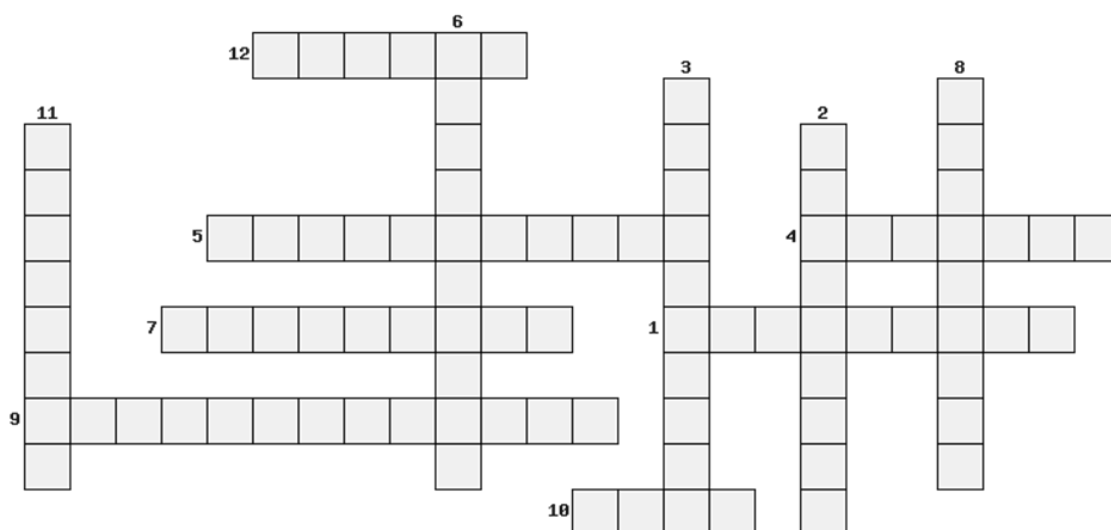
Down

2. in a satisfactory way; in the amount or to the degree needed;
5. a part of a subject;
7. a piece of writing in a magazine, newspaper, etc;
10. to give a possible but not yet proved explanation for something;
12. sessions where tutors teach students individually or in small groups.

Card 11. Relationship between people

- 1) judgement
- 2) miserable
- 3) funk
- 4) candid
- 5) take aback
- 6) connotation
- 7) phenomenon
- 8) significantly
- 9) dilemma
- 10) irritating
- 11) disrupted
- 12) collapse

Crossword 11.



Across

1. when everything seems wrong in your life;
4. a situation in which a difficult choice has to be made between two different things you could do;
5. the feelings or ideas that words give in addition to their meanings;
7. used to describe something that is the subject of disagreement, especially official or legal disagreement;
9. in a way that is easy to see or by a large amount;
10. the state of being unhappy and without hope;
12. honest and telling the truth, especially about something difficult or painful.

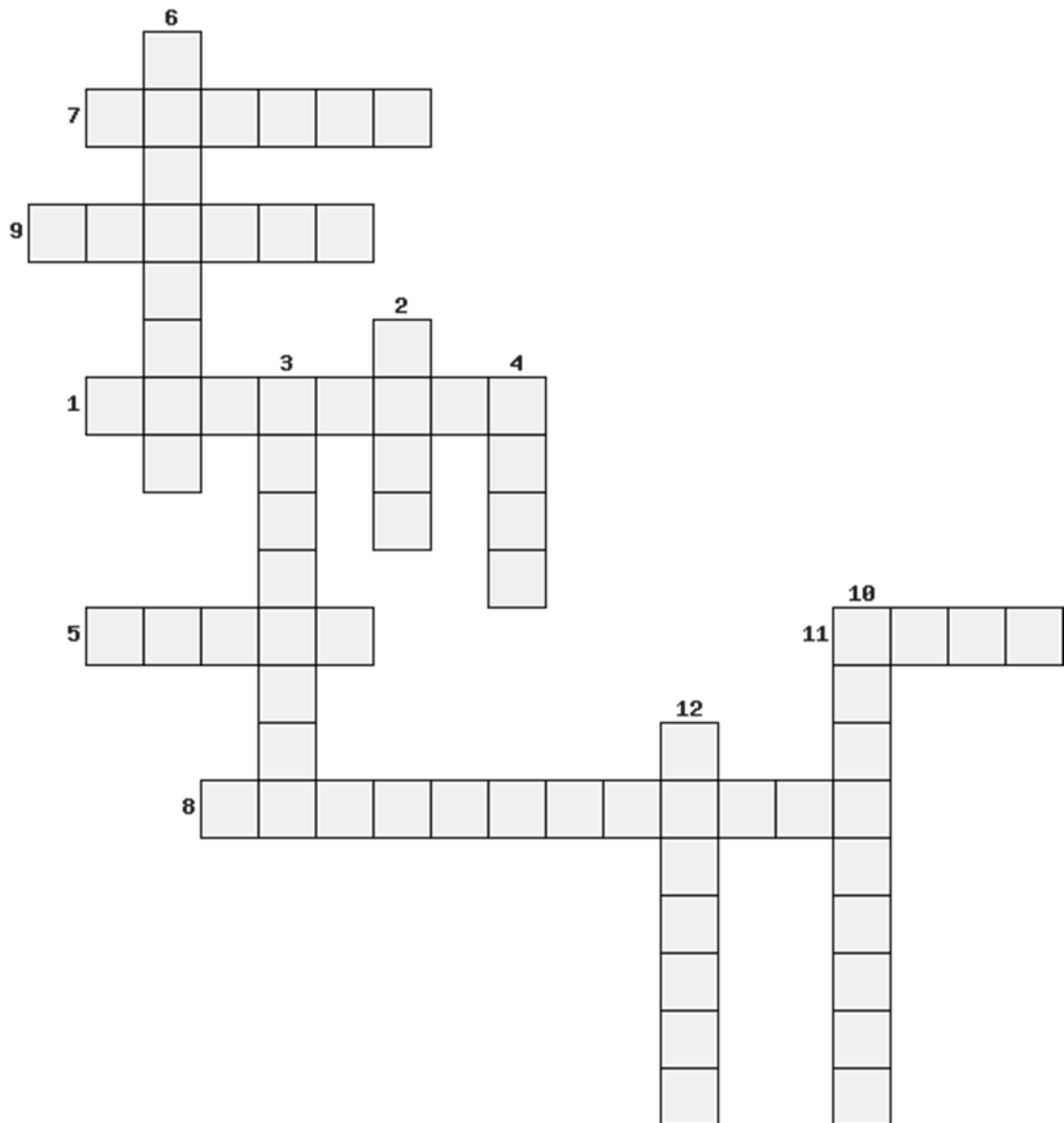
Down

2. an opinion about someone or something that you decide on after thinking carefully;
3. something that exists or happens, usually something unusual;
6. making you feel annoyed;
8. to surprise or shock someone so much that they do not know how to behave for a short time;
11. fail because of a lack of support.

Card 12. Weather

- 1) daytime
- 2) misty
- 3) damp
- 4) severe
- 5) heatwave
- 6) thaw
- 7) determine
- 8) extent
- 9) communicable
- 10) overcast
- 11) gale
- 12) relate to

Crossword 12.



Across

1. very cloudy;
5. with clouds of small drops of water in the air, making it difficult to see things in the distance;
7. extremely bad;
8. able to be given from one person to another;
9. the size or importance of something;
11. slightly wet, and not pleasant or comfortable.

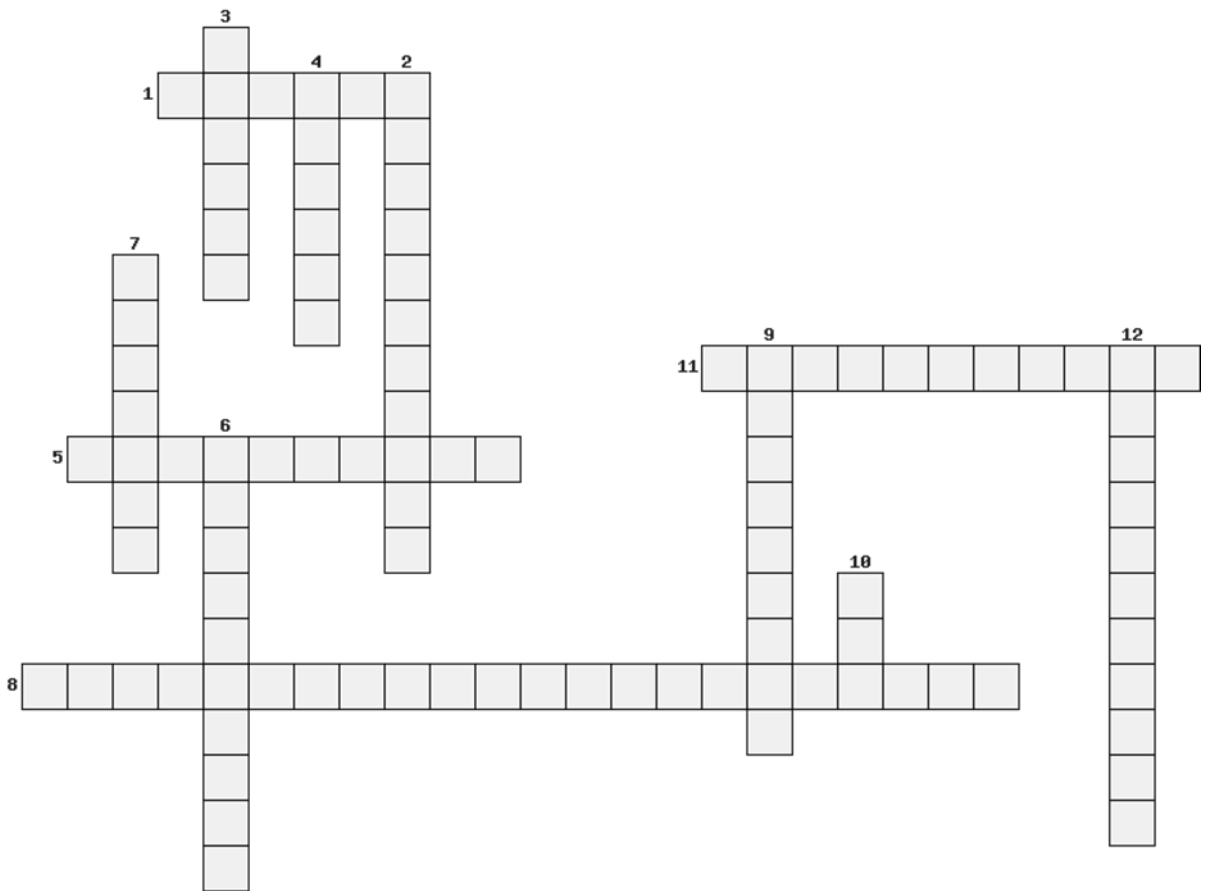
Down

2. very high wind;
3. to be connected to, or to be about someone or something;
4. change from hard, frozen state to softer state;
6. very hot, dry periods;
10. to discover the facts or truth about something;
12. during the day.

Card 13. Success, failure, difficulty

- 1) deficit
- 2) recession
- 3) manage
- 4) target
- 5) accomplish
- 6) sustainable development
- 7) aim
- 8) obligation
- 9) falter
- 10) troublesome
- 11) probability
- 12) recognition

Crossword 13.



Across

1. a plan or a project may have ups and downs;
5. to finish something successfully or to achieve something;
8. ways of changing an area that cause little or no damage to the environment;
11. how likely it is that something will happen.

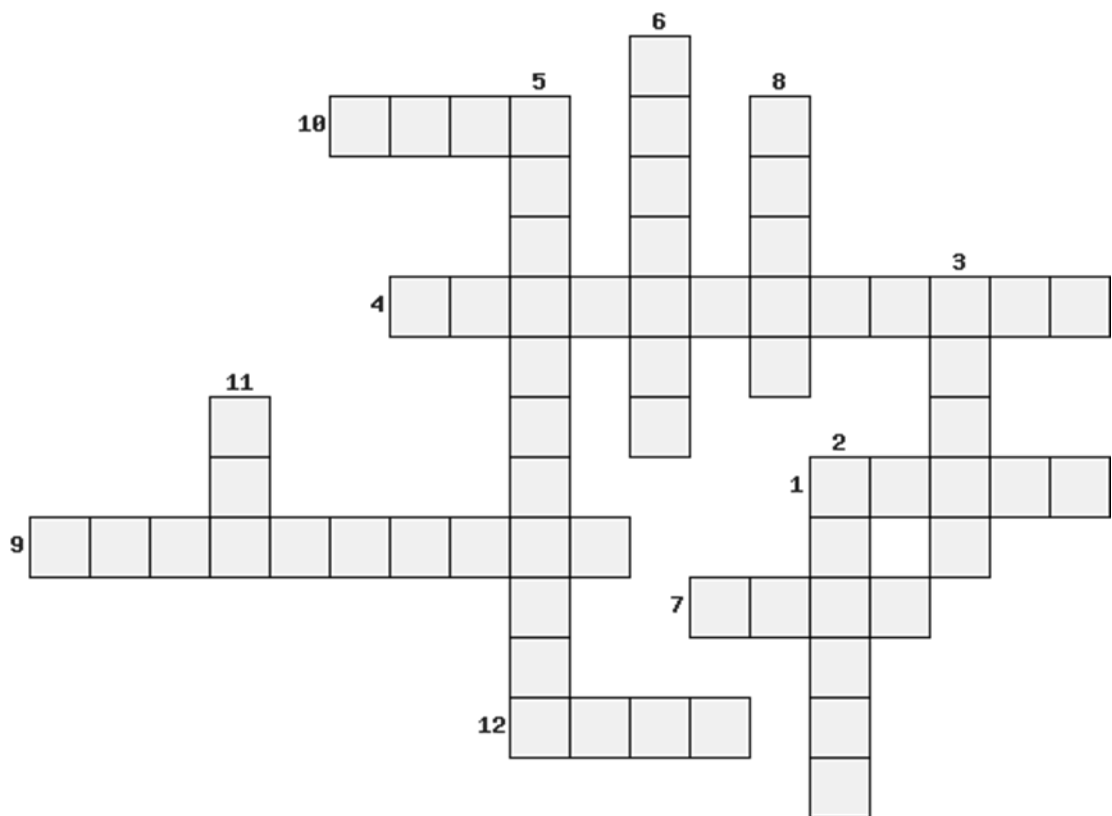
Down

2. when you accept that something is true or real;
3. to succeed in doing or dealing with something, especially something difficult;
4. a level or situation that you intend to achieve
6. the fact that you are obliged to do something;
7. the amount by which the money that you spend is more than the money that you receive.

Card 14. Natural world

- 1) breeze
- 2) starvation
- 3) barren plains
- 4) crops
- 5) current
- 6) infer
- 7) seek
- 8) breed
- 9) fur
- 10) claw
- 11) stem
- 12) microscopic

Crossword 14.



Across

1. (of animals) to produce young animals;
4. flat land where little grows;
7. to try to find or get something, especially something that is not a physical object;
9. the state of having no food for a long period, often causing death;
10. the stick-like central part of a plant that grows above the ground and from which leaves and flowers grow;
12. one of the sharp curved nails at the end of each of the toes of some animals and birds.

Down

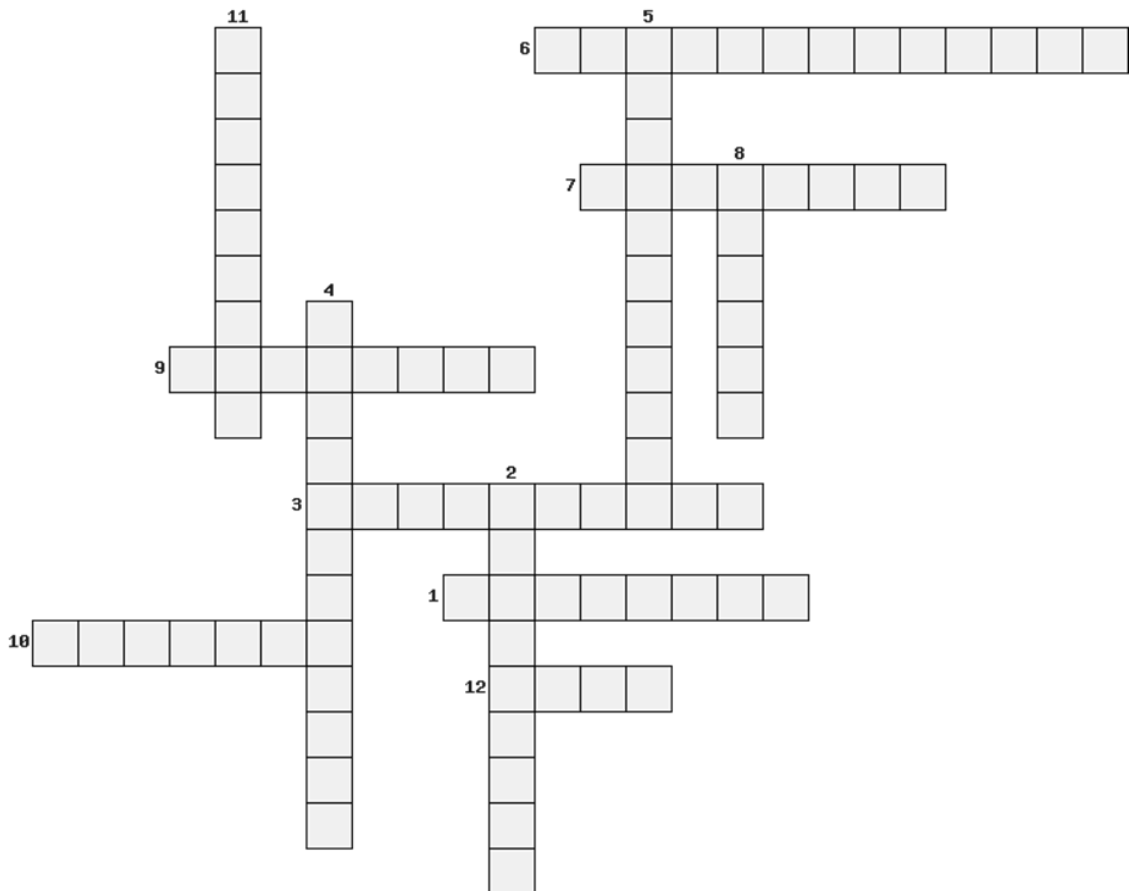
2. a light and pleasant wind;
3. to guess that something is true because of the information that you have;
5. extremely small and needing a microscope to be seen, or using a microscope to see something;
6. a movement of water in a particular direction;
8. food that is grown;
11. the thick hair that covers the bodies of some animals.

Card 15. Belief and opinion

- 1) minority
- 2) deprived
- 3) lack
- 4) challenge
- 5) suspect
- 6) interactive
- 7) primary source
- 8) syntactic
- 9) social status

- 10) attachment
- 11) reckon
- 12) maintain

Crossword 15.



Across

- 1. to keep in existence, or not allow to become less;
- 3. a computer file that is sent together with an email message;
- 6. information collected firsthand from historical documents, experiments, interviews, surveys, etc;
- 7. have something taken away from you;
- 9. a group of people whose race is different from the race of most of the people where they live;
- 10. have a strong feeling about something negative;
- 12. to not have something, or not have enough of something.

Down

2. something that needs great mental or physical effort in order to be done successfully and therefore tests a person's ability;
4. position or importance in a social group;
5. allowing users to become involved in the exchange of information;
8. used for an opinion about what is likely to happen;
11. the grammatical arrangement of words in a sentence.

2.4. Схема описания фотографии

THE SETTING:

Describe what you see in the picture – place, objects, people, animals – and where they are

THE ACTION:

- Speculate about what has happened/why people are there
- Speculate about what is happening
- Speculate about how people feel
- Speculate about what is going to happen next

LOCATION LANGUAGE:

- At the bottom/At the top
- In the foreground/In the middle/In the background
- In the top left-hand corner/In the bottom right-hand corner
- On the left/On the right
- On the left/right-hand side/corner

2.5. Картинки для описания



1. Describe what is happening in this picture.
2. What time of day do you think it is?
3. Where do you think he is driving?
4. Why do you think he is driving?
5. What could happen next?



1. Describe what is happening in this picture.
2. Who do you think these people are?
3. Why do you think they are hugging?
4. How do you think this woman feels?
5. What could happen next?



1. Describe what is happening in this picture.
2. What time of day do you think it is?
3. Why are the football players wearing different colored shirts?
4. Where do you think these people are?
5. What could happen next?



1. Describe what is happening in this picture.
2. What season do you think it is?
3. What sport do you think this person likes?
4. Where do you think this person is?
5. What could happen next?



1. Describe what is happening in this picture.
2. Where do you think this boy is?
3. What do you think this boy is doing?
4. What do you think he is trying to catch?
5. What could happen next?



1. Describe what is happening in this picture.
2. Where do you think this boy is?
3. How do you think this boy feels?
4. Do you think the boy will shoot the ball or pass the ball?
5. What could happen next?

2.6. Слова и фразы для описания фильма

Чтобы описать содержание фильма используйте Present Simple и следующие фразы:

I suggest + Ving / I suggest that...

There is no need for you to ...

It's set in — ФИЛЬМ СНЯТ В

The main characters are ... and they're played by... — Главные герои это ..., и их играют

The main character decides to... — Главный герой решает

The best scene / the worst scene is when... — Лучшая/худшая сцена

scary — пугающий

exciting — увлекательный

astounding — поразительный, изумительный

silly — глупый

hilarious — очень веселый, смешной

spellbinding — завораживающий

actionpacked — полный динамики, приключений

romantic — романтический

futuristic — футуристический

super — превосходный, великолепный, отличный

cheesy — убогий, низкого качества

cool — клевый, классный

enjoyable — приятный

predictable — предсказуемый

ridiculous — нелепый

masterpiece — шедевр

mind-boggling — ошеломляющий, захватывающий дух

О фильме можно также сказать следующее:

It's a blockbuster. — Это блокбастер.

It's a low budget film. — Это фильм с низким сюжетом.

It's based on a book. — Фильм основан на книге.

It's subtitled. — Фильм с субтитрами.

It's dubbed. — Фильм с дубляжом.

It's beautifully filmed. — Фильм красиво снят.

Люди, чья работа связана с фильмами и телевидением:

director — режиссер

producer — продюсер

film star – кинозвезда

cast – каст, актерский состав

operator/camera man – оператор

screenwriter — сценарист

film critic – кинокритик

Также к теме «Кино» относятся и эти слова:

screenplay — сценарий

soundtrack — саундтрек, музыка к фильму

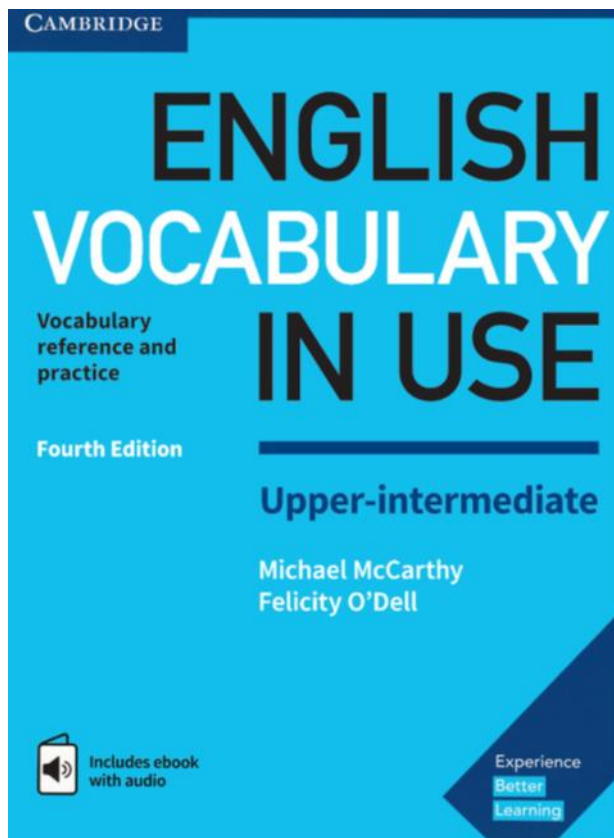
film reviews — рецензии на фильм

plot — сюжет

special effects – спецэффекты

film-goer – человек, который часто ходит в кино

Раздел 3



3.1. Общие сведения об учебнике “Vocabulary in Use”

Работа с данным учебником регламентируется планом курса на стр.5. По каждой изучаемой теме указаны номера юнитов для отработки лексического минимума. Все упражнения выполняются письменно в срок, указанный преподавателем. Если юниты распечатываются, то достаточно просто внести ответ, а работу над ошибками прикрепить к каждому юниту. Если упражнения выполняются в тетради, то необходимо переписать все упражнение, вставляя пропущенные слова и после каждого юнита выполнять работу над ошибками.

3.2. Рекомендации по самостоятельной работе с лексическими упражнениями и работе над ошибками

1) изучить первую страницу юнита, выписать все незнакомые слова с транскрипцией и определением из аутентичного словаря (рекомендован Cambridge dictionary online:

<https://dictionary.cambridge.org/ru/%D1%81%D0%BB%D0%BE%D0%B2%D0%B>

[0%D1%80%D1%8C/%D0%B0%D0%BD%D0%B3%D0%BB%D0%B8%D0%B9%D1%81%D0%BA%D0%B8%D0%B9/subtype?q=subtypes](#));

2) распечатать вторую страницу изучаемого юнита с упражнениями и заполнить пропуски или переписать все упражнения в тетрадь, вставляя пропущенные слова;

3) проверить свои ответы по ключам, обратите внимание, что иногда верными могут быть несколько вариантов;

4) зачеркнуть неправильный вариант (не исправлять, не замазывать, а зачеркнуть!), написать правильный вариант рядом или сверху разборчиво;

5) выполнить работу над ошибками:

- если ошибка семантическая (неправильно понят смысл), то выписать слово, его значение, транскрипцию и составить с этим словом предложение

- если ошибка орфографическая, то необходимо написать слово 10 раз.

Важно!

Обращайте внимание на раздел “**Over to you**”, который предполагает самостоятельный ответ на вопрос. Его выполнение также обязательно!

Раздел 4

Образец экзаменационного билета

Министерство науки и высшего образования
Российской Федерации
ФГАОУ ВО «Казанский (Приволжский)
федеральный университет»
Институт филологии и межкультурной
коммуникации
Направление: 44.03.05 Педагогическое
образование. Иностранный (английский) и
второй иностранный язык

Кафедра теории и
практики преподавания
иностранных языков

Дисциплина:
Практический курс
английского языка

Экзаменационный билет № 4

1. Read and analyze the given extract. Make up 10 special questions to the text.
2. Present a monologue on the given topic.

Заведующий кафедрой

Э.В. Гафиятова

1) Text

The Kiss by Kate Chopin

Kate Chopin (1850–1904) is an American writer best known for her stories about the inner lives of sensitive, daring women. Her short stories are read today in countries around the world, and she is widely recognized as one of America's essential authors. Her novel 'The Awakening' is a hauntingly prescient tale of a woman unfulfilled by the mundane yet highly celebrated "feminine role," and her painful realization that the constraints of her gender blocked her ability to seek a more fulfilling life.

Brantain sat in shadows; it had overtaken him and he did not mind. The obscurity lent him courage to keep his eyes fastened as ardently as he liked upon the girl who sat in the firelight.

She was very handsome, with a certain fine, rich coloring that belongs to the healthy brune type. They were talking low, of indifferent things which plainly were not the things that occupied their thoughts. She knew that he loved her. For two weeks past he had sought her society eagerly and persistently. She was confidently waiting for him to declare himself and she meant to accept him. The rather insignificant and unattractive Brantain was enormously rich; and she liked and required the entourage which wealth could give her. During one of the pauses the door opened and a young man entered whom Brantain knew quite well. Bending over her chair he pressed an ardent, lingering kiss upon her lips.

Brantain slowly arose; so did the girl arise, but quickly, and the newcomer stood between them, a little amusement and the confusion in his face. "I believe," stammered Brantain, "I see that I have stayed too long. I – I had no idea – that is, I must wish you good-by." At that next she saw Brantain. "Will you let me speak to you a moment or two, Mr. Brantain?" she asked with an engaging but perturbed smile. He seemed extremely unhappy; but when she took his arm and walked away with the almost comical misery of his expression. "Perhaps I should not have sought this interview, Mr. Brantain; but – but, oh, I have been very uncomfortable, almost miserable. Of course, I know it is nothing to you, but for my own sake I do want you to understand that Mr.

Harvy is an intimate friend of long standing. Why, we have always been like cousins – like brother and sister, I may say. Oh, I know it is absurd, uncalled for, to tell you this; undignified even," she was almost weeping, "but it makes so much difference to me what you think of – of me." The misery had all disappeared from Brantain's face. "Then you do really care what I think, Miss Nathalie? " They walked slowly to the very end of it. When they turned to retrace their steps Brantain's face was radiant and hers was triumphant. Harvy was among the guests at the wedding; and he sought her out in a rare moment when she stood alone. "Your husband," he said, smiling, "has sent me over to kiss you."

A quick blush suffused her face and round polished throat. "He tells me he doesn't want his marriage to interrupt wholly that pleasant intimacy which has existed between you and me." She felt like a chess player who, by the clever handling of his pieces, sees the game taking the course intended. Her eyes were bright and tender with a smile as they glanced up into his; and her lips looked hungry for the kiss which they invited. "But, you know," he went on quietly, "I didn't tell him so, it would have seemed ungrateful, but I can tell you. I've stopped kissing women; it's dangerous." Well, she had Brantain and his million left.

Scheme

- 1) Introduction (2-5 sentences): title, author
- 2) Type/genre
- 3) General characteristic of the text (3-4 sentences): main characters and their characteristics (2 sentences); plot (2 sentences) *Present tenses!
- 4) Retelling of the text (7-12 sentences) * Past tenses! + Indirect Speech + third person narration
- 5) Stylistic devices: (metaphors, similes, epithets, hyperbole, antithesis, inversion, repetitions, syntactical parallelism, etc.) (4 sentences) *Present tenses!
- 6) Conclusion - opinion statement: theme and message, personal opinion and recommendations (4-5 sentences) *Present tenses!

2) Monologue card

Academic writing

- 1) session
- 2) tutorial
- 3) research
- 4) abstract
- 5) analysis
- 6) branch
- 7) employ
- 8) plagiarism
- 9) hypothesise
- 10) article
- 11) draft
- 12) adequately

Scheme

1. INTRODUCTION (give a topic of your monologue in 2 sentences)
2. MAIN PART (give the outline of your monologue in 10-11 sentences using all the given words and linking structures)
3. CONCLUSION (give your personal opinion/idea/message on the topic of your monologue)

Ключи к заданиям

Crossword 1. Education

Across

1. ignorance
4. progress
6. submit
- 10 impose
12. considerably

Down

2. blank
3. stir
5. resit
7. compulsory
8. abyss
9. hypothetical
11. blended learning

Crossword 2. Health

Across

1. bring down the fever
5. pneumonia
8. detached
9. capsule
11. thermometer
12. write down

Down

2. constitution
3. germ

4. acid condition
6. shivering
7. influenza
10. flush

Crossword 3. Language and communication

Across

1. summarise
4. methodology
6. explanation
8. reinforce
9. convention
12. implicit

Down

2. symbolic
3. cope with
5. conceptual
7. genre
10. justify
11. evidence

Crossword 4. Social issues

Across

1. measure
4. vacancy
5. disaster-prone
8. asylum
10. all to pieces
11. down and out

Down

2. superabundance
3. exacerbate
6. step up
7. obliged
9. orphan
12. economical

Crossword 5. Choices and implications

Across

1. catastrophe
7. influence
9. interpret
10. extrinsic
11. analogous

Down

2. clarification
3. statistics
4. prerequisite
5. peer pressure
6. attribute
8. outcome
12. refuse

Crossword 6. Risks and hazards

Across

1. sweep through
7. toss
8. famine

10. margin
11. infrastructure
12. ozone depletion

Down

2. triggers
3. source
4. densely
5. occurrence
6. originate
9. malaria

Crossword 7. Business

Across

1. order
4. profit
5. unsustainable
8. constitute
11. launch

Down

2. priority
3. risk management
6. scope
7. feedback
9. custom-built
10. stimulate
12. proficiency

Crossword 8. Higher education

Across

1. dissertation
6. student union
7. credit
11. tuition fee

Down

2. thesis
3. reference
4. widespread
5. carry out
8. funding
9. integral
10. disproportionately
12. scholarship

Crossword 9. Critical thinking

Across

1. extent
3. finding
4. acknowledge
6. claim
7. assumption
10. debate
11. evaluate

Down

2. disparately
5. distinguish
8. argument

9. ambassador

12. ranking

Crossword 10. Academic writing

Across

1. draft

3. session

4. research

6. abstract

8. plagiarism

9. employ

11. analysis

Down

2. adequately

5. branch

7. article

10. hypothesise

12. tutorial

Crossword 11. Relationship between people

Across

1. miserable

4. dilemma

5. connotation

7. disrupted

9. significantly

10. funk

12. candid

Down

2. judgement
3. phenomenon
6. irritating
8. take aback
11. collapse

Crossword 12. Weather

Across

1. overcast
5. misty
7. severe
8. communicable
9. extent
11. damp

Down

2. gale
3. relate to
4. thaw
6. heatwave
10. determine
12. daytime

Crossword 13. Success, failure, difficulty

Across

1. falter
5. accomplish
8. sustainable development
11. probability

Down

2. recognition
3. manage
4. target
6. obligation
7. deficit
9. recession
10. aim
12. troublesome

Crossword 14. Natural world

Across

1. breed
4. barren plains
7. seek
9. starvation
10. stem
12. claw

Down

2. breeze
3. infer
5. microscopic
6. current
8. crops
11. fur

Crossword 15. Belief and opinion

Across

1. maintain

3. attachement
6. primary source
7. deprived
9. minority
10. suspect
12. lack

Down

2. challenge
4. social status
5. interactive
8. reckon
11. syntactic

Заключение

Подготовленное учебно-методическое пособие в полной мере раскрывает структуру работы преподавателей и студентов второго курса направления подготовки 44.03.05 «Педагогическое образование (с двумя профилями подготовки): иностранный (английский) и второй иностранный язык». Данное учебно-методическое пособие значительно упрощает процесс поиска ресурсов и обеспечивает эффективность процесса обучения английскому языку. Методические рекомендации по работе с учебными материалами курса способствуют тому, что студенты максимально вовлечены в учебный процесс, в т.ч. в процесс самостоятельной работы. Возможность ознакомиться с образцом экзаменационного билета и требованиями, предъявляемыми к ответу на итоговой аттестации в конце первого и второго семестров, в значительной степени повышает качество подготовки студента.

Таким образом, данное учебно-методическое пособие, с одной стороны, оптимизирует работу студентов с учебным материалом, а с другой стороны – позволяет активизировать широкий спектр навыков, необходимых для освоения профильной дисциплины.

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Учебно-методическое пособие

Каримова Анна Анатольевна
Хасанова Оксана Владимировна

Методические рекомендации
по организации процесса обучения английскому языку
2 курс
Учебно-методическое пособие

Подписано к использованию 15/03/2024

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