

Міністерство освіти і науки України
Південноукраїнський національний педагогічний університет
імені К. Д. Ушинського

Т. М. Яблонська

ЛІНГВІСТИЧНИЙ АНАЛІЗ ХУДОЖНЬОГО ТЕКСТУ
(навчальний посібник для студентів)

Одеса-2019

УДК:801'8+81'42.111

ББК:81.43.21 я73

я14

Рецензенти:

Карпенко О. Ю. – доктор філологічних наук, професор, завідувач кафедри граматики англійської мови Одеського національного університету імені І.І.Мечнікова;

Добровольська Л. С. – кандидат педагогічних наук, доцент кафедри англійської мови і літератури Миколаївського національного університету імені В. О. Сухомлинського

Затверджено Вченою радою ДЗ «Південноукраїнського національного педагогічного університету імені К. Д. Ушинського» (протокол № 3 від 31 жовтня 2019 р.)

Навчальний посібник спрямовано на розвиток у студентів природного інтересу до оволодіння іноземною мовою завдяки читанню, розумінню й фундаментальному опрацюванню художніх творів відомих англійських та американських авторів.

Мета посібника полягає у розвитку логічного мислення у тих, хто навчається, у розумінні сутності художніх творів відомих письменників, у розвитку усного мовлення під час обговорення текстів.

Навчальний посібник може використовуватись студентами гуманітарних факультетів вищих навчальних закладів та учителями англійської мови різних навчальних закладів.

Зміст

Передмова	4
Розділ I Основні поняття лінгвістичного аналізу художнього тексту.....	6
1.1. Тракткування тексту.....	6
1.2. Основні підходи до лінгвістичної класифікації текстів...7	
1.3. Різновиди лінгвістичного аналізу тексту.....	9
1.4. Прийоми дослідження мови художнього тексту.....	14
Розділ II Основи сучасного лінгвістичного аналізу іншомовного тексту.....	16
2.1. Схема лінгвістичного аналізу художнього тексту.....	16
2.2. Практичні роботи. Частковий лінгвістичний аналіз художнього тексту.....	18
2.3. Рольові ігри.....	219
Додатки.....	219
Додаток I Зразки лінгвістичного аналізу іншомовного тексту.....	219
Додаток II Навчально-дослідні завдання.....	285
Література.....	323

ПЕРЕДМОВА

Лінгвістичний аналіз художнього тексту – одна з найбільш ефективних та доступних форм роботи над текстом. Його використання у повсякденній практиці викладання іноземної мови у вузах та школах дозволяє подолати мовні труднощі, запобігає небажаному впливу рідної мови тих, хто навчається, забезпечує повноцінне розуміння інформації, що міститься в тексті.

Таким чином, на сьогоднішній день важливе місце посідають навчальні посібники, метою яких виступає розвиток логічного мислення у тих, хто навчається, що дозволяє аналізувати власні дії та дії оточуючих, висловлювати власну точку зору та аргументувати її.

Навчальний посібник знайомить з різноманітними творами відомих англійських та американських письменників таких, як: Е. Хемінгуей, С. Моем, К. Менсфілд, С. Лікок, В. Саройан, Е. Фарджон, Д. Хілтон та ін. Посібник має за мету доповнити й розширити уяву читача про англійську та американську літературу. Кожен з авторів, чиї твори увійшли до посібника, відрізняється власним неповторним стилем. Це, звичайно, сприятиме стимулюванню студентів до опанування іноземною мовою через читання й детальне опрацювання художніх творів.

Також посібник включає різноманітні вправи лексичного та граматичного характеру, що націлені на опрацювання та закріплення активного вокабуляру студентів на заняттях з іноземної мови.

Курс розроблено для студентів старших курсів педагогічних університетів. Важливо також, що посібник написаний доступною мовою. Він охоплює такий важливий аспект англійської мови, як аналітичне читання.

Головною перевагою пропонованого посібника є той факт, що всі тексти подано з детальним аналізом. Усі оповідання адаптовані

автором. Це робить збірку особливо цінною в інтелектуальному плані і сприяє розширенню активного вокабуляру студентів та розвитку їхнього мовного мислення.

Особливу увагу привертають рольові ігри, що стимулюють розумову активність студентів і підвищують їх мотивацію до вивчення іноземної мови; спонукають їх говорити та діяти згідно правил гри в навчальних цілях, а також підтримують їх інтерес до спілкування іноземною мовою, в першу чергу, завдяки тісній взаємодії з викладачем на заняттях.

Розділ I. Основні поняття лінгвістичного аналізу художнього тексту

1.1. Тракткування тексту

Проблема визначення текстових типів актуальна не тільки для більш повного вивчення мови як багаторівневої системи, засобу комунікації, що виявляється у текстовій діяльності, тобто власне для теорії тексту, а й для практичного здійснення його аналізу.

Текст по-різному вивчають у лінгвістичній науці.

На думку Л. Лосєвої, це «повідомлення у письмовій формі, що характеризується смисловою і структурною завершеністю та певним ставленням автора до повідомлення» [9].

У Н. Кутіної «текст – це серединний елемент схеми комунікативного акту, яку спрощено можна уявити у вигляді трьохелементної структури: автор – текст – читач» [7].

Польська дослідниця М. Мейєнова в «Теоретичній поетиці» зазначила: «Текст – це одноразова і закрита структура, що створює власні значення та відкритий світ, що виявляє себе через відношення до інших текстів у широкому розумінні цього слова, тобто до всіх знакових цінностей» [10].

М. Бахтін висунув положення про безперервний рух текстів у широкому просторі культури: «Нема ні першого, ні останнього слова, і нема меж для діалогічного контексту;...текст живе, лише стикаючись з іншими текстами; ... лише у точці такого контакту текстів спалахує світло, що світить назад і вперед» [2].

І. Ковалик текст трактує як «писемний чи усний потік, що являє собою послідовність звукових, графемних елементів у синтаксичних структурах (реченнях), які виражають комплекс пов'язаних між собою суджень» [5].

Уперше визначення художнього тексту дав І.Гальперін: «Текст – це витвір мовленнєвого процесу, що характеризується завершеністю, є об'єктивованим у вигляді письмового документа, літературно опрацьованим відповідно до типу документа; витвір, який складається із заголовку і низки особливих одиниць (надфразових єдностей), об'єднаних різними типами лексичного, граматичного, логічного, стилістичного зв'язку, і має певну цілеспрямованість і прагматичну настанову» [3].

Будь-який текст поєднує *план змісту і план вираження*. План змісту тексту – це його смисл. План вираження – мовне оформлення.

Сучасне розуміння тексту в лінгвістиці ґрунтується на тлумаченні його не лише як готового продукту мовлення, а і як складного комунікативного механізму, посередника комунікації, елементу комунікативного акту в позиції між мовцями, адресантом і адресатом. За цих умов текст постає як середній елемент схеми комунікації і виявляє свою специфіку в кодуванні і декодуванні.

Відомо, що смисл одного й того самого тексту не завжди однаково сприймають різні люди. Так, дуже часто при сприйнятті переважає логічна інформація і залишається поза увагою естетична. Іноді логічну інформацію по-різному інтерпретують люди, що читають той самий твір. Тобто смисл, який вкладає автор, і зміст, який сприймають читачі, не завжди адекватні. Кожен читач розставляє акценти по-своєму, по-своєму інтерпретує. Щоб запобігти цьому, проводять лінгвосмисловий аналіз, тобто здійснюють **лінгвістичний аналіз тексту**.

1.2. Основні підходи до лінгвістичної класифікації текстів

У 60-х роках ХХ століття текст перебував у центрі уваги таких відомих дослідників, як В. Виноградова, В. Винокура, Л. Щерби, Є. Куриловича. Учені зверталися переважно до художнього тексту. М.

Шанським було реалізовано підхід, який сучасні лінгвісти назвали *лінгвоцентричним*. Ціллю лінгвоцентричного аналізу при такому підході було «вияв та пояснення використання в художньому тексті мовних фактів в їх значенні та застосуванні, при чому лише постільки вони зв'язані з розумінням літературного твору як такого» [4].

Упродовж тривалого часу студії з лінгвістики охоплювали переважно рівень мовних одиниць (сфера мовної будови) і рівень мови як системи. Натомість, рівень тексту (сфера лінгвального використання) досліджували винятково як «мовний матеріал» (за Л. Щербою), з якого абстрагували чи виокремлювали одиниці різних рівнів – фонема, морфема, слово, речення.

Лінгвоцентричний підхід до аналізу художнього тексту розвивався вченими Л. Максимовим, Л. Новіковим, Л. Тарасовим та іншими.

Другий підхід до вивчення та аналізу тексту в науці називається текстоцентричним, згідно якого межі семантичного простору мовної одиниці стали визначатися не тільки обсягом лексичного значення виокремленого слова, а й загальною семантикою тексту, його композицією і структуруванням, внутрішнім контекстом і підтекстом, ситуацією мовного спілкування. Зразки текстоцентричного аналізу продемонстровані І. Гальпериним [3], В. Кухаренко [8], Л. Чернухіною [13] та іншими.

Третій підхід до аналізу художнього тексту – *антропоцентричний (або комунікативний)*. Він поєднує декілька напрямів (психолінгвістичний, прагматичний, дериваційний, когнітивний), які висвітлені у працях та представлені у зразках Л. Бабенко, Ю. Казаріна [1]. Порядок проведення лінгвістичного аналізу

тексту було запропоновано Л. Волковою, А. Євграфовою, І. Кочаном та іншими.

В. Кухаренко наголошує на тому, що «інтерпретація тексту – це процес розуміння твору, і результат цього процесу, що виражається в умінні викласти свої спостереження, користуючись відповідною метамовою, тобто професійно грамотно викладаючи своє розуміння прочитаного» [8].

1.3. Різновиди лінгвістичного аналізу тексту.

Під час лінгвістичного аналізу тексту варто враховувати, що мовна інтерпретація словесного цілого потребує володіння філологічною компетенцією загалом, до якої входять ґрунтовні знання не тільки англійської мови і літератури, а й понять лінгвокультурології, комунікативної прагматики, семіотики, когнітології, психолінгвістики тощо.

З огляду на масштаб аналітичної діяльності виокремлюють цілісний і частковий лінгвістичний аналіз тексту [4].

Цілісний лінгвістичний аналіз тексту. Він передбачає розгляд усіх текстоутворювальних чинників і текстових категорій – інформативності (якими засобами виражені в тексті її різновиди), цілісності, членування (об'ємно-прагматичні – на абзаци, складне синтаксичне ціле; контекстно-варіативні – способи передачі чужого мовлення в тексті, смисловий і прагматичний наміри автора в тексті), засобів зв'язності в тексті, у т.ч. часових і просторових, образу автора і способів його вираження в тексті, категорій інтеграції і завершеності з характеристикою усіх засобів, які беруть участь у їх реалізації, з виокремленням ідеї (концепту) тексту тощо.

М. Плющ зазначає, що відмінність між цілісним лінгвістичним аналізом художнього і нехудожнього текстів полягає в тому, що для

з'ясування смислу нехудожнього достатньо знати граматику мови, а для художнього – необхідно виявити підтекст, систему авторських прийомів вираження смислу, встановити естетику образності. Основним завдання цілісного лінгвістичного аналізу художнього тексту, на її думку, є пояснення ідейного задуму письменника, його емоційного, естетичного смислу, на якому ґрунтується твір і що відзначає відбір та функціонування мовних засобів для образного відображення об'єктивної дійсності. «Оскільки художній текст може викликати неоднозначне трактування естетичного смислу, у практичному здійсненні лінгвістичного аналізу тексту, де виявляється суб'єктивний підхід до інтерпретації ідейно-естетичних цінностей твору, є необхідність з'ясовувати імпліцитні (словесно не виражені, підтекстові) смисли на основі об'єктивного тлумачення текстової архітектоніки» [12].

Аналіз художнього тексту сприяє досягненню специфічних мовних засобів, які відображають у певному творі авторську позицію, дають змогу висвітлити закономірності організації текстів, що належать до різних літературних жанрів.

Частковий лінгвістичний аналіз тексту. Він передбачає розгляд одного аспекту тексту чи його частини, а саме: лінгвістичний аналіз певного різновиду тексту або засобів зв'язку в тексті, категорій часу і простору, способів їхньої реалізації у тексті, своєрідності фонетичного, лексичного, синтаксичного, ритмо-мелодійного, графічного, образного рівнів інтегрування тексту, способів його членування, тональності та оцінності у тексті, або способів передачі підтекстової інформації, засобів вираження авторської позиції й образу автора в тексті тощо, або різноаспектний аналіз одного ССЦ. Частковий лінгвістичний аналіз тексту – це не механічне його членування на частини, а цілісний системний підхід до його вивчення,

тобто дослідження кожного елемента в поєднанні з іншими, у сукупності мовних засобів, що передають смислову цілісність тексту, з певної точки зору.

Залежно від аналітичних процедур розрізняють різновиди часткового мовного аналізу тексту.

Частковий лінгвістичний аналіз – коментування тексту. Це аналіз, що передбачає пояснення тих незрозумілих місць тексту, які перешкоджають його правильному розумінню і сприйманню як певної інформації та образної системи. Мовне коментування незрозумілих слів і висловів є супровідом до цілісного аналізу тексту, оскільки ці лінгвооддиниці сприяють створенню образів у тексті зокрема, образу автора загалом. При пояснювальному читанні він буде мати характер елементарної семантизації та тлумачення.

Частковий лінгвістичний аналіз – семантизація тексту. Його застосовують при тлумаченні незрозумілих словосполучень, а також ключових слів, які мають ідейно-теоретичне навантаження (лексико-фразеологічний рівень). У курсі літератури в старших класах і вищих навчальних закладах його використовують у вигляді розгорнутих і детальних пояснень, які входять до загального обсягу філологічного і культурно-історичного коментаря або його частини. Під час лінгвістичного аналізу художнього тексту лінгвістичний коментар при уважному читанні літературного твору є першим етапом його лінгвістичного розбору.

Частковий лінгвістичний аналіз тексту з позиції образності й естетичної функції мови. Такий аналіз полягає у з'ясуванні закладеного в тексті ідейного задуму, його естетичних цінностей, у єдності мовлення і створюваних ним образів, естетичного спрямування мовних одиниць для вираження художнього змісту. Передбачає виокремлення мікрообразів, зображально-виражальних форм тощо.

Частковий структурно-граматичний аналіз тексту. У його процесі увага дослідників зосереджена на формальних засобах і типах зв'язності тексту, принципах побудови його структури, зокрема, питаннях членування тексту на абзаци, надфразних єдностях, складному синтаксичному цілому, міжфразових логічних зв'язках тощо.

Частковий семантичний аналіз тексту. Цей аналіз зосереджено на проблемі семантичної зв'язності, еквівалентності (відповідності) смислової природи тексту, контексту, змістових категорій тексту, його імпліцитного плану, семантичних основ розуміння й інтерпретації словесного цілого.

Частковий комунікативно-прагматичний аналіз тексту. Він передбачає вивчення проблеми комунікативного моделювання тексту, з'ясування його прагматичної природи, функції посередника між автором і читачем, розширення спектра текстових категорій за рахунок комунікативних: адресатності, модальності, інтерактивності тощо, а також аналізу граматичних інтенцій (лат. *intentio* – прагнення, намір) та стратегій тексту.

Частковий семіотичний аналіз тексту. Це розгляд співвідношення текстового знака, його денотата (лат. *denotatus* - позначений) та світу дійсності, тексту й семіосфери, семіотичного універсалу культури, креативних механізмів смислотворення тексту як нового знака.

Частковий лінгвокультурологічний та етнолінгвістичний аналіз тексту. У його процесі з'ясовують зв'язки між текстом і різними аспектами матеріальної і духовної культури англійського етносу – міфологією, народними звичаями, релігією тощо. Предметом аналізу стають мовні елементи культурно-семіотичного текстового

простору (архетипи, міфологеми, національна символіка, цивілізаційно-культурні й національно орієнтовані концепти тощо).

Частково-прикладний аналіз тексту. Це відтворення і його розуміння за допомогою комп'ютерних систем.

Частковий психолінгвістичний аналіз тексту. Це аналіз тексту з позиції природи людської психіки, коли основна увага зосереджена на процесах сприймання, розуміння, породження тексту.

Частковий графічний аналіз тексту. Його здійснюють з позицій системи використання графічних знаків, їх синсового навантаження, додаткового емоційно-експресивного значення та імпліцитного змісту.

Широко використовують графіку для вираження текстової інформації у лінгвовізуальних, рекламних, конфесійних, офіційно-ділових, поетичних текстах, текстах-графіті («малюнкове письмо»).

Частковий когнітивний аналіз тексту. Це дослідження змісту тексту шляхом моделювання когнітивних структур репрезентації знань, які зумовлюють витворення і розуміння тексту.

Концептуальний аналіз, що є логічним продовженням семантичного, передбачає обробку інформації за допомогою концептуальних моделей, елементи яких і зв'язки між ними є понятійними узагальненнями категоріального плану.

Частковий граматичний аналіз тексту. Він допомагає встановити функції іменників (номінативну, описову, оцінну, емоційну, символічну, конкретизуючу), прикметників (виражальну, конкретизуючу, образну), дієслів (виражальну, динамічну, емоційно-оцінну), службових слів, простих і складних речень (сислово і стилістичну), речень за метою висловлювання, однорідних членів речення (номінативну (для перерахування), виражально-характеризувальну (для створення гумористичного ефекту),

односкладних речень (описову, узагальнювально-сміслову, виражальну), вставних слів і речень, відокремлених членів речення, речень з прямою мовою, синтаксичних одиниць, які переважають у тексті.

1.4. Прийоми дослідження мови художнього тексту

Аналіз мови художнього твору пов'язаний з характеристикою прийомів мовно-естетичного використання автором мовних елементів різних рівнів.

Методологічною основою аналізу є визнання єдності форми і змісту як двох неподільно пов'язаних частин твору, що визначають його цілісність і значущість. Як відомо, дослідники визнають можливість абстрагування однієї зі сторін, і тоді, так чи інакше, ми матимемо справу або з формою, або зі змістом, що не може існувати поза певною формою.

Основні етапи лінгвістичного аналізу художнього твору подал М. Крупа [6]. Це:

1. З'ясування загальної художньої ідеї твору.
2. Аналіз мовних засобів усіх рівнів.

У літературознавчому плані – твір розглядається передусім як певна ідейно-естетична цінність. Завдання лінгвістичного аналізу – показати ті мовні засоби, за допомогою яких подається ідейно-емоційний зміст літературного твору. Отже, при різній кінцевій меті двох видів аналізу, їхні результати взаємодоповнюють один одного і внаслідок цього забезпечують розуміння глибинної суті твору, сприяють розумінню його як виду мистецтва.

Прийоми дослідження мови тексту *художнього* твору ґрунтуються на таких принципах [11]:

1. Характеристика мовних засобів у зв'язку з ідейно-образним змістом твору.

2. Оцінка мовних фактів у межах смислової структури тексту.

3. Співвіднесеність стилістичних характеристик мовних елементів з літературними і стилістичними нормами певної епохи.

4. Урахування авторської позиції.

Справжній художник слова ніколи не виступає пасивним оповідачем. Він постійно скеровує читача, розставляє необхідні смислові акценти.

Ступінь вираження авторської оцінки, авторського ставлення до зображуваного неоднакова у різних жанрах художньої літератури. Уміння визначити позицію автора сприяє розумінню підтексту, дає змогу відтворити недосказане.

Мовні елементи обов'язково *аналізуються у їх взаємозв'язках і взаємообумовленості*.

Художній твір – складна єдність компонентів, що утворюють гармонійне ціле. У контексті художнього цілого елементи різних рівнів взаємообумовлені й не можуть розглядатися ізольовано один від одного. Саме ці зв'язки сприяють появі смислових домислів.

Розділ II. Основи сучасного лінгвістичного аналізу іншомовного тексту

2.1. The Scheme of the Literary Analysis of the Text (the examples of the analysis of the texts are represented in appendix №1)

1. Some information about the author: biographical data – the author's full name, nationality, the historical period he/she lived or lives, the essential factors which impacted or impact on the setting of his career and creative activity. If the author is really well-known for his stories or novels, it is necessary to name his works and to express the main problems which are depicted in them.

2. The title of the story. Does it arouse any difficulties in understanding? Is it possible to foresee all events which are represented in the text? Ground up your opinion.

3. The style (belles-letters) and the genres: a) social – it studies the effect of social conditions which occur at a given time and place and describes human's life and behaviour under the given circumstances; b) psychological – it concerns with the mental and emotional lives of the characters and opens their inner world, feelings and anxieties; c) historical – the events and the characters are drawn from the past; d) detective – a specific problem (usually murder, robbery or kidnapping) is solved; e) science fiction – it deals with advances in science and technology and their influence on human beings; f) a documentary story – it reproduces real events as close as possible.

4. The composition: /the interrelations between different components/

- a) a narration – a dynamic accounts of events;
- b) a description – a static verbal portraiture of an object, person (his appearance, behaviour under the given odds);
- c) interior monologue – it renders the character's thoughts and feelings;

- d) a stream of consciousness - it renders the reader an impression of the unending flow of ideas, feelings and memories;
- e) digression – it has no immediate relation to the theme or action.

5. It can be critical, philosophical, lyrical...

- a) Does the author speak in his own voice or does he present the events from the point of view of the main characters?
- b) Is the story told in the first (third) person?
- c) Is the story emotional or dry and factual?
- d) Are all actions fast or slow?
- e) On what note does the story end?
- f) Is the end conclusive or maybe it is left for further suggestion?

6. Character drawing.

- a) With what main problem is the character faced?
- b) Is there a conflict with another individual? /with society, with himself?
- c) Does the author sympathize with the main character or remains aloof?

7. Whatever the cause of the conflict, it develops in gradual stages known as *exposition* (where the setting and the characters are introduced), *complication* (where the plot begins to thicken), *development*, *climax* (where the things are at their hottest) and finally, *denouement* or *unknotting* (from French, pronounced “dei noo maah”), bringing about a resolution of the conflict. Sometimes it coincides with the *climax*. It is an event or an episode that brings the story to its end. The manner of bringing of fiction to a close is called *Ending*. An unexpected turn of a plot, which is not clear until the story is called *Surprise Ending*.

8. The main idea of the story/ sometimes it can coincide with the main theme/.

9. The Language of the story.

2.2. Practical Tasks.

The purpose of the units is to make the partial psycho-linguistic analysis and the partial linguistic analysis-comment of the text.

Practical task №1.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. in a way – у деякій мірі
2. to be willing to do smth – бути готовим щось зробити
3. to drive at – натякати на щось
4. on account of – через
5. to turn up – з'явитися
6. to be down and out – бути у розпачі
7. to be taken aback – бути розгубленим
8. to curl one's lip – зухвало посміхатись
9. to commit suicide – здійснити самогубство
10. to stick to smth – дотримуватись; наполягати на своєму
11. to be all to pieces – бути виснаженим
12. to shrug one's shoulders – стискувати плечі
13. to have bad (good) luck – шастити (не шастити)
14. to be in a good (bad) condition – бути у доброму (поганому) стані
15. to bring smb to ruin – зруйнувати, знищити кого-небудь

Text

A FRIEND IN NEED

By William Sommerset Maugham (1874-1965)

“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 great 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 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”.

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.

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 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 the 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".

Exercise II. Answer the questions and retell the text.

1. What kind of man was young Burton?
2. What do you think about his way of living? Do you approve it?
3. Why did young Burton turn to his namesake for help?
4. What was the situation in which he turned out to be?
5. What did young Burton mean when he said that he "swam for his University"?
6. On what condition did young Burton promise a job in his office to his namesake?
7. Why did young Burton accept his proposition?
8. Do you think old Burton knew that his namesake would be drowned? Why did he send him to death?
9. What kind of man was old Burton?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To be down and out, to hesitate for a moment, to drive at, to commit suicide, in a way, to be willing to do smth, to be taken aback, on account of, to ruin smb's constitution by smth, to have bad luck at cards.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Чудово одягнений, жінкам він дуже подобався, спокійно ставитись до програшу, він був у відчаї, здійснити самогубство, на що він натякає, я побажав йому успіху, він так і не з'явився, «він злякався?»

Exercise V. Find synonyms to the given words.

Chap, to drive at, to look at, in a way, chuckle, candid, to ruin, insane.

Exercise VI. Say who and in what situation

1. drank too much.
2. won a great deal.
3. could lose money at bridge with a good grace.
4. went rather pale.
5. had pawned everything he had.
6. was down and out.
7. was rather taken aback.
8. has never turned up.
9. had ruined his constitution by drink and dissipation.
10. was a trifle shocked.

Exercise VII. Agree or disagree with the following statements.

1. He wasn't a bad chap. He was always well-dressed and smart-looking.
2. There was no harm in him, he was only wild.
3. He could lose money at bridge with a good grace.
4. Burton could pay his hotel bill and he was given a new credit.
5. He hadn't been drinking too much and he looked thirty.
6. It isn't difficult to swim round the beacon and to land at the creek of Tarumi. There are no currents there.
7. Burton funk at the last moment and refused to swim.
8. The Old Burton hadn't got a vacancy at his office.

Exercise VIII. Put the sentences in the right order.

1. I looked at him for a bit. I could see now he was all to pieces.
2. I could hardly believe my ears; it seemed such an insane answer to give.
3. He came to see me in my office one day and asked me for a job.
4. "I can swim", he said. "I swam for my university".
5. I needn't have hurried; he never turned up.
6. I got some glimmering of what he was driving at. I've known too many men who were little tin gods at their university club to be impressed by it.
7. The swim shouldn't take you much over an hour and a quarter. I'll take you back to the club and then we'll have lunch together.
8. "Done", he said.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. У деякій мірі він був привабливим і дуже подобався жінкам.
2. Я нарешті зрозумів на що він натякає.

3. Бертон був у не дуже доброму стані і через це йому було важко подолати морську течію.
4. Бертон не був у змозі сплатити готельний рахунок і, звичайно, був у розпачі. Він, навіть, міг здійснити самогубство.
5. Він на мить завагався і потім зізнався, що йому деякий час не щастило у грі в карти.
6. Бертон був розгублений, виснажений і не знав, що йому робити.
7. Він не був готовим продовжувати грати у бридж; він почав грати у покер та вимагати грошей.
8. Бертон стиснув плечима та погодився з моєю пропозицією. «Домовились» - сказав він і ми потиснули руки один одному.
9. Він так і не з'явився. Він зруйнував своє життя пияцтвом та легковажністю.
10. Він зухвало посміхнувся і зізнався, що віддав у заставу все, що мав.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. The young Burton asks his namesake for a job.
2. A conversation between the author and the young Burton.
3. The young Burton decides to change his life for the best.

Exercise XI. Retell the text.

Practical task №2.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. for smb's sake – заради когось
2. for such an occasion – заради такого випадку
3. to stay (at) home from college (classes, school) – не піти до школи...;
залишитись вдома
4. on a lovely day like this – у такий чудовий день
5. to have a special celebration of Mother's Day – святкувати День Матері
6. to get up and down – бігати туди-сюди
7. to occur to smb – спадати на думку
8. to turn out – виявитися
9. to make trouble – створювати проблеми (труднощі)
10. to dress in one's best – причепуритись
11. to hire a motor car - взяти напрокат авто
12. to take smb for a motordrive – повезти кого-небудь на прогулянку за
місто

Text

HOW WE KEPT MOTHER'S DAY

By Stephen Leacock (1869-1944)

So we decided to have a special celebration of Mother's Day. We thought it a fine idea. It made us all realize how much Mother had done for us for years, and all the efforts and sacrifice that she had made for our sake.

We decided that we'd make it a great day, a holiday for all the family, and do everything we could to make Mother happy. Father decided to take a holiday from his office, so as to help in celebrating the day, and my sister Anne and I stayed home from college classes, and Mary and my brother Will stayed home from High School.

It was our plan to make it a day just like Xmas or any big holiday, and so we decided to decorate the house with flowers and with mottoes over the

mantelpieces, and all that kind of thing. We got Mother to make mottoes and arrange the decorations, because she always does it at Xmas.

The two girls thought it would be a nice thing to dress in our very best for such a big occasion and so they both got new hats. Mother trimmed both the hats, and they looked fine, and Father had bought silk ties for himself and us boys as a souvenir of the day to remember Mother by. We were going to get Mother a new hat too, but it turned out that she seemed to really like her old grey bonnet better than a new one, and both the girls said that it was awfully becoming to her.

Well, after breakfast we had it arranged as a surprise for Mother that we would hire a motor car and take her for a beautiful drive away into the country. Mother is hardly ever able to have a treat like that, because we can only afford to keep one maid, and so Mother is busy in the house nearly all the time.

But on the very morning of the day we changed the plan a little bit, because it occurred to Father that a thing it would be better to do even than to take Mother for a motor drive would be to take her fishing; if you are going to fish, there is a definite purpose in front of you to heighten the enjoyment.

So we all fell that it would be nicer for Mother to have a definite purpose; and anyway, it turned out that Father had just got a new rod the day before.

So we got everything arranged for the trip, and we got Mother to cut up some sandwiches and make up a sort of lunch in case we got hungry, though of course we were to come back home again to a big dinner in the middle of the day, just like Xmas or New Year's Day. Mother packed it all up in a basket for us ready to go in the motor.

Well, when the car came to the door, it turned out that there hardly seemed as much room in it as we had supposed.

Father said not to mind him, he said that he could just as well stay home; and that he was sure that he could put in the time working in the garden; he said that we were not to let the fact of his not having had a real holiday for three years stand in our way; he wanted us to go right ahead and be happy and have a big day.

But of course we all felt that it would never do to let Father stay home, especially as we knew he would make trouble if he did. The two girls, Anne and Mary, would gladly have stayed and helped the maid get dinner, only it seemed such a pity to, on a lovely day like this, having their new hats. But they both said That Mother had only to say the word, and they'd gladly stay home and work. Will and I have dropped out, but unfortunately we wouldn't have been any use in getting the dinner.

So in the end it was decided that Mother would stay home and just have a lovely restful day around the house, and get the dinner. It turned out anyway That Mother doesn't care for fishing, and also it was just a little bit cold and fresh out of doors, though it was lovely and sunny, and Father was rather afraid that Mother might take cold if she came.

So we all drove away with three cheers for Mother, and Father waved his hand back to her every few minutes till he hit his hand on the back edge of the car, and then said that he didn't think that Mother could see us any longer.

Well, - we had the loveliest day up among the hills that you could possibly imagine.

It was quite late when we got back, nearly seven o'clock in the evening, but Mother had guessed that we would be late, so she had kept back the dinner so as to have it just nicely ready and hot for us. Only first she had to get towels and soap for Father and clean things for him to put on, because he always gets so messed up with fishing, and that kept Mother busy for a little while, that and helping the girls get ready.

But at last everything was ready, and we sat down to the grandest kind of dinner – roast turkey and all sorts of things like on Xmas Day. Mother had to get up and down a good bit during the meal fetching things back and forward.

The dinner lasted a long while, and was great fun, and when it was over all of us wanted to help clear the things up and wash the dishes, only Mother said that she would really much rather do it, and so we let her, because we wanted just for once to humour her.

It was quite late when it was all over, and when we all kissed Mother before going to bed, she said it had been the most wonderful day in her life.

Exercise II. Answer the questions and retell the text.

1. Why did the family decide to have a special celebration of Mother's Day?
2. How did they want to do it? What were their plans?
3. How did the children decide to dress for such an occasion?
4. What a surprise did they want to make for our mother?
5. Why did the members of the family change their plan?
6. What did Father suggest to do?
7. Why didn't the children allow his Father to stay at home?
8. Who wanted to stay at home instead of Father?
9. Why did Mother stay at home?
10. When did the family return? And how did mother meet them?
11. What was the festive dinner?
12. What did Mother say after supper?
13. What is your personal attitude towards Mother?
14. Do you approve the other members' behavior? Why?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To have a special celebration of Mother's Day, for smb's sake, to occur to smb, to have a treat like that, for such an occasion, to wave smb's hand back to smb, to turn out, to dress in one's best (worse), to stay (at) home from college (class, school), to last a long while, to get up and down, to fetch things back and forward.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Заради такого випадку, святкувати День Матері, не піти до школи, спадати на думку, причепуритися, бігати туди-сюди, у такий чудовий день, створювати проблеми (труднощі), не слід залишати тата вдома, виявитися, провести час, обід тривав довго, заради когось.

Exercise V. Find synonyms to the given words.

Treat, to afford, to occur to, to trim, to make trouble, to hit smb's hand, to keep (smth) back.

Exercise VI. Say who and in what situation

1. decided to have a special celebration of Mother's Day.
2. decided to take a holiday from his office.
3. decorated the house with flowers and mottoes.
4. dressed in very best for such an occasion.
5. hired a motor car.
6. cut up some sandwiches and made a sort of lunch.
7. could put in the time working.
8. would gladly have stayed at home.
9. hit his hand on the back edge of the car

10. had kept the dinner nicely ready and hot.
11. sat down to the grandest kind of dinner
12. had to get up and down.
13. said it had been the most wonderful day in her life.

Exercise VII. Agree or disagree with the following statements.

1. The family decided to have a special celebration of Mother's Day.
2. Father decided to stay at home and the children didn't go to school either.
3. The family helped Mother to make mottoes and to arrange decorations.
4. The family bought a new hat for Mother.
5. The family wanted to make a surprise for Mother and to take her for a beautiful drive away into the country.
6. But on the very morning of the day the family changed the plan a little bit and proposed Mother to fish.
7. Father stayed at home and put in the time working in the garden
8. The two girls, Anne and Mary, stayed at home and helped the mother to prepare dinner.
9. So in the end it was decided that the whole family would stay at home.
10. The family returned quite late, nearly at seven o'clock in the evening.
11. The girls asked Mother let them wash up and she agreed.

Exercise VIII. Put the sentences in the right order.

1. It was quite late when it was all over, and when we all kissed Mother before going to bed, she said it had been the most wonderful day in her life.

2. Mother had to get up and down a good bit during the meal fetching things back and forward.
3. It made us all realize how much Mother had done for us for years, and all the efforts and sacrifice that she had made for our sake.
4. So we decided to have a special celebration of Mother's Day. We thought it a fine idea.
5. The two girls thought it would be a nice thing to dress in our very best for such a big occasion and so they both got new hats.
6. We were going to get Mother a new hat too, but it turned out that she seemed to really like her old grey bonnet better than a new one, and both the girls said that it was awfully becoming to her.
7. Father said not to mind him, he said that he could just as well stay home.
8. Well, when the car came to the door, it turned out that there hardly seemed as much room in it as we had supposed.
9. So in the end it was decided that Mother would stay home and just have a lovely restful day around the house, and get the dinner.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Ми вирішили по-особливому відсвяткувати День Матері.
2. Ми усвідомлювали, що наша мати робила все можливе заради нас протягом років.
3. Моя сестра Енні та я не пішли до школи. Наш тато також залишився вдома.
4. Дівчата вирішили причепуритися заради такого випадку.
5. Татові спало на думку взяти напрокат авто та повезти матір на прогулянку за місто у такий чудовий день.
6. На жаль, виявилось, що в машині було не дуже багато місця.

7. Ми усвідомлювали, якщо тато залишиться вдома, він створить багато труднощів.

8. Мати бігала увесь час туди і сюди та приносила різноманітні смачні страви.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. Two sisters decided to arrange a festive dinner for their parents.
2. A young couple is eager to spend the week-end in the country.
3. Father and son arranged a wonderful Women's Day for mother and sister.

Exercise XI. Retell the text.

Practical task №3.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. after their last (1st, 2^d) year together at college – після їхнього останнього (першого, другого) року навчання у коледжі
2. according to – згідно з
3. smooth hair – гладке волосся
4. to break into flower – розквітнути
5. to be in leaf (in flowers) – бути усипаним листям (квітами)
6. to break in (into a conversation) – втрутитися в (бесіду) розмову
7. to outline – виділятися, вирізнятися
8. to limp on (to lame in) – кульгати
9. to show smb the way – показати шлях
10. to take smb in from head to heel – оглянути когось з голови до ніг

11. with one's hair flung back - з волоссям, гладенько зачесаним назад

12. with one's eyes on smb (smth) – з очима, спрямованими на когось (щось)

Text

THE APPLE-TREE

By John Galsworthy (1867-1933)

On the first of May, after their last year together at college, Frank Ashurst and his friend Robert Garton were on tramp. They had walked that day from Brent, intending to make Chagford but Ashurst's football knee had given out, and according to their map they had still some seven miles to go. They were sitting on a bank beside the road, where a track crossed alongside a wood, resting the knee and talking of the universe, as young man will. Both they were over six feet, and thin as rails. Ashurst pale, idealistic, full of absence; Garton queer, knotted, curly, like some primeval beast. Both had a literary bent; neither wore a hat. Ashurst's hair was smooth, pale, wavy. Garton's was a kind of dark unfathomed mop. They had not met a soul for miles.

“My dear fellow”, Garton was saying, “pity's only an effect of self-consciousness; it's a disease of the last five thousand years. The world was happier without”.

Ashurst didn't answer; he had plucked a blue floweret, and was twiddling it against the sky. A cuckoo began calling from a thorn tree. The sky, the flowers, the songs of birds! Robert was talking nonsense. Then he said:

“Well, let's go on, and find some farm where we can put up”. In uttering those

words he was conscious of a girl coming down from the common just above them. She was outlined against the sky, carrying a basket. And Ashurst, who saw beauty without wondering how it could advantage him, thought: "How pretty!" Her dark hair waved untidy across her broad forehead, her face was short, her upper lip was short, showing a glint of teeth, her brows were straight and dark, her lashes long and dark, her nose straight; but her eyes were the wonder – dewy as if opened for the first time that day. She looked at Ashurst – perhaps he struck her as strange, limping along without his head, but put up his hand in a salute, and said:

"Can you tell us if there is a farm near here where we could stay the night? I've gone lame".

"There's only one farm near, sir. It's down here." She spoke without shyness, in a pretty, soft, crisp voice.

"Would you put us up?"

"Yes, sir".

He limped on, silent, and Garton took up the catechism.

"Are you a Devonshire girl?"

"No, sir. I'm from Wales. I live on my aunt's farm with three cousins".

"And what about your uncle?"

"He is dead".

Ashurst broke in suddenly:

"How old are you and what's your name?"

"I am seventeen, sir, and my name is Megan David".

"This is Robert Garton and I am Frank Ashurst. We wanted to get on to Chagford".

"It is a pity that your leg is hurting you".

Ashurst smiled, and when he smiled his face was rather beautiful.

Descending past the narrow wood, they came on a farm suddenly – a long low-stoned built dwelling with casement windows, in a farmyard where

pigs and fowls and an old mare were straying. A short steep-up grass hill behind was crowned with a few Scotch firs, and in front, an old orchard of apple trees, just breaking into flower, stretched down to a stream and a long wild meadow. A little boy with oblique dark eyes was shepherding a pig, and by the house door stood a woman, who came towards them. The girl said: "It is Mrs. Narracombe, my aunt".

"Mrs. Narracombe, my aunt" had a quick, dark eye, like a mother wild-duck's, and something of the same shaky turn about her neck.

"We met your niece on the road," said Ashurst, "she thought you might perhaps put us up for the night".

Mrs. Narracombe, taking them in from head to heel, answered:

"Well, I can, if you don't mind one room. Megan, get the spare room ready, and a bowl of cream. You'll be wanting tea, I suppose".

Passing through a sort of porch made by two yew trees and some flowering-currant bushes, the girl disappeared into the dark green of the yews.

A little bit later two friends were invited into the parlour with brick floor, with bare table and shiny chairs and sofa stuffed with horsehair, seemed never to have been used, it was so terribly clean. Ashurst sat down at once on the sofa and Mrs. Narracombe gazed at him...

"Is there a stream where we could bathe?"

"There is a stream at the bottom of the orchard, but sitting down you'll not be covered. It is about the foot and a half maybe. So, go down the lane, through the second gate, on the right. You'll see a pool by the big apple-tree that stands by itself. There's a trout there, if you can tickle them!"

"They're more likely to tickle us!"

Mrs. Narracombe smiled. "There'll be tea ready when you come back".

The pool formed by the damming of a rock, had a sandy bottom; and the big apple tree, lowest in the orchard, grew so close that its boughs almost

overhung the water; it was in leaf and all but in flowers – its crimson buds just bursting. Ashurst waited his turn, gazing at the wild meadow, all rocks and thorn trees and field flowers, with a grove of beeches beyond, raised up on a flat mound. Every bough was swinging in the wind, every spring bird calling. He thought of Theocritus, and the river Cherwell, of the moon, and the maiden with dewy eyes, of so many things that he seemed to think to think of nothing; and he felt absurdly happy.

Exercise II. Answer the questions and retell the text.

1. Where were did Frank Ashurst and Robert Garton after their last year together at college?
2. What were they doing?
3. Describe the friend's appearance.
4. What was Ashurst's reaction to Garton's words?
5. Whom did the young gentlemen see a little bit later?
6. What was Ashurst's impression about the girl?
7. What was the conversation between the young people about?
8. What was the farmyard?
9. How did Mrs. Narracomb react to the guests?
10. What did the two friends want to do later?
11. What was the strame in the garden?
12. What did Mother say after supper?
13. What did Frank and Robert see in the garden?
14. What were Ashurst's thoughts? Why?
15. Do you agree that spring and nature create miracles with people?
Ground up your opinion.

Exercise III. Find out the sentences with the English equivalent in the text, and represent your own situations with them.

To be on tramp, according to, to be thin as rails, to outline against the sky, to limp on, to break in, to take smb from head to heel, to break into flower, to get the spare room ready, to tickle smb, the damping of a rock, to be in leaf and in flowers, to swing in the wind, dewy eyes.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Худі як тріски, схильність до чогось, зірвати квітку, казати дурниці, виділятися (вирізнятися) на фоні неба, подібно первісному ведмедю, підняти руку на знак вітання, продовжувати розпитувати, старий яблуневий сад, піщане дно, звисати над водою, очі, сяючі немов роса.

Exercise V. Find synonyms to the given words.

Glint, dwelling, to hurt, shyness, stream, mop.

Exercise VI. Say who and in what situation

1. were on tramp.
2. were sitting on a bank beside the road.
3. thought: "How pretty!".
4. put up his hand in a salute.
5. took up the catechism.
6. came towards the two friends
7. were invited into the parlour.
8. thought of so many things and felt absurdly happy.

Exercise VII. Agree or disagree with the following statements.

1. On the first of June, after their third year together at college, Frank Ashurst and Robert Garton were sitting at home.

2. Both friends had a mathematics bent.
3. Ashurst plucked a blue floweret and was twiddling it against the sky.
4. The girl was afraid of the young gentlemen and ran away from them.
5. Megan David was from Devonshire and she was eighteen years old.
6. Mrs. Narracombe didn't allow the friends to stay for the night and sent them away.
7. The pool formed by the damming of a rock, had a sandy bottom; and the big apple tree, lowest in the orchard, grew so close that its boughs almost overhung the water; it was in leaf and all but in flowers – its crimson buds just bursting.
8. Ashurst waited his turn, gazing at the wild meadow, all rocks and thorn trees and field flowers, with a grove of beeches beyond, raised up on a flat mound.

Exercise VIII. Put the sentences in the right order.

1. A little bit later two friends were invited into the parlour with brick floor, with bare table and shiny chairs and sofa stuffed with horsehair, seemed never to have been used, it was so terribly clean.
2. Ashurst sat down at once on the sofa and Mrs. Narracombe gazed at him.
3. A little boy with oblique dark eyes was shepherding a pig, and by the house door stood a woman, who came towards them.
4. Ashurst's hair was smooth, pale, wavy. Garton's was a kind of dark unfathomed mop.
5. They were sitting on a bank beside the road, where a track crossed alongside a wood, resting the knee and talking of the universe, as young man will.
6. In uttering those words he was conscious of a girl coming down from the common just above them.

7. Her dark hair waved untidy across her broad forehead, her face was short, her upper lip was short, showing a glint of teeth, her brows were straight and dark, her lashes long and dark, her nose straight; but her eyes were the wonder – dewy as if opened for the first time that day.
8. Passing through a sort of porch made by two yew trees and some flowering-currant bushes, the girl disappeared into the dark green of the yews.
9. They had walked that day from Brent, intending to make Chagford but Ashurst's football knee had given out, and according to their map they had still some seven miles to go.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Після закінчення коледжу друзі відправились удвох мандрувати по рідній країні.
2. На даний момент я кульгаю, тому що моя нога сильно болить. Через це я не можу швидко бігати.
3. Білі будинки та зелені оливкові гаї вирізнялися на фоні блакитного неба. Це був справжній середземноморський краєвид.
4. На щастя, юнак вчасно втрутився в розмову і припинив неприємну сварку.
5. Вишневі та яблуневі сади розквітли різними барвами і привертали увагу туристів своєю незвичною красою.
6. Слідуючи мапи наш шлях до лісу був цілком правильним і нам не треба було хвилюватись, що ми можемо заблукати.
7. Старенька уважно оглянула парубка з ніг до голови, доброзичливо посміхнулася і показала йому шлях до замку.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. Two friends speak about the time spent in the college.
2. Two friends speak about the beauty of spring nature.
3. A conversation between Megan David and her aunt Mrs. Narracombe.

Exercise XI. Retell the text.

Practical task №4.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to look at smb blankly and tiredly – подивитись на когось безпорадно та стомлено
2. to sway from side to side – хитатись із одного боку в інший
3. to share smb's worry with smth – поділитися чиеюсь тривогою з ким-небудь
4. to look after smb – піклуватись про когось
5. there is no need to be unquiet about smb – нема необхідності турбуватись
6. to urge – спонукати; запевняти
7. there was nothing to do about – нічого не обходило; не турбувало
8. to advance – просуватися, просовуватися
9. to give smb pleasure to mention smth - з радістю (з задоволенням) згадувати про щось
10. to stagger – хитатись; їхати хитаючись
11. to plod – плентатися; дибати
12. dusty – покритий пилом

13. steel rimmed spectacles – окуляри в сталевій оправі

Text**OLD MAN AT THE BRIDGE***By E. Hemingway (1899-1961)*

An old man with steel rimmed spectacles and very dusty clothes sat by the side of the road. There was a pontoon bridge across the river and carts, trucks, and men, women and children were crossing it. The mule-drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it and all the peasants plodded along in the ankle deep dust. But the old man sat there without moving. He was too tired to go any farther.

It was my business to cross the bridge, explore the bridgehead beyond and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

“Where do you come from?” I asked him.

“From San Carlos”, he said, and smiled.

That was his native town and so it gave him pleasure to mention it and he smiled.

“I was taking care of animals”, he explained.

“Oh”, I said, not quite understanding.

“Yes”, he said, “I stayed, you see, taking care of animals. I was quite the last one to live the town of San Carlos”.

He did not look like a shepherd nor a herdsman and I looked at his black dusty clothes and his gray dusty face and his steel rimmed spectacles and said, “What animals were they?”

“Various animals”, he said, and shook his head. “I had to leave them”.

I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.

“What animals were they?” I asked.

“There were three animals altogether”, he explained. “There were two goats and a cat and then there were four pairs of pigeons”.

“And you had to leave them?” I asked.

“Yes. Because of the artillery. The captain told me to go because of the artillery”.

“And you have no family?” I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.

“No”, he said, “only the animals I stated. The cat, of course, will be all right.

A cat can look out for itself, but I cannot think what will become of the others”.

“What politics have you?” I asked.

“I am without politics”, he said. “I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further”.

“This is not a very good place to stop”, I said. “If you can make it, there are trucks up the road where it forks for Tortoza”.

“I will wait a while”, he said, “but thank you very much. Thank you again very much”.

He looked at me very blankly and tiredly, then said, having to share this worry with someone, “the cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?”

“Why they’ll probably come through it all right”.

“You think so?”

“Why not”, I said, watching the far bank where now there were no carts.

“But what will they do under the artillery when I was told to leave because of the artillery?”

“Did you leave the dove cage unlocked?” I asked.

“Yes”.

“Then they’ll fly”.

“Yes, certainly they’ll fly. But the others. It’s better not to think about the others“, he said.

“If you are rested I would go”, I urged. “Get up and try to walk now”.

“Thank you”, he said and got to his feet, swayed from side to side and then sat down backwards in the dust.

“I was taking care of animals”, he said dully, but no longer to me. “I was only taking care of animals”.

There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that the old man would ever have.

Exercise II. Answer the questions and retell the text.

1. Describe the situation around the old man.
2. What was the author’s business?
3. What was the old man’s life? Where was he from?
4. What was the atmosphere in the African looking country?
5. Why was it difficult for the old man to leave his native city?
6. Describe the conversation between the old man and the author.
7. What was the only good luck of the old man?
8. Do you understand the old man’s inner state? Explain your opinion.

9. What do you think about the atmosphere described in the text?

10. Is it possible to get over desperation and the state of being everlasted at war?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

Steel rimmed spectacles, dusty clothes, to be too tired to go any farther, to advance, to stagger, to plod, to give smb pleasure, to mention smb, to be without politics, to look at smb blankly and tiredly, there is no need to be unquiet, to urge smb.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Він не був схожий на пастуха (чередника), окуляри в сталевій оправі, одяг, покритий пилом, дивитись на когось безпорадно та стомлено, старий сидів нерухомо, нема необхідності турбуватись про kota, хитатись із одного боку в інший, піклуватись про когось, ніщо не обходило (не турбувало) старого, це був похмурий день, поділитися тривогою.

Exercise V. Find synonyms to the given words.

Blankly, to urge, to look after smb, to mention, because of, worry, to watch, nothing to do about smth.

Exercise VI. Say who and in what situation

1. sat by the side of the road.
2. staggered up the steep bank from the bridge.
3. explored the bridgehead.
4. was watching the bridge.
5. looked at the author blankly and tiredly.

6. swayed from side to side
7. was taking care of animals.
8. were advancing towards the Ebro.

Exercise VII. Agree or disagree with the following statements.

1. An old man with steel rimmed spectacles and very dusty clothes sat by the side of the road.
2. The trucks ground up and away heading out of it and all the peasants plodded along in the ankle deep dust. But the old man sat there without moving.
3. There were so many carts now and much people on foot, and the old man wasn't there.
4. The old man was from San Carlos and he was taking care of animals.
5. The old man was interested in politics.
6. The old man had two goats, four pairs of pigeons and a cat. He worried about them.
7. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up.
8. That and the fact that cats know how to look after themselves was all the good luck that the old man would ever have.

Exercise VIII. Put the sentences in the right order.

1. There was a pontoon bridge across the river and carts, trucks, and men, women and children were crossing it.
2. I did it and returned over the bridge.
3. It was my business to cross the bridge, explore the bridgehead beyond and find out to what point the enemy had advanced.

4. An old man with steel rimmed spectacles and very dusty clothes sat by the side of the road.
5. I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.
6. He looked at me very blankly and tiredly, then said, having to share this worry with someone, “the cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?”
7. “Various animals”, he said, and shook his head. “I had to leave them”.
8. He did not look like a shepherd nor a herdsman and I looked at his black dusty clothes and his gray dusty face and his steel rimmed spectacles and said, “What animals were they?”
9. “I am without politics”, he said. “I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further”.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Старий в окулярах у сталевій оправі та одежі, покритій пилом сидів на узбіччі дороги та думав про своє життя до війни.
2. Візки, вантажівки їхали хитаючись; селяни повільно плентались. Тільки старий сидів нерухомо.
3. Мені треба було з'ясувати, до якої точки просунувся ворог.
4. Він з радістю (з задоволенням) згадав про своє рідне місце Сан Карлос і почав розповідати мені про своє дитинство та юність.

5. Старий подивився на мене безпорадно та стомлено. Він хотів поділитись своєю турботою щодо тварин.
6. Я спонукав старого йти далі. Він підвівся, хитаючись из одного боку в інший, потім сів знову у пил.
7. Старого нічого не турбувало, окрім тварин.
8. Не було необхідності турбуватись про кота. Той факт, що коти знають, як піклуватись про себе був єдиною втіхою у старого.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. The author and the old man meet each other before the war.
2. The author and the old man meet each other after the war.
3. The author speaks with his friend about love for animals.

Exercise XI. Retell the text.

Practical task №5.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. a fairy - like nook – казковий куточок
2. to smother in roses – потопати в трояндах
3. a real country inn – справжній сільський готель
4. village politics – сільські новини
5. quaint rooms – дивні номери
6. latticed windows – решітчасті вікна
7. slap-up supper – шикарна вечеря
8. in the way of cooking – у галузі куховаріння

9. to gather wood - збирати хмиз

10. light-heartedness – безтурботність

Text

THREE MEN IN A BOAT

By Jerome K. Jerome (1859-1927)

We got out at Sonning, and went for a walk round the village. It is the most fairy-like 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 a 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 the village politics; with low quaint rooms and latticed windows 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 Reading, 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 remnants of the cold beef and general odds and ends, we should make an Irish stew.

It seemed a fascinating idea. George gathered wood and made a fire, and Harris and I started to peel potatoes was 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 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 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-scrappings for making a fellow in a mess. It seemed difficult to believe that that the potato-scrappings 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 peck 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 we put those in. George said they would thicken the gravy.

I forget the other ingredients, but I know nothing was wasted; and I remembered 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 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 general 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 the precedent! He said he had never heard of water-rat 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 much matter much; and as for the gravy, it was a poem – a little too rich, perhaps, for a weak stomach, but nutritious.

Exercise II. Answer the questions and retell the text.

1. Describe the village Sonning.
2. Where is better to put up there?
3. Where were the friends roaming? Where did they get settled for the night?
4. What did George suggest to do a little bit later?
5. How did the friends react to George’s idea?
6. How did they peel potatoes? Why was it difficult for them?

7. What else did they add to an Irish stew?
8. What was Montmorency's contribution to the dish?
9. What was the friends' opinion about it?
10. How can you describe the Irish stew?
11. What do you think about the gentlemen as cooks? Were they good specialists in the way of cooking?
12. What is your opinion about the atmosphere in the story?
13. Do you like cooking? What is your speciality?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

A fairy-like nook, a real country inn, to smother in roses, to burst with splendour, to gossip over village politics, in early June, quaint rooms, latticed windows, to try a good slap-up supper, to be such an undertaking, to be about the size of pea-nut, to be in a mess, odds and ends, remnants of smth, light-heartedness, with an earnest and thoughtful air, to be on the safe-side.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Казковий куточок на березі річки, оселитися у справжньому сільському готелі, пліткувати про сільські новини, чудові номери, решітчасті вікна, вештатися, приготувати шикарну вечерю, усяка всячина, мати серйозний та замислений вигляд, про всякий випадок, безтурботність, поживна страва.

Exercise V. Find synonyms to the given words.

To roam, to scrape, nourishing, splendor, to mix, undertaking, flavor, quaint.

Exercise VI. Say who and in what situation

1. went for a walk round the village.
2. roamed about sweet Sonning.
3. decided to try a good slap up supper.
4. found peeling potatoes to be an undertaking.
5. did only four potatoes.
6. was in a mess
7. overhauled the hampers and added all remnants to the stew.
8. evinced great interest in the proceedings.
9. had a discussion
10. stood on the precedent.
11. said about good stuff in the Irish stew

Exercise VII. Agree or disagree with the following statements.

1. Sonning is more like a stage village than one built of bricks and mortar.
2. In early June each house is smothered in tulips and daffodils.
3. The friends returned to one of the Shiplake islands and got settled there.
4. George suggested to try a good slap up supper with the vegetables and the remnants of the cold beef and general odds and ends.
5. The gentlemen peeled the potatoes very quickly. It wasn't an undertaking for them.
6. A cabbage, about half a peck of peas, a pork pie and a cold boiled bacon were added to the stew.
7. Montmorency appeared with a big water-rat into his mouth as a contribution to the Irish stew.
8. Harris wanted to put the water-rat into the stew and George supported his proposition.

9. The Irish stew was piquant, nourishing and had a taste like nothing else on earth.

Exercise VIII. Put the sentences in the right order.

1. It seemed a fascinating idea. George gathered wood and made a fire, and Harris and I started to peel potatoes was such an undertaking.
2. We roamed about sweet Sonning for an hour or so, and then, it being too late to push on past Reading, we decided to go back to one of the Shiplake islands, and put up there for the night.
3. 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 eyes out, there was no potato left – at least none worth speaking of.
4. We got out at Sonning, and went for a walk round the village. It is the most fairy-like nook on the whole river.
5. We began cheerfully, one might almost say skittishly but our light-heartedness was gone by the time the first potato was finished.
6. I fished out a couple of eggs that had got cracked, and we put those in. George said they would thicken the gravy.
7. 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.
8. Montmorency, who had evinced great interest in the proceedings throughout, strolled away with an earnest and thoughtful air, reappearing, a few minutes afterwards, with a dead water-rat in his mouth, which he evidently wished to present as his contribution to the dinner.
9. The peas and potatoes might have been a bit softer, but we all had good teeth, so that did not much matter much; and as for the gravy, it was a poem – a little too rich, perhaps, for a weak stomach, but nutritious.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Друзі оселилися (зупинилися) у чудовому сільському готелі на березі маленького ставка з дивними номерами, решітчастими віконцями та чудовим яблуневим садком.
2. На початку червня це чарівне село потопало в білих, червоних, рожевих і жовтих трояндах та виглядало чудово. Кожному, хто приїжджав туди, здавалося, що він попав у якусь незвичну казку.
3. Твоя безтурботність заподіє тобі багато клопоту. Про всяк випадок, подруго, тобі потрібно бути більш обережною у майбутньому і менше пліткувати про те, що тебе не стосується.
4. Ми вешталися лісом протягом години. Погода була тепла та соняшна. Пізніше ми вирішили зібрати хмиз, розвести багаття та влаштуватися там на ніч.
5. “Це нікуди не годиться”, - сказала моя подруга. Спочатку треба висипати усі овочі в каструлю, а тільки потім їх перемішати та додати спеції”.
6. Ти вже дві години чистиш картоплю. Поквапся! Ти ще повинна допомогти мені з салатами та десертами.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. George and Harris discuss their impressions about Sonning.
2. George and Harris roam in the forest and enjoy the beauty of the June evening.
3. The author retells his friend about Irish stew.

Exercise XI. Retell the text.

Practical task №6.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to get excited – відчувати збудження
2. to figure – уявляти собі
3. in a way – у деякій мірі
4. sorrowful – сумний, жалісний
5. to be (feel) flattered – відчувати себе вдоволенням
6. somehow or other – так чи інакше

Text

PIANO

By William Saroyan (1908-1981)

I get excited every time I see a piano, Ben said.

Is that so? Emma said. Why?

I don't know, Ben said. Do you mind if we go into this store and try the little one in the corner?

Can you play? Emma said.

If you call what I do playing, Ben said.

What do you do?

You'll see, Ben said.

They went into the store, to the small piano in the corner. Emma noticed him smiling and wondered if she'd ever know anything about him. She'd go along for a while thinking she knew him and then all of a sudden

she'd known she didn't. He stood over the piano, looking down at it. What she imagined was that he had probably heard good piano playing and loved that kind of music and every time he saw a keyboard and the shape of piano he remembered the music and imagined he had something to do with it.

Can you play? She said.

Ben looked around. The clerks seemed to be busy.

I can't play, Ben said.

She saw his hands go quietly to the white and black keys like a real pianist's, and it seemed very unusual because of what she felt when that happened. She felt that he was someone who would be a long time finding about himself, and someone somebody else would be much longer finding out about. He should be somebody who could play a piano.

Ben made a few quiet chords. Nobody came over to try to sell him anything, so, still standing, he began to do what he'd told her he wasn't playing.

Well, all she knew that it was wonderful.

He played half a minute only. Then he looked at her and said, It sounds good.

I think it's wonderful, Emma said.

I don't mean what I did, Ben said. I mean the piano. I mean the piano itself. It has a fine tone, especially for a little piano.

A middle-aged clerk came over and said, How do you do?

Hello, Ben said. This is a swell one.

It's a very popular instrument, the clerk said. You can have terms, of course.

He noticed Ben wanting to try it out some more.

Go ahead, he said. Try it some more. I don't play, Ben said. I heard you, the clerk said. That's not playing, Ben said. I can't read a note.

Sounded too good to me, the clerk said. Play some more, the clerk said. Nobody'll mind.

The clerk pushed up the bench and Ben sat down and began to do what he said he wasn't playing. He fooled around fifteen or twenty seconds and then found something like a melody and stayed with it two minutes. Before he was through the music became quiet and sorrowful and Ben himself became more and more pleased the piano. Then he stopped playing and stood up.

Thanks, he said. Wish I could buy it.

Don't mention it, the clerk said.

Ben and Emma walked out of the store. In the street Emma said, I didn't know about that, Ben.

About what? Ben said.

About you.

What about me?

Being that way, Emma said.

This is my lunch hour, Ben said. In the evening is when I like to think of having a piano.

They went into a little restaurant and sat at the counter and ordered sandwiches and coffee.

When did you learn to play? Emma said.

I've never learned, Ben said. Any place I find a piano, I try it out. I've been doing that ever since I was a kid.

He looked at her and smiled. He smiled the way he did when he stood over the piano looking down at the keyboard. Emma felt very flattered.

Never having money, Ben said, keeps a man away from lots of things he figures he ought to have by rights.

I guess it does, Emma said.

In a way, Ben said, it's a good thing, and then again it's not so good. In fact, it's terrible.

He looked at her again, the same way, and she smiled back at him the way he was smiling at her.

She understood. It was like the piano. He could stay near it for hours. She felt very flattered.

They left the restaurant and walked two blocks to the Emporium where she worked.

Well, so long, he said.

So long, Ben, Emma said.

He went on down the street and went on into the store. Somehow or other she knew he'd get a piano some day, and everything else, too.

Exercise II. Answer the questions and retell the text.

1. What's Ben's attitude towards piano?
2. What was Ben's behavior in the store?
3. What did Emma think about Ben?
4. How did the clerk react to Ben's play?
5. What did Ben do later?
6. What was the conversation between Ben and Emma at the restaurant?
7. What was Emma's opinion about Ben's dream to have a piano?
8. How can you describe Ben's inner state while playing?
9. Will he become a well-known pianist in future? Express your opinion.
10. Do you agree that dreams always come true? Why?
11. What is your attitude towards Emma? Do you support her conduct in such situation?

12. Does the author sympathize with the main characters or remains aloof?

13. Have you ever played any musical instrument?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To get excited, to imagine smth, to figure smth, in a way, sorrowful, to be (feel) flattered, somehow or other.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Уявляти собі, у деякій мірі, спокійна та жалісна музика, відчувати себе вдоволенням, так чи інакше.

Exercise V. Find synonyms to the given words.

To imagine, to figure, wonderful, shape, sorrowful.

Exercise VI. Say who and in what situation

1. went into the store.
2. stood over the piano, looking down at it .
3. felt something unusual.
4. found something like a melody.
5. felt very flattered.
6. he'd get a piano some day

Exercise VII. Agree or disagree with the following statements.

1. Ben got excited every time he saw a piano.
2. Ben made a few chords and it was awful.

3. The clerk asked Ben to play some more but Ben refused.
4. Ben always wanted to have a piano.
5. Emma felt flattered because she knew that somehow or other he'd get a piano and everything else, too.

Exercise VIII. Put the sentences in the right order.

1. He went on down the street and went on into the store. Somehow or other she knew he'd get a piano some day, and everything else, too.
2. He looked at her and smiled. He smiled the way he did when he stood over the piano looking down at the keyboard. Emma felt very flattered.
3. The clerk pushed up the bench and Ben sat down and began to do what he said he wasn't playing.
4. Ben made a few quiet chords. Nobody came over to try to sell him anything, so, still standing, he began to do what he'd told her he wasn't playing.
5. They went into the store, to the small piano in the corner. Emma noticed him smiling and wondered if she'd ever know anything about him.
6. I don't know, Ben said. Do you mind if we go into this store and try the little one in the corner?
7. I get excited every time I see a piano, Ben said.
Is that so? Emma said. Why?
8. They went into a little restaurant and sat at the counter and ordered sandwiches and coffee.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Мій друг завжди мріяв стати відомим музиком. Він протягом кількох років навчався в спеціалізованій музичній школі і нарешті досяг своєї мети.

2. Я не дуже люблю слухати жалісну музику. Вона псує мені настрій і я починаю згадувати сумні події, уявляти собі щось погане та плакати.

3. Сестра мого чоловіка дуже любить класичну музику. Вона слухає її вже протягом двох років. Але, не дивлячись на це, вона поважає і інші напрями в музиці.

4. У деякій мірі твої друзі мають рацію. Тобі потрібно менше уваги звертати на безглузді плітки і більше уваги приділяти навчанню.

5. Я впевнена, що мій брат так чи інакше досягне успіху в своїй кар'єрі. Він завжди знає чого він хоче і без сумніву, досягне поставленої мети.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. Ben and Emma speak about music.
2. Ben retells his friend about his lifetime dream to become a pianist.
3. Ben and Emma meet with each other after he became a well-known pianist.

Exercise XI. Retell the text.

Practical task №7.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to crouch – припасти до землі
2. gravel – гравій
3. dignity – гідність
4. dim – тьмянний
5. easel – мольберт
6. padrone – власник готелю
7. clipped close – коротко стрижений
8. tortoise-shell – черепаховий

Text

CAT IN THE RAIN

By E. Hemingway (1899-1961)

There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room. Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green benches in the public garden. In the good weather there was always an artist with an easel. Artists liked the way the palms grew and the bright colours of the hotels facing the gardens and the sea...

It was raining. The rain dripped from the palm trees. Water stood in pools on the gravel paths. The sea broke in a long line in the rein and slipped back down the beach to come up and break again in a long line in the rain. The motor cars were gone from the square by the war monument. Across the square in the doorway of the cafe a waiter stood looking out at the empty square.

The American wife stood at the window looking out. Outside right under their window a cat was crouched under one of the dripping green

tables. The cat was trying to make herself so compact that she would not be dripped on.

“I’m going down and get that kitty”, the American wife said.

“I’ll do it”, her husband offered from the bed.

“No, I’ll get it. The poor kitty out trying to keep dry under a table”.

The husband went on reading, lying propped up with the two pillows at the foot of the bed.

“Don’t get wet”, he said.

The wife went downstairs and the hotel owner stood up and bowed to her as she passed the office. His desk was at the far end of the office. He was an old man and very tall.

He stood behind his desk of the dim room. The wife liked him. She liked the deadly serious way he received any complaints. She liked his dignity. She liked the way he wanted to serve her. She liked the way he felt about being a hotel keeper. She liked his old, heavy face and big hands.

Liking him she opened the door and looked out. It was raining harder. The cat would around to the right. Perhaps she could go along under the leaves. As she stood at the doorway an umbrella opened behind her. It was the maid who looked after their room.

“You must not get wet”, she smiled, speaking Italian. Of course the hotel keeper had sent her.

With the maid holding the umbrella over her, she walked along the gravel path until she was under their window. The table was there, washed bright green in the rain, but the cat was gone. She was suddenly disappointed. The maid looked up at her. “Ha perduto qualche cosa, Signora?” “There was a cat”, said the American girl. “A cat?” the maid laughed. “A cat in the rain?” “Yes”, she said. “Oh, I wanted it so much. I wanted a kitty”. When she talked English the maid’s face tightened.

“Come, Signora”, she said. “We must be get inside. You will be wet”.

“I suppose so”, said the American girl.

They went back along the gravel path and passed the door. ...As the American girl passed the office, the padrone bowed from his desk. Something felt very small and tight inside the girl. The padrone made her feel very small and at the same time really important. ...She went on up the stairs. She opened the door of the room.

George was on the bed, reading.

“Did you get the cat?” he said, resting his eyes from reading.

She sat down on the bed. “I wanted it so much”, she said. “I don’t know why I wanted it so much. I wanted that poor kitty. It isn’t any fun to be a poor cat in the rain”.

George was reading again.

She went over and sat in front of the mirror of the dressing table looking at herself with the hand glass. She studied her profile, first one side and then the other. Then she studied the back of her head and her neck.

“Don’t you think it would be a good idea if I let my hair grow out?” she asked, looking at her profile again.

George looked up and saw the back of her neck, clipped close like a boy’s.

“I like the way it is”.

“I get so tired of it”, she said. “I get so tired of looking like a boy”.

George shifted his position in the bed. “You like pretty darn nice”, he said.

She laid the mirror down on the dresser and went over to the window and looked out. It was getting dark.

“I want to pull my hair back tight and smooth and make a big knot at the back that I can feel”, she said. “I want to have a kitty to sit on my lap and purr when I stroke her”. “Yeah?” George said from the bed. “And I want to eat at a table with my own silver and I want candles. And I want it to be

spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes”.

“Oh, shut up and get something to read”, George said. He was reading again.

His wife was looking out of the window. It was quite dark now and still raining in the palm trees.

“Anyway, I want a cat”, she said, “I want a cat. I want a cat now. If I can’t have long hair or any fun, I can have a cat”.

George was not listening. He was reading his book. His wife looked out of the window where the light had come on in the square.

Someone knocked at the door.

“Avanti”, George said. He looked up from his book.

In the doorway stood the maid. She held a big tortoise-shell cat pressed tight against her and swung down against her body.

“Excuse me”, she said, “the padrone asked me to bring this for the Signora”.

Exercise II. Answer the questions and retell the text.

1. What can you tell about two Americans stopping at the hotel?
2. What was the sea in the rain?
3. What did the American wife see in the garden?
4. What did she do later?
5. What was the girl’s opinion about the hotel keeper? Did she like him?
6. Whom did she notice in the garden?
7. Why was the girl disappointed?
8. How did the husband react to his wife’s wishes?
9. What happened then?
10. Do you approve the husband’s behavior in the given situation?

11. What is your attitude towards the American girl? Do you understand her wish to have a cat?
12. Does the author sympathize the main characters or remains aloof?
13. Was the girl really happy with her husband? Ground up her opinion.
14. Are the actions slow, fast or dynamic?
15. Is the story emotional or monotonous?
16. What do you think about the idea of the story?
17. On what note does the text end?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To face the sea, an artist with an easel, to be crouched under, to try to keep dry under the table, the dim room, to like smb's dignity, to rest smb's eyes from reading, to be clipped close like a boy, a big tortoise-shell cat.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Кімната з виглядом на море, стежки, посипані гравієм, власник готелю сидів у тьмяному офісі, гідність, бути розчарованою, коротко підстрижене волосся, тримати в руках кошенятко черепахового кольору, викручуватися у когось на руках.

Exercise V. Find synonyms to the given words.

To disappoint, to swing, to tighten, to hold, to receive.

Exercise VI. Say who and in what situation

1. stood at the window looking out.
2. went downstairs.
3. walked along the gravel path.
4. went back along the gravel path.
5. was reading.

6. sat down on the bed
7. sat in front of the mirror
8. shifted his position in bed
9. wanted a kitty
10. knocked at the door

Exercise VII. Agree or disagree with the following statements.

1. There were only two Americans at the hotel.
2. The Americans did not know any people they met in the hotel.
3. Their room was on the third floor facing the mountains.
4. The American wife saw a cat out of the window.
5. The cat was trying to make herself so compact that she would not be dripped on.
6. The husband went to the garden with his wife.
7. The hotel owner was an old tall man with heavy face and big hands.
8. As the girl stood in the doorway an umbrella opened behind her.
9. The American wife was disappointed because she did not find the cat.
10. She went back to her room and began dreaming about long hair, eating at a table with her own silver and candles and she wanted to find a kitty.
11. Her husband asked her to shut up and get something to read.
12. George ignored her words because he was watching TV.
13. Suddenly someone knocked at the door. It was a maid with a big tortoise-shell cat.

Exercise VIII. Put the sentences in the right order.

1. "Excuse me", she said, "the padrone asked me to bring this for the Signora".

2. In the doorway stood the maid. She held a big tortoise-shell cat pressed tight against her and swung down against her body.
3. As she stood at the doorway an umbrella opened behind her. It was the maid who looked after their room.
4. “Come, Signora”, she said. “We must be get inside. You will be wet”.
- “I suppose so”, said the American girl.
5. The table was there, washed bright green in the rain, but the cat was gone. She was suddenly disappointed.
6. They went back along the gravel path and passed the door.
7. She went over and sat in front of the mirror of the dressing table looking at herself with the hand glass.
8. “Anyway, I want a cat”, she said, “I want a cat. I want a cat now. If I can’t have long hair or any fun, I can have a cat”.
9. George was not listening. He was reading his book. His wife looked out of the window where the light had come on in the square.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Молода пара оселилась у чудовому готелі у великій кімнаті на четвертому поверсі з видом на смарагдове море.
2. На пляжу завжди можна було побачити художника з мольбертом у сонячну погоду. Він із захопленням малював дивні морські краєвиди.
3. Дівчина неспішно прогулювалася стежкою, посипаній гравієм и милувалась дивними тропічними рослинами у саду готеля. Раптом вона побачила у кущах гарненького котика черепахового кольору.
4. Власник готелю спокійно сидів у своєму тьмяному офісі на першому поверсі і щось впевнено пояснював клієнту.

5. Волосся молодої дівчини було коротко підстрижене як у хлопця. Але це їй зовсім не подобалось и вона вирішила змінити свій імідж.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. A conversation between the American girl and the hotel owner about the hotel.
2. A conversation between the husband and the wife about a cat.
3. A conversation between the American wife and her friend about her trip to Italy.

Exercise XI. Retell the text.

Practical task №8.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to lean on – спертися, обпертися
2. to claim – стверджувати
3. advancement – просунення, просування
4. kidnap – викрадення (дитини)
5. drag – ноша, тягар
6. to admit – усвідомлювати
7. to be out of job – бути позбавленим роботи
8. to depend on (upon) smb – покладатися на когось

Text

SOMETHING TO LEAN ON

By Langston Hughes (1902-1967)

“A bar is something to lean on”, said Simple.

“You lean on bars very often”, I remarked.

“I do”, said Simple.

“Why?”

“Because everything else I lean on falls down”, said Simple, “including my people, my wife, my boss and me”.

“How do you mean?”

“My people brought me into the world”, said Simple, “but they didn’t have no money to put me through school. When I were knee-high to a duck I had to go to work.”

“That happens to a lot of kids”, I said.

“Most particularly colored”, said Simple. “And my wife, I couldn’t depend on her. When the depression come and I was out of job, Isabel were no prop to me. I could not lean on her”.

“So you started to leaning on bars”, I said.

“No”, said Simple. “I was leaning on bars before I married. I started to leaning on bars soon as I got out of short pants”.

“Perhaps if you belonged to the church you would have something stronger on which to lean”. “You mean lean on the Lord? Daddy-o, too many falks are leaning on Him now. I believe the Lord helps them that helps them that helps themselves – and I am a man who tries to help himself. That is the way white folks got way up where they are in the world – while colored’s been leaning on the Lord”.

“And you have been leaning on bars”.

“What do you think I do all day long” Simple objected. “From eight in the morning to five at night, I do not lean on no bar. I work! Ask my bass-man out at the plant. He knows I work. He claims he likes me, too. But that raise he promised me way last winter, have I got it yet? Also the advancement? No!

I have not! I see them white boys get advancements while I stay where I am. Black – so I know I ain't due to go but so far. I bet you if I was white i would be somewhere in this world”.

“There you go with that old color argument as an excuse again”, I said.

“I bet you I would not be poor. All the opportunities a white man's got, there ain't no sense in his being poor. He can get any kind of job, anywhere. He can be President. Can I?”

“Do you have the qualifications?”

“Answer my question”, said Simple, “and don't ask me another one. Gain I be President? Truman can, but can I? Is he any smarter than me?”

“I am not acquainted with Mr. Truman, so I don't know.”

“Does he look any smarter?” asked Simple.

“I must admit he does not”, I said.

“Then why can't I be President, too? Because I am colored, that's why”.

“So you spend your evenings leaning on bars because you cannot be President”, I said. “What kind of reasoning is that?”

“Reason enough”, said Simple. “If anybody else in America can be President, I want to be President. The Constitution guarantees us equal rights, but I have got'em? No. It's fell down on me”.

“You figure the constitution has fallen down on you?”

“I do”, said Simple. “Just like it fell down on that poor Negro lynched last month. Did anybody out of that mob go to jail? Not a living soul! But just kidnap some little small white baby and take it across the street, and you will do twenty years. The FBI will spread its dragnet and drag in forty **suspections** before morning. And, if you are colored, don't be caught selling a half pint of bootleg licker, or writing a few numbers. They will put you in every jail there is! But Southerners can beat you, burn you, lynch you, and hang you to a tree – and every one of them will go scot-free. Gimme another

beer, Tony! I can lean on this bar, but ain't got another thing in the USA on which to lean".

Exercise II. Answer the questions and retell the text.

1. What was Simple's opinion about the bar?
2. What did he tell about his parents and wife?
3. Did Simple believe in Lord? Why?
4. Why didn't Simple get the advancement?
5. What was Simple's attitude towards President? Could he become him?
6. What did Simple think about FBI?
7. Do you approve the main character's behavior in the given situation?
8. What is your attitude towards coloured people?
9. Does the author sympathize the main characters or remains aloof?
10. What can you tell about the conflict in the story? Ground up her opinion.
11. Are the actions slow, fast or dynamic?
12. Is the story emotional or monotonous?
13. What do you think about the idea of the story?
14. On what note does the text end?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To lean on the bar, to claim smth, to be out of job, to depend on smb, kidnap, to jail, to get advancement, to be acquainted with smb, to bet smth, to guarantee equal rights.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Спиратися на барну стійку, покластися на когось, стверджувати щось, просунення, битись об заклад, викрадення дитини, потрапити до в'язниці, знайомитись із кимось, гарантувати рівні права, усвідомлювати щось, не мати роботи.

Exercise V. Find synonyms to the given words.

To gain, to remark, to include, to claim, to spread.

Exercise VI. Say who and in what situation

1. leant on bars very often.
2. had to go to work.
3. couldn't depend on wife.
4. promised raise last winter.
5. got advancements.
6. was smarter then Simple.
7. spread its dragnet.
8. will go scot-free.

Exercise VII. Agree or disagree with the following statements.

1. Simple leant on bar very often.
2. Everything else simple leant on fell down, including his parents, wife, children.
3. Simple's wife Isabel couldn't propose him anything.
4. Simple leant on bar from morning to evening.
5. Simple's boss gave raise to him.
6. Simple couldn't be a president because he spent his evenings leaning on bars.

7. The Constitution guaranteed equal rights for everybody and helped Simple and all coloured people.
8. Negroes weren't beat, burnt and lynched by Southerners.

Exercise VIII. Put the sentences in the right order.

1. I can lean on this bar, but ain't got another thing in the USA on which to lean".
2. The FBI will spread its dragnet and drag in forty **suspections** before morning.
3. But Southerners can beat you, burn you, lynch you, and hang you to a tree – and every one of them will go scot-free.
4. "Because everything else I lean on falls down", said Simple, "including my people, my wife, my boss and me".
5. "My people brought me into the world", said Simple, "but they didn't have no money to put me through school. When I were knee-high to a duck I had to go to work."
6. "From eight in the morning to five at night, I do not lean on no bar.
7. "And my wife, I couldn't depend on her. When the depression come and I was out of job, Isabel were no prop to me. I could not lean on her".
8. Ask my bass-man out at the plant. He knows I work. He claims he likes me, too. But that raise he promised me way last winter, have I got it yet?

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. На вас ніколи не можна покладатися. Ви тільки обіцяєте допомогти з документами, а потім порушуєте своє слово і робите вигляд, наче нічого не трапилось. Ви безсовісна людина.

2. У газеті було дуже багато статей, пов'язаних з крадіжками дітей. Коли ми їх прочитали, ми почали жахатися, що навіть сьогодні трапляються такі речі.

3. Батьки повинні усвідомлювати, що вони несуть велику відповідальність за своїх дітей, особливо коли вони ще малі і повинні бути друзями для них.

4. Може годі вже спиратися на барну стійку! Я добре розумію, що ви втратили роботу, що це великий тягар для вас але це не вихід із ситуації. Якщо будете продовжувати у такому дусі, перетворитесь на п'яницю.

5. Мій бос завжди стверджує, що поважає всіх своїх підлеглих. Але, на жаль, просунення по службі може отримати тільки хтось один. Цікаво, кому пощастить у цьому конкурсі.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. A conversation between Simple and his wife.
2. A conversation between Simple and his boss about the advancement.
3. A conversation between Simple and his friend.

Exercise XI. Retell the text.

Practical task №9.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to adore – обожнювати
2. to be bowled over – бути приголомшеним

3. to faint – знепритомніти
4. to startle - затремити
5. well-off – заможний
6. creature – створіння
7. to blush – почервоніти
8. to deny – відмовляти, заперечувати
9. to keep smb against smb's will – утримувати когось проти волі
10. to ply with smth – нагодувати
11. to press smb's head against smb's bosom – притулитися до когось
12. husky - хриплий
13. crude – грубий, суворий
14. to insist on doing smth – нагодувати когось

Text

A CUP OF TEA

By K. Mansfield (1888-1923)

Rosemary Fell was not exactly beautiful. She was young, brilliant, extremely modern, well-dressed and amazingly well-read in the newest of the new books. Her parties were the most delicious mixture of the really important people and...artists. Rosemary had been married two years and her husband absolutely adored her. They were rich, really rich, not just comfortably well-off, so if Rosemary wanted to shop, she would go to Paris as you and I would go to Bond Street.

One winter afternoon she went into a small antique shop. Today it was a little box. The shop man had been keeping it for her. She loved it. She must have it. But what was the price? "Twenty-eight guineas, madam". Rosemary gave no sign. Even if one is rich. Her voice was dreamy as she answered: "Well, keep it for me, will you?" The shop man bowed. He would be willing of course, keep it for her for ever.

The door shut with a click. She was outside on the step, gazing at the winter afternoon. Rosemary pressed her muff against her breast. Of course, the car was there. She'd only to cross the pavement. But still she waited. At that very moment a young girl, thin, dark, shadowy appeared at Rosemary's elbow and a voice, like a sigh, breathed: "Madam, would you let me have the price of a cup of tea?" "A cup of tea?" There was something simple, sincere in that voice; it couldn't be the voice of a beggar. "Then you have no money at all?" asked Rosemary. "None, madam," came the answer. "How unusual!" Rosemary looked at the girl closer. And suddenly it seemed to her such an adventure. Supposing she took the girl home? Supposing she did one of those things she was always reading about or seeing on the stage? It would be thrilling. And she heard herself saying afterwards to the amazement of her friends: "I simply took her home with me." And she stepped forward and said to the girl: "Come home to tea with me".

The girl drew back startled. Rosemary put out a hand and touched her arm. "I mean it," she said smiling. "Come home with me now in my car and have tea".

The footman held the door of the car open, and a moment later they were riding through the dusk. The car stopped. The bell was rung, the door opened, and with a charming and protective moment, Rosemary drew the girl into the hall. "Come, come upstairs", said Rosemary. "Come to my room. Oh, please, you mustn't be frightened, you mustn't really". And gently she half pushed the thin figure into the chair.

"I'm very sorry, madam, but I'm going to faint if I don't have something". "Good heavens, how thoughtless I am!" Rosemary rushed to the bell. "Tea! Tea at once! And some brandy immediately".

As the tea came Rosemary had the table placed between them. She plied the poor little creature with everything, all the sandwiches, all the bread and butter, and every time her cup was empty, she filled it with tea,

cream, sugar. As for herself she didn't eat: she smoked and looked away tactfully so that the other should not be shy. And really the effect of that slight meal was amazing. When the tea-table carried away, a new girl, a light creature with dark lips and deep eyes lay back in the big chair. Rosemary lit a fresh cigarette; it was time to begin. "And when did you have the last meal?" she asked softly. At that moment the door-handle turned. "Rosemary, can I come in?" It was Philip, her husband. He came in. "Oh, I'm sorry", he said, as if apologizing. "It's quite all right", said Rosemary, smiling. "This is my friend, Miss-" "Smith, madam", said the figure in the chair. "Oh, yes", said Philip. "Quite". Philip smiled his charming smile. "As a matter of fact", he said, "I wanted you to come into the library for a moment".

"I say," said Philip, when they were alone. "Explain, who is she? What does it all mean?" Rosemary, laughing, leaned against the door and said: "I picked her up in the street. Really." "But what on earth are you going to do with her?" "Be nice to her", said Rosemary quickly, "look after her. I don't know how. We haven't talked yet". "My darling girl", said Philip, "It simply can't be done". "Why not? I want to. Isn't that a reason?" "But", said Philip slowly, and he cut the end of a cigar, "she's extremely pretty. She can't be more than twenty". "Pretty?" Rosemary was so surprised that she blushed. "Do you think so? I - I hadn't thought about it".

"Good Lord!" Philip took a match. "She's absolutely lovely. I was bowled over when I came into your room. I think you're making a mistake. Sorry, darling, if I'm crude and all that. But let me know if Miss Smith is going to dine with us!"

"You absurd creature!" said Rosemary, and she went out of the library, but not back to her bedroom. She went to her writing-room and sat at her desk. Pretty! Absolutely lovely! Her heart beat like a heavy bell. She opened a drawer, took out five pound notes, looked at them, put two back, and holding the three in her hand, went back to her bedroom.

Half an hour later Philip was still in the library, when Rosemary came in. "I only wanted to tell you", said she, "Miss Smith won't dine with us tonight". Philip put down the paper. "Oh, what happened? Previous engagement?" Rosemary came over and sat down on his knee. "She insisted on going, so I gave the poor little thing a present of money. I couldn't keep her against her will, could I" she added softly.

Rosemary had just done her hair, darkened her eyes a little and put on her pearls. She put up her hands and touched Philip's cheeks.

"Do you like me?" said she, and her tone, sweet, husky, troubled him. "I like you awfully", he said, and he held her tighter. "Kiss me".

There was a pause.

Then Rosemary said dreamily: "I saw a wonderful little box today. It cost twenty-eight guineas. Can I have it?"

Philip jumped her on his knee.

"You can, little wasteful one", said he. "You know I can't deny you anything".

But that was not really what Rosemary wanted to say.

"Philip", she whispered, and she pressed his head against her bosom, "am I pretty?"

Exercise II. Answer the questions and retell the text.

1. What was Rosemary Fell's position in society?
2. Was she exactly beautiful?
3. Where did she go one winter afternoon?
4. What happened when Rosemary left the shop?
5. What idea crossed Rosemary's mind?
6. What did she do a little bit later?
7. Why was the girl disappointed?
8. How did the girl feel in Rosemary's house?

9. Did Philip find the girl very attractive?
10. Did he ask Rosemary to send her away?
11. Why didn't Rosemary open her husband the true reason for sending the girl home?
12. What was their conversation after it?
13. Did Philip really love his wife? Did he consider her really pretty?
Ground up your opinion.
14. Does the author sympathize with the main characters or remains aloof?
15. What do you think about Rosemary as a person? Do you understand her behavior?
16. Are the actions slow, fast or dynamic?
17. Is the story emotional or monotonous?
18. What do you think about the idea of the story?
19. On what note does the text end?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To be well-read in the newest on the new books; to be well-off; to faint; to ply smb with smth; to insist on doing smth; to deny; to press smb's head against smb's bosom; to adore smb; to be bowled over smb; to blush; a creature; previous engagement; to keep smb against smb's will.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Обожнювати когось; вони були багатими, дуже багатими, не тільки заможними; раптом їй здалось це пригодною; затрептіти; втратити свідомість; нагодувати бідне маленьке створіння; Розмарі була так здивована, що навіть почервоніла; я був приголомшений; я не

була взмозі утримувати її проти волі; вже запрошена; притулитися до КОГОСЬ.

Exercise V. Find synonyms to the given words.

To adore, to deny, to faint, to ply, to startle.

Exercise VI. Say who and in what situation

1. was extremely modern and well-dressed.
2. went into a small antique shop.
3. was willing to keep the box for Rosemary for ever.
4. asked Rosemary for the price of a cup of tea.
5. drew back startled.
6. drew the girl into the hall.
7. was going to faint.
8. plied the poor girl with everything.
9. entered the hall as if apologizing.
10. smiled Miss Smith his charming smile.
11. wanted to know everything about Miss Smith.
12. found her extremely pretty.
13. didn't want to dine with Rosemary and her husband.
14. troubled Philip.
15. couldn't deny Rosemary anything.

Exercise VII. Agree or disagree with the following statements.

1. Rosemary Fell was an extremely pretty woman.
2. Rosemary had been married for two months and her husband really adored her.
3. Rosemary and her husband were comfortably well-off.
4. The bow she wanted to buy was not very expensive.

5. The girl's voice was the voice of beggar.
6. Suddenly the whole situation seemed to Rosemary an adventure and she decided to take the girl home.
7. Rosemary plied the poor girl with different tasty things.
8. As the girl stood in the doorway an umbrella opened behind her.
9. Miss Smith attracted Rosemary's husband attention and Philip found her extremely pretty.
10. Rosemary reacted to Philip's words about Miss Smith indifferently and calmly.
11. Miss Smith agreed to dine with Rosemary and her husband.
12. Rosemary made up her mind not to buy the box in the antique shop.
13. Philip called Rosemary little wasteful one and allowed her to buy her favourite box.

Exercise VIII. Put the sentences in the right order.

1. "Philip", she whispered, and she pressed his head against her bosom, "am I pretty?"
2. Rosemary had just done her hair, darkened her eyes a little and put on her pearls. She put up her hands and touched Philip's cheeks.
3. "Good Lord!" Philip took a match. "She's absolutely lovely. I was bowled over when I came into your room. I think you're making a mistake. Sorry, darling, if I'm crude and all that. But let me know if Miss Smith is going to dine with us!"
4. "You absurd creature!" said Rosemary, and she went out of the library, but not back to her bedroom. She went to her writing-room and sat at her desk. Pretty! Absolutely lovely! Her heart beat like a heavy bell.
5. Rosemary put out a hand and touched her arm. "I mean it," she said smiling. "Come home with me now in my car and have tea".

6. "I'm very sorry, madam, but I'm going to faint if I don't have something". "Good heavens, how thoughtless I am!" Rosemary rushed to the bell. "Tea! Tea at once! And some brandy immediately".

7. As for herself she didn't eat: she smoked and looked away tactfully so that the other should not be shy.

8. Then Rosemary said dreamily: "I saw a wonderful little box today. It cost twenty-eight guineas. Can I have it?"

9. Philip jumped her on his knee.

"You can, little wasteful one", said he. "You know I can't deny you anything".

But that was not really what Rosemary wanted to say.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Якщо Розмарі хотіла щось купити, вона могла поїхати до Парижу так само, як ми з вами би пішли на Бонд Стрит.

2. Дівчина майже знепритомніла і Розмарі швидко наказала принести чай та бренді. Потім вона нагодувала дівчину.

3. Розмарі притулилась до чоловіка і запитала його хриплим голосом: "Філіп, я вродлива?"

4. Філіп був приголомшений, коли увійшов у кімнату і сказав: "Вибач, кохана, якщо я суворий, але я гадаю, що ти робиш помилку!" Розмарі навіть почервоніла.

5. Місс Сміт наполягала на тому, щоб піти. І Розмарі не була в змозі утримувати її проти волі.

6. Дівчина затремтіла і зупинилась.

7. Розмарі збентежила Філіпа і він сказав: "Ти, моя маленька марнотратнице, я ні в чому не можу відмовити тобі!"

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. A conversation between Rosemary and her friend about the latest news.
2. A conversation between Rosemary and Miss Smith.
3. A conversation between Rosemary and her husband Philip about their trip to Paris.

Exercise XI. Retell the text.

Practical task №10.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to go past– проїхати повз
2. to look right and left – подивитись праворуч та ліворуч
3. to judge one's age – оцінювати когось по віку
4. to presume to do smth – наважуватись зробити щось
5. to regret smb's intransigence – шкодувати про чийось невблаганність
6. to question the propriety of smth – сумніватись у чийсь благопристойності (порядності)
7. to suffer (no) embarrassment – не відчувати (себе) збентеженим
8. on the contrary – навпаки
9. (to do smth) to one's satisfaction – робити щось заради когось із задоволення
10. to bring to a conclusion – завершити
11. to clear one's throat – прочистити горло
12. to be knowledgeable about smth – бути чудово інформованим про щось

Text**From: RAGTIME***By E. L. Doctorow*

One afternoon, a Sunday, a new model T-Ford slowly came up the hill and went past the house. The boy, who happened to see it from the porch, ran down the steps and stood on the sidewalk. The driver was looking right and left as if trying to find a particular address; he turned the car around at the corner and came back. Pulling up before the boy, he idled his throttle and beckoned with a gloved hand. He was a Negro. His car shone. The brightwork gleamed... I am looking for a young woman of color whose name is Sarah, he said. She is said to reside in one of these houses.

The boy realized he meant the woman in the attic. She's here. The man switched off the motor, set the brake and jumped down.

When Mother came to the door the colored man was respectful, but there was something disturbingly resolute and self-important in the way he asked her if he could please speak with Sarah. Mother could not judge his age. He was a stocky man with a red-complected shining brown face, high cheekbones and large dark eyes so intense as to suggest they were about to cross. He had a neat mustache. He was dressed in the affection of wealth to which colored people lent themselves.

She told him to wait and closed the door. She climbed to the third floor and found the girl Sarah not sitting at the window as she usually did but standing rigidly, hands folded in front of her, and facing the door. Sarah, Mother said, you have a caller. The girl said nothing. Will you come to the kitchen. The girl shook her head. You don't want to see him? No, ma'am, the girl finally said softly. Send him away, please. This was the most she had said in all the months she had lived in the house. Mother went back downstairs and found the fellow not at the back door but in the kitchen where, in the warmth of the corner near the cook stove, Sarah's baby lay sleeping in his carriage.

The black man was kneeling beside the carriage and staring at the child. Sarah is unable to see you, said Mother and held the door open. The colored man took another glance at the child, rose, thanked her and departed.

Such was the coming of the colored man in the car to Broadview Avenue. His name was Coalhouse Walker Jr. Beginning with that Sunday he appeared every week, always knocking at the back door. Always turning away without complaint upon Sarah's refusal to see him. Father considered the visits a nuisance. He encouraged them and wanted to call the police. Mother laid her hand on his arm. One Sunday the colored man left a bouquet of yellow chrysanthemums which in this season had to have cost him a pretty penny.

The black girl would say nothing about her visitor. They had no idea where she had met him, or how. As far as they knew she had no family, nor any friends from the black community in the downtown section of the city. Apparently she had come by herself from New York to work as a servant. Mother was exhilarated by the situation. She began to regret Sarah's intransigence. Mother decided to give him more than a visit next time. She would serve tea in the parlor. Father questioned the propriety of this. Mother said, he is well-spoken and conducts himself as a gentleman. I see nothing wrong with it.

And so it happened on the next Sunday that the Negro took tea. Father noted that he suffered no embarrassment by being in the parlor with a cup and saucer in his hand. On the contrary, he acted as if it was the most natural thing in the world. He was courteous and correct. He told them about himself. He was a professional pianist and was now more or less permanently located in New York. It was important, he said, for a musician to find a place that was permanent, a job that required no travelling...I am through travelling, he said. I am through going on the road. He spoke so fervently that Father realized the message was intended for the woman

upstairs. This irritated him. What can you play? He said abruptly. Why don't you play something for us?

The black man placed tea on the tray. He rose, patted his lips with the napkin, placed the napkin beside his cup and went to the piano. He sat on the piano stool and immediately rose and twirled it till the height was to his satisfaction. He sat down again and played a chord and turned to them. "Wall Street Rag", he said. Composed by the great Scott Joplin. He began to play. Small clear chords hung in the air like flowers. There seemed to be no other possibilities for life than those delineated by the music. When the piece was over Coalhouse Walker turned on the stool and found in his audience the entire family: Mother, Father, the boy, Grandfather and Mother's Younger Brother. Of all of them he was the only one who knew ragtime. He had heard it in his nightlife period in New York. He had never expected to hear it in his sister's home.

Coalhouse Walker Jr. turned back to the piano and said "The Maple Leaf". Composed by the great Scott Joplin. The most famous rag of all rang through the air. The pianist sat stiffly at the keyboard, his long dark hands with their pink nails seemingly with no effort producing the clusters of syncopating chords and the thumping octaves. This was the most robust composition, a vigorous music that roused the senses and never stood still a moment. The boy perceived it as light touching various places in space, accumulating in intricate patterns until the entire room was made to glow with its own being. The music filled the stairwell to the third floor where the mute and unforgiving Sarah sat with her hands folded and listened with the door open.

The piece was brought to a conclusion. Everyone applauded. Mother then introduced Mr. Walker to Grandfather and to Younger Brother, who shook the black man's hand and said I am pleased to meet you. Coalhouse was solemn. Everyone was standing. There was a silence. The black man

looked at the ceiling. Well, he said, I see Miss Sarah is not able to receive me. He turned abruptly and walked through the hall to the kitchen. The family followed him. He had left his coat on a chair. He put it on and ignoring them all, he knelt and gazed at the baby asleep in its carriage. After several moments he stood up, said good day and walked out of the door.

Exercise II. Answer the questions and retell the text.

1. What happened one Sunday afternoon?
2. What was the boy's reaction?
3. How can you describe the colored man?
4. How did Mother receive the colored man?
5. What was Father's attitude towards Coalhouse Walker's visits?
6. Did Mother approve Sarah's intransigence? Why?
7. What was Coalhouse Walker's behavior in the house?
8. What did Walker begin to play?
9. What was his second piece of music?
10. How did everybody react to his play?
11. What did Coalhouse Walker do at the end?
12. What was Walker's words after playing the composition?
13. Did Walker really love Sarah? Ground up your opinion.
14. Does the author sympathize with the main characters or remains aloof?
15. What do you think about Walker as a person? Do you understand his behavior?
16. Are the actions slow, fast or dynamic?
17. Is the story emotional or monotonous?
18. What do you think about the idea of the story?
19. On what note does the text end?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To go past the house, to look right and left, to judge smb's age, to be unable to see smb, to consider smth a nuisance, to be exhilarated by the situation, to regret smb's intransigence, to question the propriety of smth, to suffer (no) embarrassment, on the contrary, to clear one's throat, (to do smth) to one's satisfaction, to be knowledgeable about smth, to be delineated by the music, to be the most robust composition, to bring smth to a conclusion, to be solemn.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Проїхати повз дім, подивитись праворуч та ліворуч, оцінювати когось по віку, бути кремезним, носити акуратні вуса, вважати щось нісенітницею, жалкувати про чиясь невблаганність, сумніватись у чийсь порядності, не відчувати себе збентеженим, навпаки, бути справжньою розвагою, бути натхненим музикою, найсильніший музичний твір, бути чудово інформованим про щось, завершити, бути тріумфуючим.

Exercise V. Find synonyms to the given words.

To gleam, stocky, nuisance, intransigence, vigorous.

Exercise VI. Say who and in what situation

1. was looking right and left.
2. was looking for a young woman.
3. was respectful.
4. said nothing.
5. considered the visits a nuisance.
6. began to regret Sarah's intransigence.

7. suffered (no) embarrassment.
8. spoke fervently.
9. applauded.
10. was solemn.
11. said good day and walked out of the door.

Exercise VII. Agree or disagree with the following statements.

1. The driver was looking for a young woman Sarah.
2. The colored man was not respectful. He was calm and insolent.
3. The girl Sarah was happy to see him.
4. Father approved Coalhouse Walker's visits.
5. Mother didn't like the situation and supported Sarah's intransigence.
6. Coalhouse Walker played nothing for the family.
7. He didn't say anything to the family and went away.

Exercise VIII. Put the sentences in the right order.

1. She told him to wait and closed the door.
2. One afternoon, a Sunday, a new model T-Ford slowly came up to the hill and went past the house.
3. Such was the coming of the coloured man in the car to Broadview Avenue.
4. The black girl would say nothing about her visitor.
5. And so it happened on the next Sunday that the Negro took tea.
6. The piece was brought to a conclusion.
7. The black man put the tea on the tray.
8. Coalhouse Walker Jr. turned back to the piano and said "The Maple Leaf".

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Маленькі діти пробігли повз кондитерську. Раптом вони зупинились, і вирішили зайти туди.
2. Пішоходи уважно подивились праворуч та ліворуч і перейшли дорогу.
3. Як ви наважились сказати своїй сестрі такі жахливі речі. Ви її образили.
4. Цей хлопець дійсно дуже молодий, але не треба судити по віку. Він дуже обдарована людина і, доречі, чудово інформований про вашу проблему.
5. Послухай мене уважно! Ти будеш дуже сильно шкодувати про свою невблаганність. Не треба було сумніватися у порядності свого друга.
6. Я зовсім не відчуваю себе збентеженою. Навпаки, я дуже рада, що ми поговорили про все.
7. Хлопець прочистив горло і почав голосно співати.
8. Нарешті лектор закінчив свою промову і ми були вільні.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. A conversation between Mother and Sarah before the tea.
2. A conversation between Mother and Sarah after the tea.
3. A conversation between Coalhouse Walker and Mother's Younger Brother about music.

Exercise XI. Retell the text.

Practical task №11.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to puff – димити трубкою
2. specimen – зразок
3. to deny – заперечувати
4. slovenly – неохайний
5. apparent – очевидно, явно
6. to draft – підготувати
7. files – архів
8. complete record – характеристика
9. without delay – негайно
10. fair play – грати за правилами
11. to shoot smb down in smb's tracks – пристрелити когось на місці

Text

THE MAN THEY COULDN'T DRAFT

By Mike Quin (1903-1947)

The old sailor removed the pipe from his mouth and expectorated contemptuously. "War," he said, "is neither complicated nor difficult to understand. You just take a gun and kill people. But my grandfather was too smart for them. He had a most methodical mind, he did."

The children sat quietly while he puffed thoughtfully and gazed out to sea. They knew he would continue presently.

"'Twas during during the war for the purification of virtue," he said. "That was long ago, before you were born. My grandfather, a handsome young man at the time, was drafted with all the rest. The doctor looked down his throat and thumped his chest and declared him the finest specimen of them all.

“They gave him a bath and dressed him in a uniform and then handed him a gun. “And now you are ready,” they said.

“Ready for what?” says my grandfather.

“Why, ready to go and shoot,” they said.

“And who am I going to shoot?” my grandfather wanted to know.

“ ‘Why, the enemy, of course,” they said.

“ ‘And who might that be?’” asked my grandfather.

“That stumped them. “If it be necessary to shoot a man”, said my grandfather, “then I suppose I shall shoot him. But who is he? What is his name? Is he married or single? Does he have any children? What is his profession? How old is he? I have no objections at all to shooting him, but you can’t ask me to put holes in a man who is a complete stranger.”

“That was most logical and the generals couldn’t deny it. Nothing would do but they must go to the files of the names of the enemy troops and select someone for my grandfather to shoot. “Here,” they said. “This man will do as well as any other. Here is his complete record and you will find a photograph attached. Take it home and read it carefully. When you know him enough, come back and we will send you to the front to shoot him.”

“The very next day my grandfather came back. “This will not do,” he said. “I cannot kill him. A finer man I never heard tell of. Indeed I have grown as fond of him as a brother. His name is Oliver Schmaltz and he runs a bicycle repair shop. He has a wife and three small children. In his spare time he plays the violin and sings:

Sweetheart, the Buds Are Blooming. ‘Tis my favourite song and goes like this:

Sweetheart, the buds are blooming;

Banish that tear from your eye.

Smile for me, darling, and kiss me,

Before I march off to die.

*Smile for me, darling, and kiss me –
For I must most to die.*

“That will be enough,” said the general. You could see that he was very much impressed. “I know how you feel,” he said, “and I don’t blame you. We shall give him to someone else to kill.”

“Then the general went to the files again and again and spent a long while studying over the enemy soldiers. Finally he located one who seemed suitable. “Here,” he said to my grandfather. “Here is one any man would be happy to shoot. Go home and study his record. When you are sufficiently acquainted with him, come back and you may shoot him without delay.”

“My grandfather took home the record and studied it long and earnestly. This man was Oscar Fingle. He spent the days boozing in saloons and the evenings beating his wife. The way he supported himself was by stealing pennies out of blind men’s cups. He was mean, irritable, lazy, dishonest, brutal, slovenly and unpunctual.

“Far into the night, my grandfather studied the record and, next morning, returned to the general.

“This man is unquestionably a louse,” said my grandfather. “Indeed I see no reason for not shooting him. He is the most contemptible scoundrel I have ever heard of.”

“That’s fine,” said the general. “Here is your gun. You may go to the front and shoot him immediately.”

“Just a minute,” said my grandfather. “Even the lowest louse is entitled to fair play. Here is a personal, heart-to-heart letter I have written to him. I have decided to give him once more chance. I will give him six months in which to pull himself together and reform. If at the end of that time he has not improved, I will shoot him down in his tracks like the dog he is.”

“Naturally, this was a perfectly fair proposition. There was nothing the general could do but agree. So my grandfather went home to wait.”

The old sailor stopped talking and began puffing his pipe with unnecessary concentration. When it was apparent he was not going to continue, a little girl asked, “And did the bad reform?”

“He was not the reforming kind,” said the old sailor. “Two months later he fell down the back stairs in a drunken stupor and broke his neck. That was the end of him.”

“And your grandfather,” asked a little boy, “what did he do then?”

“What could he do?” said the old sailor. “The man was dead. You can’t shoot a dead man. There was nothing else they could do but excuse my grandfather from the war.”

Exercise II. Answer the questions and retell the text.

1. What was the sailor talking about?
2. Why didn’t the grandfather want to shoot Oliver Schmaltz?
3. What was the general’s answer to grandfather’s refuse?
4. What did grandfather decide to do with Oscar Fingle?
5. What was Father’s attitude towards Coalhouse Walker’s visits?
6. Does the author sympathize with the main characters or remains aloof?
7. What do you think about the grandfather as a person? Do you understand his behavior?
8. Are the actions slow, fast or dynamic?
9. Is the story emotional or monotonous?
10. What do you think about the idea of the story?
11. On what note does the text end?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To expectorate contemptuously, to puff thoughtfully, to thump smb's chest, to stump, to go to the files, complete record, without delay, to be a contemptible character, to booze in saloons, to be slovenly, fair play, to shoot smb down in smb's tracks.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Замислено димити трубкою, бути чудовим зразком, підготувати когось, бути очевидним, завести когось у глухий кут, архів, характеристика, негайно (терміново), гра за правилами, пристрелити на місці, паскудна людина.

Exercise V. Find synonyms to the given words.

To declare, to shoot, to steal, slovenly, mean.

Exercise VI. Say who and in what situation

1. expectorated contemptuously.
2. puffed thoughtfully.
3. declared to be the finest specimen.
4. went to the files.
5. was a contemptible character.
6. was brutal and slovenly.
7. will shoot a person in his tracks.
8. fell down the back stairs in a drunken stupor.

Exercise VII. Agree or disagree with the following statements.

1. The old sailor said that war is neither complicated nor difficult to understand.
2. The doctor declared the old sailor's grandfather to be the finest specimen.
3. The grandfather couldn't put holes in a man who was a complete stranger.
4. The grandfather agreed to shoot Oliver Schmaltz because he was a contemptible character.
5. Oscar Fingle has never been boozing in saloons and was a fine man.
6. The grandfather refused to shoot him down in his tracks.
7. Oscar Fingle was not the reforming kind.
8. He fell down the back stairs in a drunken stupor and broke his neck.

Exercise VIII. Put the sentences in the right order.

1. "My grandfather took home the record and studied it long and earnestly".
2. "Then the general went to the files again and again and spent a long while studying over the enemy soldiers."
3. The old sailor removed the pipe from his mouth and expectorated contemptuously.
4. "That was most logical and the generals couldn't deny it".
5. "What could he do?" said the old sailor. "The man was dead. You can't shoot a dead man."
6. "The very next day my grandfather came back".
7. "Just a minute," said my grandfather. "Even the lowest louse is entitled to fair play."
8. The old sailor stopped talking and began puffing his pipe with unnecessary concentration.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Щиро кажучи, у мене зовсім немає заперечень, щоб стріляти в нього, але ви не можете благати мене зробити дирку в людині, котру я зовсім не знаю.
2. Коли ти досить добре познайомишся з ним, тоді й ти зможеш негайно застрелити його. Я не буду заперечувати.
3. Ми вибрали його тому, що він дійсно був паскудною людиною. Його ніяк не можна було вважати чудовим зразком.
4. Навіть самий занепалий мерзотник має право на чесну гру.
5. Він безперервно пиячив у салунах, а вечорами бив дружину.
6. Завтра ми підемо до архіву та ознайомимося з його характеристикою.
7. Хлопець був брутальною та неохайною людиною. Через це в нього майже не було друзів.
8. Стало очевидно, що моряк не хотів продовжувати свою розповідь.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. A conversation between grandfather and the general.
2. A conversation between grandfather and Oliver Schmaltz.
3. A conversation between grandfather and Oscar Fingle.

Exercise XI. Retell the text.

Practical task №12.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to crank down – повернути вниз
2. awning – тент, навіс
3. to cut smb down – скоротити
4. to enable smb – давати змогу, робити можливим
5. to plead for a chance – благати про шанс
6. haggard look – виснажений вигляд
7. to run special sales – запускати спеціальні ціни, проводити акції
8. challenge – виклик

Text**Survival of the Finkiest**

By Mike Quin (1903-1947)

Jonatan Bones was not in business for his health. If you asked him he would tell you so frankly. His object was to take money, and to do that you had to be just a little smarter than the next fellow.

Take that fellow across the street. He'd never get anywhere in the business world. Too much of a dreamer. An easy mark for anyone.

Bones had no use for dreamers. He had fired many of them. They'd never get any place in this world.

Dark spots on the pavement told him it was beginning to rain. He took the iron rod from under the counter, went outside and cranked down the awning. The words "JONATAN BONES, MERCHANDISE", extended over the sidewalk on a canvas flap.

A bit of paper caught his eye. He picked it up, walked to the curb and carefully dropped it in the gutter.

Across the street his competitor had come out and was also cranking down the awning. The words “ELLSWORTH SPOTTS, MERCHANDISE,” moved slowly downward, like a cannon maneuvering into position.

Damn that man! For two years now the bitter contest had gone on. There was no room for two merchandise stores. One was all the neighborhood could support. Which would prove himself the better business man of the two? Which one would succeed in bankrupting the other?

Jonatan Bones was the first to cut the staff down to three clerks and make up the difference by increasing their hours. That enabled him to run special sales every week.

Ellsworth Spotts was quick enough to imitate the special sales and even went one better by running ads in the neighborhood-paper. It was a bold answer to the challenge, but costly. The heavier overhead was a drag on competition. Within three months, he too had to cut his staff down to three.

Stout, good natured and inclined to pal with his employees, Ellsworth Spotts took this hard. Bones was right. He wasn't much of a business man – too emotional. It took him three days to screw up courage for the firing and then he went out and got drink.

Bones was not long in finding this out, and he knew he had his competitor on the run. It was time for another push.

Young men and women who live at home need little money. Anxious to get a start in the world, they are glad for a chance to learn some business. An ad in the paper brought twenty smiling and pleading for a chance.

Soon the three old clerks were gone and their places filled by youngsters at very trivial pay. Two of them took it all right, if a little sadly. But the third stood in front of the door and called him every dirty name in the book.

“It only goes to show”, Bones remarks later, “how easily you can be fooled on a man’s character and how careful you have to be. The man was with me for a year and a half and in all that while I never suspected he such a bad actor.”

The youngsters caught on very rapidly. They were very intelligent. He showed them which was the good merchandise and which were worthless items he had been stuck with. The good merchandise they didn’t have to bother about. That would sell itself in due time. It was the bad items they must get rid of. Greet the customers with a smile, win their confidence by your pleasing personality, make them feel you are a friend whom you can trust, then lead them to the rotten merchandise. Tell them it is very good value and try to take their money away from them in exchange for it. That was the gist of Bones’ training.

Ellsworth Spotts was soon taking the bumps. Every time he looked across the street his competitor’s store was blazing with sale banners. One after another he was forced to fire his clerks and replace them with young girls. He got used to firing people and soon thought nothing of it. He was obliged to extend the closing hour to 9 o’clock at night and stay open Saturday until midnight.

For two years the battle raged until both men were hanging by a thread over the pit of bankruptcy. Ellsworth had lost his weight and much of his good nature vanished with it. His face had a tired, haggard look and a trace of meanness was beginning to appear on it.

As he finished cranking down his awning, he turned and looked across the street at where Jonatan Bones was still standing. The sky had clouded, the street was gloomy and the rain was coming down now in full volume.

There they stood; each under his own awning, gazing across the melancholy street in mutual hatred – and both of them doomed and damned.

For little did they realized the lot on the corner had been purchased that morning by Jones and Hardbottom, Inc., the largest chain store, cut-rate merchandise firm in the country.

Exercise II. Answer the questions and retell the text.

1. Was Jonatan Bones in business for his health?
2. What was Ellsworth Spotts doing when he wanted to be the first?
3. Did Jonatan Bones knew about it?
4. Who took clients to the rotten merchandise and what was he trying to do?
5. What was their attitude towards each other?
6. Does the author sympathize with the main characters or remains aloof?
7. What do you think about the main characters as persons? Do you understand their behavior?
8. Are the actions slow, fast or dynamic?
9. Is the story emotional or monotonous?
10. What do you think about the idea of the story?
11. On what note does the text end?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

Damn that man, rotten merchandise, to crank down the awning, to catch smb's eyes, haggard look, a bold answer, to cut smb down, to screw up courage, to plead for a chance, to blaze with sale banners, to pal with employees, to run special sales, to have smb on the run, to stand in mutual hatred.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Чорт забирай цю людину, зіпсовані товари, взаємна ненависть, проводити акції, світити плакатами про знижку, змусити когось відступити, благати про шанс, давати можливість, повернути тент, погляд впав на, невелика заробітна плата, товаришувати з співробітниками, стояли приречені та прокляті.

Exercise V. Find synonyms to the given words.

To vanish, to fire, to blaze, to extend, to enable.

Exercise VI. Say who and in what situation

1. was not in business for his health.
2. had no use for dreamers.
3. was the first to cut the staff down to three clerks.
4. inclined to pal with employees.
5. caught on very rapidly.
6. was taking the bumps.
7. had lost his weight.
8. stood in mutual hatred.

Exercise VII. Agree or disagree with the following statements.

1. Jonatan Bones was not in business for his health.
2. Bones had fired a lot of dreamers.
3. There was enough room for two merchandise stores.
4. Ellsworth Spotts was quick enough to imitate special sales.
5. Ellsworth Spotts was stout and good-natured.
6. Bones knew that he had his competitor on the run.
7. Ellsworth Spotts was forced to enlarge the staff.

8. Ellsworth had lost his weight and much of his good nature vanished with it.

Exercise VIII. Put the sentences in the right order.

1. Ellsworth Spotts was soon taking the bumps.
2. Soon the three old clerks were gone and their places filled by youngsters at very trivial pay.
3. The youngsters caught on very rapidly.
4. The words “ELLSWORTH SPOTTS, MERCHANDIZE”, moved slowly downward, like a cannon maneuvering into position.
5. The words “JONATAN BONES, MERCHANDIZE”, extended over the sidewalk on a canvas flap.
6. Bones has no use for dreamers.
7. Jonatan Bones was not in business for his health.
8. Ellsworth Spotts was quick enough to imitate the special sales and even went one better by running ads in the neighbourhood-paper.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Треба зустрічати клієнта з посмішкою, завоювати його довіру, зробити все можливе, щоб він відчув, що ти його найкращий друг і тільки тоді продемонструвати зіпсований товар.
2. Його погляд впав на маленький аркуш паперу й він, не довго думаючи, швиденько підняв його.
3. У хазяїна магазину був виснажений вигляд. Він дуже втомився і погано себе почував. Доречі, він ще був змушений звільнити трьох робітників. Тому він закрив магазин, спустив тент і поїхав додому.

4. На жаль сьогодні багато молодих людей не можуть знайти стабільну роботу. Вони благають дати їм шанс навіть на тимчасовій та погано оплачуваній роботі.

5. Багато магазинів та супермаркетів проводять спеціальні акції і завдяки цьому приваблюють клієнтів. Це дуже сміливий виклик конкурентам.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. A conversation between Ellsworth Spotts and his wife about business.
2. A conversation between Jonatan Bones and his wife about business.
3. A conversation between Ellsworth Spotts and Jonathan Bones after their shops closing.

Exercise XI. Retell the text.

Practical task №13.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to alter manners (habits, point of views)– змінити манери (звички, точку зору)
2. to reach out for smth – потягнутися за чимось
3. to keep body and soul together – тримати себе у формі
4. to be littered with books (papers, lumber) – бути заваленим (заставленим) книгами (паперами, хламом)

5. to have not the least notion of smth – не мати ні найменшого уявлення про щось
6. to remind smb of smth – нагадати комусь про щось
7. shabby clothes – зношений одяг
8. dim recollection – смутні спогади
9. to exchange smth (for smth) – змінити (поміняти) щось

Text

The Happy Man

By William Somerset Maugham (1874-1965)

It is a dangerous thing to order the lives of others and I have often wondered at the self-confidence of the politicians, reformers and such like who are prepared to 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 himself? 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 could lead it? Life is a difficult business and I have found it hard 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. But there are man who flounder at the journey's start, the way before them is confused and hazardous, and on occasion, however unwillingly, I have been forced to point the finger of fate. 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 know that I advised well.

I was a young man, and I lived in a modest apartment in London near Victoria Station. 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 my name; I told him. He asked if he might come in.

“Certainly.”

I led him into my sitting-room and begged him 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 I should not put it on a chair for him. He quickly did this and while doing it drooped 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’re in the medical, I believe?”

“Yes, but I don’t practise.”

“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’s 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 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 that they are going to do. I do not mind. In fact I rather like it.

“I was brought up by two old aunts. I’ve never been anywhere. I’ve never done anything. I’ve been married for six years. I have no children. I’m a medical officer at the Camberwell Infirmary. 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 cursor glance, but now I looked at him with curiosity. He was a little man, thick-set 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 ballet-shaped head. He was dressed in a blue suit a good deal with a worse of wear. It was baggy at the knees and the pockets bulged untidily.

“You know that 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 for 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’s pretty good.”

“I don’t exactly know how you’ve 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 Carmen, you know.”

“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 Seville. Do you think I could earn a living there? It’s a madness to give up a good safe job for an uncertainty?”

“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.”

He was looking at me intently with those bright dark 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 they 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 patio, and his consulting room which led out of it was littered with papers, books, medical appliances, and lumber. The sight of it would have startled a squeamish patient. 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 Stephen’s.”

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 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 have done for me.”

“It’s been a success then?”

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

“Yes. My wife didn’t like Spain, she went back to Cambrewell, 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 Silenus.

“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 could not 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 last I 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 enjoyed myself. I wouldn't exchange the life I've had with that of any king in the world."

Exercise II. Answer the questions and retell the text.

1. What was the author's attitude towards people's life and relations?
2. What was his opinion about life?
3. Who came to the author one afternoon?
4. What did Stephens tell about his life?
5. What was their attitude towards each other?
6. What did he want to do?
7. What happened many years later?
8. How can you describe Stephens in Spain? Was he happy there?
9. Does the author sympathize with the main characters or remains aloof?
10. What do you think about the main characters as persons? Do you understand their behavior?
11. Are the actions slow, fast or dynamic?
12. Is the story emotional or monotonous?
13. What do you think about the idea of the story?
14. On what note does the text end?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

A solitary tower, to alter manners, habits and points of view, a cursor glance, cropped black hair, means of livelihood, dim recollection, to twinkle gaily, to reach out for smth, to have not the least notion of smth, to be littered with medical appliances and lumber, shabby clothes, to have fancy for smth, no longer in her first youth.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Погано знати самого себе, самотня вежа, змінити звички, смутні спогади, відмовитися від надійної роботи, потягнутися за чимось, бути заваленим хламом, не мати ні найменшої уяви, засіб існування, коротко підстрижене чорне волосся, весело поблискувати, захоплюватись чимось.

Exercise V. Find synonyms to the given words.

To murmur, to alter, to hesitate, to lead, to perceive.

Exercise VI. Say who and in what situation

1. heard a ring at the bell.
2. was silent for a moment.
3. looked at Stephens with curiosity.
4. happened to be in Seville.
5. explained his errand.
6. was fat and bold.
7. eyes flashed in a bacchanalian smile.
8. was right.

Exercise VII. Agree or disagree with the following statements.

1. It is a normal thing to order the lives of others.
2. The author lived in a comfortable apartment in Rome.
3. Stephens was an economist and he liked his life very much.
4. Stephens was brought up by two old aunts and he's never been anywhere.
5. Stephens lived in an ordinary Spanish house in Seville.

6. The doctor wanted the author to pay him a lot of money for the examination.
7. Stephen's wife liked Spain very much and decided to stay with him there.
8. Stephen's life was happy in Spain.

Exercise VIII. Put the sentences in the right order.

1. There was something very striking in the short, sharp sentences he used.
2. It is a dangerous thing to order the lives of others and I have often wondered at the self-confidence of politicians, reformers and suchlike who are prepared to force upon their fellow measures that must alter their manners, habits and points of view.
3. I was a young man and I lived in a modest apartment in London near Victoria station.
4. Heaven knows, I have little enough of myself: I know nothing of others.
5. I led him into my sitting-room and begged him to sit down.
6. Many years later, fifteen at least, I happened to be in Seville and having some trifling indisposition asked the hotel porter whether was an English doctor in the town.
7. I explained my errand and he asked me to come in.
8. I looked at him. He was very fat and bald, but his eyes twinkled gaily and his fleshy, red face bore an expression of perfect good humour.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Ви можете захворіти, якщо не зміните свій напружений спосіб життя. Треба берегти себе та не нервувати через всякі там дурниці.
2. Ми не мали ні найменшої уяви про те, на що натякала наша подруга.
3. Вибачте, у мене в кабінеті стіл завалений книжками, паперами та дисками. Буде краще, якщо ми з вами поговоримо і вип'ємо каву у вітальні.
4. Ця картина викликала сумні спогади про моє дитинство у селі і нагадала мені про моїх друзів.
5. Нарешті ви вирішили змінити своє рутинне життя на краще. У вас обов'язково все вийде.
6. Маленький хлопчик потягнувся за іграшкою, але вона впала зі столику на підлогу.
7. Де це ви взяли такий зношений одяг? Ви ж налякаєте всіх людей на вулиці, якщо з'явитесь там у такому вигляді.
8. Тобі треба перестати палити, якщо хочеш тримати себе у чудовій формі.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. A conversation between the author and Stephens before his leaving for Spain.
2. A conversation between Stephens and his wife about living in Spain.
3. A conversation between the author and Stephens in Spain.

Exercise XI. Retell the text.

Practical task №14.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to despise – презирати
2. up-to-date – сучасний
3. huge – величезний
4. exaggeration – перебільшення, перебільшування
5. by no means – ні в якому випадку (разі)
6. by all means – обов’язково
7. at any rate – у всякому випадку (разі)
8. to wrap up – загорнути
9. volume – том
- 10 to dismiss smb/smith from smb’s mind – викинути когось з голови, забути

Text

The Reading Public

By Stephen Leacock (1869-1944)

“Wish to look about the store? Oh, by all means, sir”, said the manager of one of the biggest book stores in New York. He called to his assistant, “Just show this gentleman our ancient classics – the ten-cent series”. With this he dismissed me from his mind.

In other words he had guessed at a glance that I was a professor. The manager of the biggest book store cannot be deceived in a customer. He knew I would hang around for two hours, get in everybody’s way, and finally buy “The Dialogues of Plato” for ten cents.

He despised me, but a professor standing in a corner buried in a book looks well in a store. It is a sort of advertisement. So it was that standing in a

far corner I had an opportunity of noticing something of this up-to-date manager's methods with his real customers.

"You are quite sure it's the latest?" a fashionably-dressed woman was saying to the manager.

"Oh, yes, madam, this is Mr. Slush's very latest book, I assure you. It's having a wonderful sale." As he spoke he pointed to a huge pile of books on the counter with the title in big letters – "Golden Dreams".

"It's an extremely powerful thing", said the manager, "in fact it's a masterpiece. The critics are saying that without exaggeration it is the most powerful book of the season. It is bound to make a sensation."

"Oh, really!" said the lady. "Well, I think I'll take it then".

Suddenly she remembered something. "Oh, and will you give me something for my husband? He is going down south. You know the kind of thing one read on vacation?"

"Oh, perfectly, madam. I think we have what just your husband wants. "Seven Weeks in the Sahara", 7 dollars; "Six Months in a Waggon", 6 dollars; "Afternoons in an Ox-cart", two volumes, 4 dollars 30 cents. Oh here, now, "Among the Cannibals of Corfu", or "Among the Monkeys of New Guinea", 10 dollars." And with this manager laid his hand on another pile as numerous as the pile of "Golden Dreams".

"It seems rather expensive", remarked the lady.

"Oh, a most expensive book," repeated the manager in a tone of enthusiasm. "You see, it's the illustrations, actual photographs of actual monkeys; and the paper."

The lady bought "Among the Monkeys".

Another lady entered. A widow judging by her black dress.

"Something new in fiction," repeated the manager, "yes, madam, here's a charming thing, "Golden Dreams", - a very sweet story. In fact the critics are saying it's the sweetest thing Mr. Slush has done."

“Is it good?” said the lady.

“It’s a very charming love story. My wife was reading it aloud only last night. She could hardly read for tears.”

“I suppose it’s quite a safe book?” asked the widow anxiously.

“I want it for my little daughter”.

“I assure you it’s perfectly safe. In fact, it is written quite in an old style like the dear old books of the past; quite like” – here the manager paused with a slight doubt – “Dickens and Fielding and – er – so on”.

The widow bought the “Golden Dreams”, received it wrapped up, and passed out.

“Have you any light reading?” called out the next customer in a loud cheerful voice – he had the air of a man starting on a holiday.

“Yes,” said the manager, and his face almost broke in a laugh. “Here’s an excellent thing, “Golden Dreams”; quite the most humorous book of the season. My wife was reading it last night. She could hardly read for laughing.”

After that the customers came and went in a string. To one lady “Golden Dreams” was sold as exactly the reading for a holiday, to another as the very book to read after a holiday; another bought it as a book for a rainy day, and the fourth, as the right sort of reading for a fine day.

“Among the Monkeys” was sold as a sea story, a land story, a story of the jungle, a story of the mountains; each time at a different price.

After a busy two hours I drew near and from a curiosity that I couldn’t resist said, “That book, “Golden Dreams”, you seem to think it’s a very wonderful book?”

The manager knew that I had no intention of buying the book, so he shook his head. “Frankly speaking, I imagine it’s perfectly rotten.”

“Haven’t you read it?” I asked in amazement.

“Dear me, no!” said the manager. His air was that of a milkman who is offered a glass of his own milk. “A pretty time I’d have if I tried to read all the new books. It’s quite enough to keep track of them without that.”

“But those people,” I went on, deeply puzzled, “won’t they be disappointed?”

“By no means!” he said. “They won’t read it. They never do.”

“But at any rate your wife thought it a fine story,” I insisted. The manager smiled widely. “I am not married, sir.

Exercise II. Answer the questions and retell the text.

1. Who was the first customer of the store?
2. Why did the manager offer the professor the ten-cent series?
3. Did the manager of the store really understand his customers’ wishes well?
4. What was the manager’s attitude towards the professor?
5. What kind of book did the manager suggest a fashionably-dressed woman?
6. How did she react to it?
7. How did the manager characterize “Golden Dreams”?
8. What did the woman buy for her husband?
9. Why did the shop-assistant keep track of the books on sale?
10. Do you approve the manager’s behavior in the given situation?
11. Was he really successful in his business?
12. Does the author sympathize the main characters or remains aloof?
13. What literature are you interested in?
14. What do you think is better – to read a book or to sit by the computer?
15. Is the story emotional or monotonous?
16. What do you think about the idea of the story?
17. On what note does the text end?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

By all means, to dismiss smb from smb's mind, to despise smb, to hang around, to break into a laugh, exaggeration, by no means, up-to-date, at a glance, to wrap up, a huge volume, at any rate.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Презирати когось, викинути з голови, тинятися, модно одягнена жінка, величезний том, перебільшення, серія книжок, обов'язково, ні в якому разі, одразу ж, сучасний, загорнути книжку, про всяк випадок.

Exercise V. Find synonyms to the given words.

To remark, to point, to assure, to insist, to puzzle.

Exercise VI. Say who and in what situation

1. hang around for two hours.
2. despised the author.
3. pointed to "Golden Dreams".
4. bought "Among Monkeys".
5. bought "Golden Dreams".
6. had no intention to buy a book
7. wanted to keep tracks of the books
8. was deeply puzzled

Exercise VII. Agree or disagree with the following statements.

1. The manager was interested in the professor and didn't dismiss him from his mind.
2. The manager's methods towards the customers were up-to-date.

3. The fashionably-dressed woman wanted to buy something for her father.
4. The lady bought “Seven Weeks in Sahara”.
5. The book “Golden Dreams” was sold as a charming love story.
6. The book “Among Monkeys” was sold as story of the jungle.
7. The manager knew that the author didn’t have an intention to buy a book.
8. The manager had a wife and she thought the book a fine story.

Exercise VIII. Put the sentences in the right order.

1. “But at any rate your wife thought it a fine story,” I insisted. The manager smiled widely. “I am not married, sir.”
2. To one lady “Golden Dreams” was sold as exactly the reading for a holiday, to another as the very book to read after a holiday; another bought it as a book for a rainy day, and the fourth, as the right sort of reading for a fine day.
3. The manager knew that I had no intention of buying the book, so he shook his head. “Frankly speaking, I imagine it’s perfectly rotten.”
4. After a busy two hours I drew near and from a curiosity that I couldn’t resist said, “That book, “Golden Dreams”, you seem to think it’s a very wonderful book?”
5. “Among the Monkeys” was sold as a sea story, a land story, a story of the jungle, a story of the mountains; each time at a different price.
6. “Wish to look about the store? Oh, by all means, sir”, said the manager of one of the biggest book stores in New York. He called to his assistant, “Just show this gentleman our ancient classics – the ten-cent series”.
7. After that the customers came and went in a string.

8. So it was that standing in a far corner I had an opportunity of noticing something of this up-to-date manager's methods with his real customers.

9. The widow bought the "Golden Dreams", received it wrapped up, and passed out.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Коли друзі увійшли до крамниці, вони опинилися у чарівному царстві книжок. Величезні томи, маленькі брошурки, казкові ілюстрації та дитячі журнали приваблювали увагу своєю різноманітністю.

2. Буде краще, якщо ви викинете з голови свій безглуздий намір звільнитися. Ви що, справді не розумієте, що сьогодні дуже важко знайти стабільну роботу?! Обов'язково поміркуйте над цим.

3. Чому ви так презирливо ставитесь до своїх підлеглих? Вони у вас дуже старанні та працездатні й завжди виконують усі ваші накази вчасно. Треба бути більш людяною.

4. Я гадаю, це перебільшення, що сучасна молодь не любить читати книжки, а віддає перевагу інтернету. У всякому випадку це залежить від конкретної людини.

5. Ні в якому разі не кажіть нікому про нашу розмову. Це дуже делікатна тема і буде краще, якщо якомога менше людей буде знати про це.

6. Нарешті Керолайн вибрала чудовий букет з блідо-рожевих роз та білих лілій й побажала, щоб до нього додали лист папороті та загорнули у срібну фольгу.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. A conversation between the professor and his friend before attending the book-store.
2. A conversation between the professor and his friend after attending the book store.
3. A conversation between the professor and his wife about the service in the book store.

Exercise XI. Retell the text.

Practical task №15.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to approach – наблизитись
2. request – прохання
3. to bother – набридати, докучати
4. a quarter – монета в 25 центів
5. to stand stock-still– стояти як вкопаний
6. in short – коротше кажучи
7. literate – грамотний
8. to give smb a pat – відшльопати когось
9. to interfere with smb – заважати комусь
10. to start off on the wrong foot – справляти погане враження; невдало починати
11. to whip smb– відшмагати когось

Text**The First Day at School**

(From *To Kill a Mockingbird* by Harper Lee)

Jem took me to school the first day, a job usually done by one's parents. In the schoolyard Jem carefully explained to me that during school hours I was not to bother him, I was not to approach him with requests. In short, I was to leave him alone.

"You mean we can't play any more?" I asked.

"We'll do like we always at home", he said, "but you'll see school's different".

It certainly was Miss Caroline, our teacher, was no more than twenty-one. She began the day by reading us a story about cats.

The cats had long conversations with one another and lived in a warm house.

Then she went to the blackboard and printed the alphabet, turned to the class and asked, "Does anybody know what these are?"

Everybody did. I think she chose me because she knew my name. After making me read most of "My First Reader" aloud, she discovered that I was literate and looked at me with dislike. Miss Caroline told me to tell my father not to teach me any more, it would interfere with my reading.

"Teach me?" I said in surprise. "He hasn't taught me anything, Miss Caroline. He hasn't got time to teach me anything".

"If he didn't teach you, who did?" Miss Caroline asked good-naturedly. "Somebody did. Now you tell your father not to teach you any more. It's best to begin reading with a fresh mind".

"Madam?"

"Your father does not know how to teach. You can have a seat now".

During the interval Jem came up to me and asked how I was getting along. I told him.

“If I didn’t have to stay I’d leave”.

“Don’t worry”, Jem comforted me. “Our teacher says

Miss Caroline is introducing a new way of teaching. She learned about it in college”.

According to this new way of teaching Miss Caroline showed us cards on which were printed “the, cat, rat, man, you”. I was tired of it, so I began a letter to Dill. Miss Caroline noticed it and told me to tell my father to stop teaching me.”Besides”, she said, “we don’t write in the first grade, we print. You won’t learn to write until you are in the third grade”.

“Home to lunch hold your hands”, said Miss Caroline. “Everybody who brings his lunch put it on the top of his desk”.

Miss Caroline walked up and down the rows looking into lunch containers. She stopped at Walter Cunningham’s desk. “Where is yours?” she asked.

Walter looked straight ahead.

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

“Yes, madam” he finally answered in a low voice.

Miss Caroline went to her desk and opened her bag. “Here is a quarter, she said to Walter. “Go and eat downtown today. You can pay me tomorrow”. Walter shook his head. “no, madam, thank you, madam”.

“Here Walter, come and get it”.

Walter shook his head again. When Walter shook his head a third time someone whispered. “Go on and tell her, Scout”.

I turned around and saw most of the class looking at me. So I said, “You are shaming him, Miss Caroline. Walter hasn’t got a quarter at home to bring you”. Miss Caroline stood stock-still, then took me by the collar and pulled me back to her desk. “Jean Louise, I’ve had about enough about you

this morning”, she said. ”You’re starting off on the wrong foot in every way, my dear. Hold out your hand”.

Miss Caroline picked up her ruler, gave me some quick little pats, then told me to stand in the corner. There was a storm of laughter when the class finally understood that Miss Caroline had whipped me.

Exercise II. Answer the questions and retell the text.

1. Who took Jean the first day to school?
2. What was Jean’s request?
3. How did Miss Caroline begin her lesson?
4. Why did Miss Caroline look at Jean with dislike?
5. What was Miss Caroline’s reaction to Jean’s reading?
6. What was Miss Caroline’s new way of teaching?
7. Where did she know about it?
8. What did Miss Caroline tell Walter Cunningham’s to do?
9. Why did Jean Louise begin to argue with the teacher?
10. What did the teacher do?
11. What happened later?
12. Does the author sympathize the main characters or remains aloof?
13. What literature are you interested in?
14. What do you think is better – to write or to print?
15. Is the story emotional or monotonous?
16. What do you think about the idea of the story?
17. On what note does the text end?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To take smb to school the first time, to approach smb with requests, to bother smb, to turn to smb, to be literate, to look at smb with dislike, to

comfort smb, to introduce a new way of teaching, to leave smb alone, to look straight ahead, to interfere with smb, to have a quarter, to eat downtown, to shame smb, to start off on the wrong foot, to give smb a pat, to whip smb.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Не наближуватись до когось з проханнями, не набридати комусь під час перерви, вести довгі розмови, ворожо дивитися на когось, бути грамотною, заважати (набридати) комусь, коротше кажучи, поїсти у діловому центрі міста, соромити когось, стояла як вкопана, відшльопати когось, дівчинка в усьому справляла погане враження, шмагати когось у школі, вибух сміху.

Exercise V. Find synonyms to the given words.

Interval, way, dislike, to bother, to whisper.

Exercise VI. Say who and in what situation

1. asked not to approach with requests.
2. began the day by reading about cats.
3. looked at Jean with dislike.
4. wanted Jean's father to stop teaching her.
5. comforted Jean.
6. was tired of the printed cards
7. wanted to keep tracks of the books
8. asked the children to put lunch on the desk
9. gave Walter a quarter
10. stood stock-still
11. took Jean by the collar

12. ordered Jean to stand in the corner
13. whipped Jean.

Exercise VII. Agree or disagree with the following statements.

1. Jem asked Jean not to approach him at school and not to bother him with requests.
2. Miss Caroline was a teacher about 23. She began her lesson reading about dogs.
3. Miss Caroline understood that Jean was literate and looked at her with dislike.
4. The teacher approved that Jean's father had been teaching her at home.
5. Jean Louise was tired of the printed cards and Miss Caroline noticed it.
6. The teacher went to Walter Cunningham's desk and gave him a quarter. He was very glad because of it.
7. Miss Caroline didn't pay any attention to Jean's words about Walter.
8. She punished the girl ordering her to leave the classroom.

Exercise VIII. Put the sentences in the right order.

1. There was a storm of laughter when the class finally understood that Miss Caroline had whipped me.
2. I turned around and saw most of the class looking at me.
3. Miss Caroline walked up and down the rows looking into lunch containers. She stopped at Walter Cunningham's desk. "Where is yours?" she asked.

4. Miss Caroline went to her desk and opened her bag. “Here is a quarter,” she said to Walter. “Go and eat downtown today. You can pay me tomorrow”.
5. After making me read most of “My First Reader” aloud, she discovered that I was literate and looked at me with dislike.
6. Miss Caroline noticed it and told me to tell my father to stop teaching me.”Besides”, she said, “we don’t write in the first grade, we print. You won’t learn to write until you are in the third grade”.
7. Miss Caroline picked up her ruler, gave me some quick little pats, then told me to stand in the corner.
8. Miss Caroline stood stock-still, then took me by the collar and pulled me back to her desk. “Jean Louise, I’ve had about enough about you this morning”, she said. ”You’re starting off on the wrong foot in every way, my dear. Hold out your hand”.
9. Walter shook his head again. When Walter shook his head a third time someone whispered. “Go on and tell her, Scout”.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Дівчинка наблизилась до вчительки із проханням відпустити її додому, тому що вона застудилась. Вчителька погодилась, дозволила дівчинці піти додому і побажала скорішого одужання.
2. Вчитель пояснив директорові, що учень в усьому справляє дуже погане враження і через це він був вимушений відшмагати його лінійкою по руках, а потімі викликати батьків до школи.
3. Будь ласка, не набридай матері зараз. Вона дуже втомлена і хоче трішки відпочити. А потім ти можеш розмовляти з нею стільки, скільки захочеш. А зараз можемо піти на кухню випити чаю.

4. Я знаю одне чудове кафе у діловому центрі нашого міста, де всього за 25 центів можна дуже смачно пообідати. Ходімо туди. Тобі там сподобається.

5. Усі люди на дворі стояли як вкопані і дивились, як рятівники знімали здоровенного кота з високого дерева. Ніхто не міг зрозуміти, як він там опинився.

6. Директор помітив, що нова секретарка дуже грамотна дівчина і доручив їй опарцювати ще декілька важливих документів. Вона впоралася з цим блискуче.

7. Не заважай мені! Бачиш, я читаю. Коротше кажучи, будеш продовжувати так себе поводити, я відшмагаю тебе і не дозволю піти на прогулянку.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. Jean Louise speaks with her father about the first day at school.
2. Jean Louise speaks about the orders at school with Jem.
3. Jean Louise speaks with Miss Caroline after punishment.

Exercise XI. Retell the text.

Practical task №16.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to snatch - видерти, вирвати
2. to remain unmarried – залишатися незаміжньою
3. to play a joke on smb – пожартувати над кимось

4. to read smth aloud – читати вголос
5. favour – послуга
6. to stand in silence – стояти мовчки
7. to get acquainted – познайомитись
8. to behave like mad – поводити себе наче божевільний

Text

LETTERS IN THE MAIL

By E. Caldwell (1903-1987)

Almost everybody likes to receive letters. And perhaps nobody in Stillwater liked to get letters more than Ray Buffin. But unfortunately Ray received fewer letters in his box at the post-office than anybody else.

Guy Hodge and Ralph Barnhill were two young men in town who liked to play jokes on people. But they never meant anything bad. One afternoon they decided to play a joke on Ray Buffin. Their plan was to ask a girl in town to send Ray a love letter without signing it, and then tell everybody in the post-office to watch Ray read the letter; then somebody was to ask Ray if he had received a love letter from a girl. After that somebody was to snatch the letter out of his hand and read it aloud.

They bought blue writing paper and went round the corner to the office of the telephone company where Grace Brooks worked as a night telephone operator. Grace was pretty though not very young. She had begun working for the company many years ago, after she had finished school. She had remained unmarried all those years, and because she worked at night and slept in the daytime it was very difficult for her to find the husband.

At first, after Guy and Ralf had explained to her what they wanted to do and had asked her to write the letter to Ray, Grace refused to do it.

“Now, be a good girl, Grace, do us a favour and write the letter.” Suddenly she turned away. She didn’t want the young men to see her crying.

She remembered the time she had got acquainted with Ray. Ray wanted to marry her. But she had just finished school then and had started to work for the telephone company; she was very young then and did not want to marry anybody. Time passed. During all those years she had seen him a few times but only a polite word had passed between them, and each time he looked sadder and sadder.

Finally she agreed to write the letter for Guy and Ralph and said that she would send it in the morning.

After they left the telephone office Grace thought about Ray and cried. Late at night she wrote the letter.

The next day Guy and Ralph were in the post-office at 4 o'clock. By that time there was a large crowd at the post-office. When Ray came in and saw a letter in his box he looked at it in surprise. He couldn't believe his eyes. He opened the box, took out the blue envelope and went to the corner of the room to read it. When he finished he behaved like mad. He smiled happily and ran out of the room before Guy and Ralph had time to say anything to stop him. Ray hurried round the corner to the telephone office.

When Guy and Ralph ran into the room where Grace worked they saw Ray Buffin standing near the girl with the widest and happiest smile they had ever seen on his face. It was clear they had not spoken a word yet. They just stood in silence, too happy to worry about Guy and Ralph watching them.

Exercise II. Answer the questions and retell the text.

1. Who in Stillwater liked to get letter most of all?
2. What did Guy Hodge and Ralph Barnhill decide to do one fine day and why?
3. How can you describe Grace Brooks?
4. Why did Grace refuse to help the two friends at first?

5. What did Ray Buffin see in his post-box the next day? What was his reaction to it?
6. What happened a little bit later?
7. Do you approve Guy Hodge and Ralph Barnhill's doing? Express your opinion.
8. Do you agree that if it is really intended for two hearts to be together they will meet in spite of anything. Ground up your opinion.
9. What is your attitude towards the main characters of the story?
 1. On what note does the text end?
 2. Is the text completely finished or maybe it is left for further suggestion?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To snatch smth out of smb's hand, to read smth aloud, to play jokes on smb, to do smb a favour, to remain unmarried, to behave like mad, to stand in silence.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Зробити послугу, познайомитись з кимось, час минав, вони не мали на увазі нічого поганого, видерти листа з чийсь руки та прочитати його вголос, здивовано на щось подивитись, бути надто щасливим, щоб турбуватись.

Exercise V. Find synonyms to the given words.

Pretty, to refuse, to watch, to worry, to look at, to snatch.

Exercise VI. Say who and in what situation

1. liked to receive letters very much but received fewer than anybody else.
2. liked to play jokes on people.
3. bought blue writing paper and went to the office of the telephone company
4. worked at night and slept in the daytime.
5. wanted to marry Grace.
6. looked at the letter in surprise and couldn't believe his eyes.
7. smiled happily and ran out of the room happily.
8. stood in silence too happy to worry about Guy and Ralph watching them.

Exercise VII. Agree or disagree with the following statements.

1. Almost everybody liked to receive letters but nobody in Stillwater liked to get letters more than Ray Buffin.
2. Fortunately Ray received more letters in his box at the post office.
3. Guy Hodge and Ralph Barnhill liked to play cruel jokes on people and always meant something terrible.
4. Grace Brooks was an ugly old woman who was married.
5. Grace agreed to send a letter to Ray Buffin after Guy and Ralph's explanations at once.
6. When Grace was a very young girl Ray didn't want to marry her. He didn't want to marry anybody.
7. When Ray came in and saw a letter in his box he couldn't believe his ears. After finishing reading he behaved like mad.
8. Ray Buffin and Grace Brooks were standing in silence and were too happy to worry about Guy and Ralph watching them.

Exercise VIII. Put the sentences in the right order.

1. Guy Hodge and Ralph Barnhill were two young men in town who liked to play jokes on people.
2. She began working for the company many years ago, after she had finished school.
3. Grace Brooks worked as a night telephone operator.
4. Grace didn't want young men to see her crying.
5. Finally she agreed to write the letter for Guy and Ralph and said that she would send it in the morning.
6. Late at night Grace wrote the letter.
7. Ray couldn't believe his eyes. He opened the box, took out the blue envelope and went to the corner of the room to read it.
8. Guy and Ralph saw Ray Buffin standing near the girl with the widest and happiest smile they had ever seen on his face.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Неслухняна дівчина видерла іграшку з руки своєї подруги і, звичайно, зламала її.
2. Коли батьки увійшли до кімнати, їх син лежав на ліжку і читав свою улюблену поему вголос.
3. Я терпіти не можу, коли наді мною жартують. Це завжди псує мені настрій і руйнує мої плани та мою нервову систему.
4. Чому ти поводишся наче божевільний? Ти не перша людина у житті, яка збирається одружуватись з коханою.
5. Молода дівчина залишалась незаміжньою, тому що вирішила присвятити увесь свій час кар'єрі.
6. Можливо, ти не мала на увазі нічого поганого, але все одно, ти образила мене. Тобі треба бути більш тактовною.

7. Молоді дивилися один на одного мовчки і були надто щасливі, щоб турбуватись через плітки.

8. Наші друзі зробили нам велику послугу. Вони вчасно відправили нам інформацію, пов'язану з нашою дипломною роботою.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. My aunt convinces her husband to drink medicine because, she thinks, it is necessary for him.
2. A conversation between the aunt and the frustrated robber.
3. My aunt's meeting with her old friend? Rich gentleman.

Exercise XI. Retell the text.

Practical task №17.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to be a very manly woman – бути дуже мужньою жінкою
2. to be no match for smb – не підходити комусь, не йти ні у яке порівняння з кимось
3. in vain – марно
4. to deserve – заслуговувати
5. to arrange hair – приводити в порядок волосся (зачіску)
6. to give a heavy sigh – важко зітхати
7. to drag out – витягнути, витягувати
8. to be too much for smb – бути занадто для когось

Text**THE ADVENTURES OF MY AUNT**

By Washington Irving (1783-1859)

My aunt was a big woman, very tall, with a strong mind and will. She was what you may call a very manly woman. My uncle was a thin, small man, very weak, with no will at all. He was no match for my aunt. From the day of their marriage he began to grow smaller and weaker. His wife's powerful mind was too much for him; it undermined his health, and very soon he fell ill.

My aunt took possible care of him; half the doctors in town visited him and prescribed medicine for him enough to cure a whole hospital. But all was in vain. My uncle grew worse and worse and one day she found him dead.

My aunt was very upset by the death of her poor dear husband. Perhaps now she was sorry that she had made him take so much medicine and felt, perhaps, that he was the victim of her kindness. Anyhow she did all a widow could do to honour his memory. She spent very much money on her mourning dress, she wore a miniature of him about her neck as large as a small clock; and she had a full-length portrait of him always hanging in her bedroom. All the world praised her conduct. "A woman who did so much to honour the memory of one husband, deserves soon to get another", said my aunt's friends.

Some time passed, and my aunt decided to move to Derbyshire where she had a big country house. The house stood in a lonely, wild part, of the country among the grey Derbyshire hills.

The servants, most of whom came with my aunt from town, did not like, the sad-looking old place. They were afraid to walk alone about its half-empty black-looking rooms. My aunt herself seemed to be so struck with the lonely appearance of her house. Before she went to bed, therefore, she

herself examined the doors and the windows and locked them with her own hands. Then she carried the keys from the house together with a little box of money and jewels to her own room. She always saw to all things herself.

One evening, after she had sent away her maid, she sat by her toilet-table, arranging her hair. For, in spite of feel sorrow for my uncle, she still cared very much about her appearance. She sat for a little while looking at her face in the glass first on one side, then on the other. As she looked she thought of her old friend, a rich gentlemen of the neighbourhood, who had visited her that day, and whom she had known since her girlhood.

All of a sudden she thought she heard something move behind her. She looked round quickly, but there was nothing to be seen. Nothing nut the painted portrait of her poor dear husband on the wall behind her. She gave a heavy sigh to his memory. Her sigh was re-echoed. She looked round again, but no one was to be seen.

“Oh, it is only the wind”, she thought and went on putting her hair, but her eyes were still fixed on her own reflection and the reflection of her husband’s portrait in the looking-glass. Suddenly it seemed to her that in the glass she saw one of the eyes of the portrait move. It gave her a shock.

“I must make sure”, she thought and moved the candle so that the light fell on the eye the glass. Now she was sure that it moved. But not only than, it seemed to give her a wink exactly as her husband used to do when he was living. Now my aunt got really frightened... Her heart began to beat fast. She suddenly remembered all the frightful stories about ghosts and criminals that she had heard.

But her fear soon was over. Next moment, my aunt, who, as I have said, had a remarkably strong will, became calm. She went on arranging her hair. She even sang her favourite song in a low voice and did not make a single fast note. She again moved the candle and while moving it she overturned her work-box. Then she took the candle and began without any

hurry to pick up the articles one by one from the floor. She picked up something near the door, looked for a moment into the corridor as if in doubt whether to go and then walked quietly out.

She hurried down the stairs and ordered the servants to arm themselves with anything they could find. She herself caught up a red-hot poker and, followed by her frightened servants, renamed almost at once. They entered the room. All was still and exactly in the same order as when she had left it. They approached the portrait of my uncle.

“Pull down that picture”, ordered my aunt.

A heavy sigh was heard from the portrait. The servants stepped back in fear.

“Pull down at once”, cried my aunt impatiently.

The picture was pulled down and from a hiding-place behind it, they dragged out a big, black-bearded fellow with a knife as long as my arm, nut trembling with fear from head to foot. He confessed that he had stolen into my aunt’s room to get her box of money and jewels, when all the house was asleep. He had once been a servant in the house and before my aunt’s arrival had helped to put the house in order. He had noticed the hiding-place when the portrait had been put up. In order to see what was going on in the room he had made a hole in one of the eyes of the portrait.

My aunt did not send for the police. She could do very well without them: she liked to take the law into her own hands. She had her own ideas of cleanliness also. She ordered the servants to draw the man through the horsepond in order to wash away his crimes, and then to dry him well with a “wooden” towel.

But though my aunt was a very brave woman, this adventure was too much even for her. She often used to say, “It is the most unpleasant for a woman to live alone in the country.” Soon she gave her hand to the rich gentleman of the neighbourhood.

Exercise II. Answer the questions and retell the text.

1. Describe the author's aunt and uncle's marriage.
2. How did she behave after uncle's death? Why did Grace refuse to help the two friends at first?
3. Where did she move?
4. Why was the aunt and her servants struck with the appearance of the house?
5. What was she doing one evening?
6. What did she hear a little bit later?
7. How did the aunt react to it?
8. What did she order the servants to do?
9. Whom did the woman find out behind her husband's portrait?
10. How did the aunt punish the thief?
11. What was her opinion about the adventure?
12. Do you approve the aunt's conduct in such situation?
13. Do you agree that adventures must be a part of our life?
14. Was the aunt a good wife for her husband?
15. How would you act in the same situation?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To be a very manly woman, to be no match for smb, in vain, to honour smb's memory, to arrange smb's hair, to give a heavy sigh, to drag smth out, to tremble with fear, to step back (in fear), to arm smb with smth, to be too much for smb.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Бути занадто для когось, марно, вшановувати пам'ять, заслужувати на щось, бути враженим самотнім виглядом будинку, перевірити вікна та двері та зачинити їх власноруч, привести в порядок волосся, важко зітхнути, сконцентрувати свій погляд на чиємусь зображенні, підморгувати, схованка, озброїтися, брати закон у власні руки.

Exercise V. Find synonyms to the given words.

To undermine, to examine, to paint, to strike, to confess.

Exercise VI. Say who and in what situation

1. was no match for my aunt and began to grow smaller and weaker.
2. was very much upset by the death of her poor dear husband.
3. praised the aunt's conduct.
4. was struck with the lonely appearance of the house in Derbyshire.
5. heard something move behind and re-echoed the sigh.
6. ordered the servants to arm themselves and to pull down the picture.
7. confessed that he had been a servant in the house and wanted to get the aunt's box of money and jewels.
8. liked to take the law into her own hands and acted without the police.

Exercise VII. Agree or disagree with the following statements.

1. My aunt was a big woman with a strong mind and will. My uncle was a very weak man with no will at all.
2. My aunt was very upset and she honoured his memory as a decent widow.
3. Some time passed and my aunt decided to move to a little country house which stood among green picturesque hills.

4. My aunt was pleased with the lonely appearance of her house.
5. One evening she sat by her toilet-table, reading a book and suddenly she saw something behind her.
6. My aunt was frightened because of the stories about ghosts, and criminals she had heard.
7. She hurried down and ordered the servants to arm themselves with anything they could find.
8. The servants dragged out a small, white-bearded fellow with a pistol in his hand.
9. My aunt didn't call the police because she liked to take the law into her own hands.
10. She found the adventure out to be too funny.
11. Soon after she gave her hand to the rich gentleman of the neighbourhood.

Exercise VIII. Put the sentences in the right order.

1. My aunt was a big woman, very tall, with a strong mind and will.
2. My aunt took possibly care of him; half the doctors in the town visited my uncle and prescribed medicine for him.
3. One evening, after she had sent away her maid, my aunt sat by her toilet-table, arranging her hair.
4. Anyhow she did all that a widow could do to honour her husband's memory.
5. Before she went to bed, therefore, she herself examined the doors and the windows and locked them with her own hands.
6. They were afraid to walk alone about its half-empty black-looking rooms.

7. My aunt had her own ideas of cleanliness also and she ordered the servants to draw the man through the horsepond in order to wash away his crimes.

8. Soon after she gave her hand to the rich gentleman of the neighbourhood.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Моя подруга – дуже смілива жінка і завжди намагається вирішувати свої проблеми самостійно. Вона терпіти не може, коли їй співчують.
2. Цей хлопець не йде ні у яке порівняння з тобою. У нього дуже слабка вдача та він зовсім не розуміє, чого він хоче досягти у своєму житті.
3. Треба завжди вшановувати пам'ять своїх близьких і пам'ятати їх.
4. Ця дівчина заслуговує на високу оцінку на іспиті з літератури, тому що вона добре знає предмет і вже майже годину намагається довести це.
5. Коли Энні увійшла в кімнату своєї сестри, Кетті сиділа перед дзеркалом і приводила в порядок своє чудове волосся.
6. Раптом мій небіж важко зітхнув, коли згадав свою загублену книжку. Ми йому пояснили, що не можна бути таким забудьком.
7. Нарешті друзі витягли з труби здорову руду кішку з зеленими очима. Вона намагалась залізти на дах і не знайшла нічого кращого, аніж вилізти туди через трубу.
8. Ми були вражені мальовничим зеленим лісочком, що розкинувся на холмі. Але коли ми в нього зайшли, погода

змінилася, і ми, тремтячи від страху, почали тікати додому.
Це було занадто для нас.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. A conversation between the author and his aunt about her husband's memory.
2. The author's aunt punishes a frustrated robber.
3. The aunt's meeting with her old friend, a rich gentleman living neighbourhood.

Exercise XI. Retell the text.

Practical task №18.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to suspect – підозрювати
2. to announce – оголосити, оголошувати
3. to blackmail - шантажувати
4. considerable – значний
5. incredible – неймовірний
6. blameless – бездоганний, ідеальний
7. to become engaged to – заручитися з кимось
8. to burst into laughter – розреготатися, засміятися

Text

THE ANT AND THE GRASSHOPPER

By William Somerset Maugham (1874-1965)

When I was a small boy I was made to learn by heart some fables of La Fontaine and the moral of each was carefully explained to me. Among them was "The Ant and the Grasshopper". In spite of the moral of this fable my sympathies were with the grasshopper and for some time I never saw an ant without putting my foot on it.

I couldn't help thinking of this fable when the other day I saw George Ramsay lunching in the restaurant, I saw an expression of such deep gloom. He was staring into space. I was sorry for him: I suspected at once that his unfortunate brother had been causing troubles again.

I went up to him. "How are you?" I asked. "Is it Tom again?" He sighed. "Yes, it's Tom again".

I suppose every family has a black sheep. In this family it had been Tom. He had begun life decently enough: he went into business, married and had two children. The Ramsays were respectable people and everybody supposed that Tom would have a good career. But one day he announced that he didn't like work and that he wasn't suited for marriage. He wanted to enjoy himself.

He left his wife and his office. He spent two happy years in the various capitals of Europe. His relations were shocked and wondered what would happen when his money was spent. They soon found out: he borrowed. He was so charming that nobody could refuse him. Very often he turned to George. Once or twice he gave Tom considerable sums so that he could make a fresh start. On these Tom bought a motor-car and some jewellery. But when George washed his hands of him, Tom began to blackmail him. It was not nice for a respectable lawyer to find his brother shaking cocktails behind the bar of his favourite restaurant or driving a taxi. So George paid again.

For twenty years Tom gambled, danced, ate in the most expensive restaurants and dressed beautifully. Though he was forty-six he looked not more than thirty-five. He had high spirits and incredible charm. Tom Ramsay knew everyone and everyone knew him. You couldn't help liking him.

Poor George, only a year older than his brother, looked sixty. He had never taken more than a fortnight's holiday in the year. He was in his office every morning at nine-thirty and never left it till six. He was honest and industrious. He had a good wife and four daughters to whom he was the best of fathers. His plan was to retire at fifty-five to a little house in the country. His wife was blameless. He was glad that he was growing old because Tom was growing old, too. He used to say: "It was all well when Tom was young and good-looking. In four years he'll be fifty. He won't find life so easy then. I shall have thirty thousand pounds by the time I'm fifty. We shall see what is really best to work or to be idle".

Poor George! I sympathized with him. I wondered now what else Tom had done. George was very much upset. I was prepared for the worst. George could hardly speak. "a few weeks ago," he said, "Tom became engaged to a woman old enough to be his mother. And now she has died and left him everything she had: half a million pounds, a yacht, a house in London and the house in the country. It is not fair, I tell you, it isn't fair!"

I couldn't help it. I burst into laughter as I looked at George's face, I nearly fell on the floor. George never forgave me. But Tom often asks me to dinners in his charming house and if he sometimes borrows money from me, it is simply from force of habit.

Exercise II. Answer the questions and retell the text.

1. What were the author's sympathies after La Fontaine's fables?

2. Why was the author sorry for George when he saw him in a restaurant?
3. What was Tom's life at first?
4. What did he do after changing his life?
5. What was George's way of living?
6. Why did the author sympathize with George?
7. What were the brother's relations with each other?
8. Do you agree that everybody arranges his/her own life as he/she can?
9. Do you approve George's position? Why?
10. What is your personal attitude towards Tom?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To be made to learn smth, an expression of deep gloom, to blackmail smth, to become engaged to smb, to cause trouble, to burst into laughter, to have a black sheep in smb's family, to sympathize with smb, incredible charm.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Бути змушеним щось вивчити, мати похмурий вигляд, бездоганне життя, співчувати комусь, бути неймовірно привабливим, звернутися до когось, розреготатися, сила звички.

Exercise V. Find synonyms to the given words.

Trouble, gloom, honest, industrious, good-looking, charming.

Exercise VI. Say who and in what situation

1. never saw an ant without putting a foot on him.
2. was sorry for George.
3. wasn't suited for marriage.
4. was forty-six but looked no more than thirty-five.
5. was honest and industrious.
6. became engaged to a woman old enough to be his mother.
7. burst into laughter.
8. was asked to dinners and sometimes was borrowed money from force of habit.

Exercise VII. Agree or disagree with the following statements.

1. The author's sympathies were with the grasshopper after reading La Fontaine's fable "The Ant and the Grasshopper".
2. George Ramsay was launching in a restaurant in high spirits.
3. George's brother had never caused troubles.
4. At first Tom's life was decent enough: he married, had two children and went into business.
5. One fine day Tom decided to enjoy himself.
6. George very often helped his brother Tom and gave him considerable sums of money.
7. Tom began to blackmail George and George paid again.
8. Tom looked no more than thirty-five, had high spirits and incredible charm.
9. George was honest and industrious and his life was blameless.
10. Tom's wife left him nothing and he was very poor.
11. George never forgave the author his reaction on Tom's doings.

Exercise VIII. Put the sentences in the right order.

1. In spite of the moral of this fable my sympathies were with the grasshopper and for some time I never saw an ant without putting my foot on it.
2. I suppose every family has a black sheep. In this family it had been Tom.
3. I never saw an expression of such deep gloom on George's face. He was staring into space.
4. George never forgave me.
5. Tom Ramsay had high spirits and incredible charm.
6. His plan was to retire at fifty-five to a little house in the country.
7. Poor George! I sympathized with him.
8. One fine day he announced that he didn't like work and that he wasn't suited for marriage.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Годі шантажувати мене! Я розумію, що ти хочеш, щоб я зробила так, як тобі треба, але все одно, не треба залякувати мене!
2. Друзі голосно розреготалися, коли побачили, як мала руда кішка почала битися з величезною собакою сусідів, і, навіть, заскочила їй на спину.
3. Ви не повинні підозрювати свого брата в тому, що він вкрав значну суму грошей з вашої картки. Він досить чемна і порядна людина і ніколи б таке не зробив.
4. Нам було оголошено, що наступного тижня ми будемо працювати шість днів. Тиждень буде важкий і дуже напружений, але це набагато краще, ніж виходити на роботу 31 грудня.

5. Сестра мого друга та її наречений заручилися в грудні, а десь наприкінці червня ми вже будемо гуляти на їхньому весіллі. А потім вони поїдуть у весільну подорож.
6. Ми були вражені неймовірною красою весняних Карпат. Дерева цвіли рожевим та білим кольором: червоні тюльпани, блакитні іриси, пурпурні півники та золоті нарциси – створювали чарівний казковий килим.
7. Ця дівчина завжди намагається виглядати бездоганно в очах оточуючих. Але, на жаль, це їй не завжди вдається.
8. Їй потрібно ставитися до цього більш філософськи.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. A conversation between George and the author in a restaurant.
2. A quarrel between George and his brother Tom.
3. The author's meeting with Tom.

Exercise XI. Retell the text.

Practical task №19.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to avoid pneumonia – уникнути пневмонії
2. to bring down (the fever) – збити лихоманку
3. to be flushed by smth – палати від жару
4. to shiver with cold – тремтіти від холоду
5. to look very slack and miserable – виглядати слабким та нещасним
6. to be very detached from smth – бути відчуженим від чогось

7. acid condition – кислотне середовище
8. capsule – капсула
9. germ – мікроб, ембріон
10. influenza (flu) – грип
11. headache – головний біль
12. medicine – ліки, медикаменти

Text

A DAY'S WAIT

By Ernest Hemingway (1899-1961)

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?"

"I've got a headache. ""You 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."

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?"

"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's *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 lightheaded 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, but it was difficult to stand or walk on the glassy surface and the red dog slipped and slithered and I fell twice, hard, once dropping my gun and having it slide away over the ice.

We flushed a covey of quail under a high clay bank with overhanging brush and I killed two as they went out of sight over the top of the bank. Some of the covey lit in trees, but most of them scattered into brush piles and it was necessary to jump on the ice-coated mounds of brush several times before they would flush. Coming out while you were poised unsteadily on the icy, springy brush they made difficult shooting and I killed two, missed five, and started back pleased to have found a covey close to the house and happy there were so many left to find on another day.

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.

"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 straight ahead. He was evidently holding tight onto himself 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 kilometres. 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.

Exercise II. Answer the questions and retell the text.

1. What was the boy's state in the morning?
2. How did he look, sitting by the fire?
3. What was the boy's temperature?
4. How did the doctor explain the boy's state?
5. What was the boy's reaction to his father's reading? Did he listen to him?
6. Do you understand the poor boy's behavior? Why?
7. How do you behave when you are ill?
8. Where did the father go a little bit later? What was the weather?
9. Did the boy's mood change after the father's returning home? Ground up your opinion.
10. Why was the boy frightened with the temperature?
11. What explanation did the father give to the son?
12. How did the boy feel the next day?
13. Did the author depict so-called inner psychological conflict in the text? What phrases witness about it?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To leave (prescribe) medicines in capsules, to avoid pneumonia, to take smb's temperature, a light epidemic of flu, to seem very detached from smth, to bring down the fever, to overcome an acid condition, tone varnished with ice, to be flushed by the fever.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Тремтіти від холоду, залишити ліки у капсулах з інструкціями, збити лихоманку, подолати кислотне середовище, здавалось, що доктор

знав усе про епідемію грипу, уникнути пневмонії, виглядати слабким та нещасним, ставитись до чогось простіше, плакати через якісь дурниці.

Exercise V. Find synonyms to the given words.

To shiver, to overcome, to worry, to bring down, to prescribe.

Exercise VI. Say who and in what situation

1. was shivering with cold and had a white face.
2. was very sick and miserable.
3. left three different medicines in different coloured capsules.
4. seemed very detached from what was going on.
5. had refused to let anyone come into the room.
6. sat down and opened the Pirate Book.
7. had been waiting to die all day.
8. was very slack and cried very easily at little things that were of no importance.

Exercise VII. Agree or disagree with the following statements.

1. The boy was shivering with cold and he walked slowly as though it ached to move.
2. The boy was sitting by the window, looking healthy and happy.
3. The doctor left three different medicines in capsules and explained that the boy had caught influenza.
4. The boy's face was pink and he was listening to his father's reading with great interest.
5. It was a bright, cold, frosty day and all the bare trees, the bushes and the grass were varnished with ice.
6. The boy didn't want to see anybody and his cheeks were flushed with fever.

7. The poor boy was frightened with the temperature of one hundred and two.
8. The hold over relaxed him and the next day he was slack and cried very easily at little things that were of no importance.

Exercise VIII. Put the sentences in the right order.

1. He came into the room to shut the windows while we were still in bed.
2. I read aloud from Howard Pyle's Book of Pirates, but I could see he was not following what I was reading.
3. This was a light epidemic of flu and there was no danger if you avoided pneumonia.
4. The doctor seemed to know all about influenza and said there was nothing to worry about.
5. When I put my hand on his forehead I knew he had a fever.
6. 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.
7. I took the young Irish setter for a little walk up the road and along a frozen creek.
8. But his gaze at the foot of the bed relaxed slowly.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Моя сестра відчувала страшенний головний біль та лихоманку вже протягом двох годин. Коли лікар прийшов, він одразу ж зрозумів, що в неї був грип. Лікар оглянув сестру, виписав різні ліки у капсулах та таблетках й наказав дотримуватися постільного режиму, щоб уникнути пневмонії.

2. Мала дитина тремтіла від холоду, відчувала нежить й виглядала слабкою та нещасною. Мати поміряла їй температуру й побачила, що маленька доня застудилась. Вона відразу ж викликала лікаря й дала малечі випити гарячого чаю з малиною.

3. Малі діти бувають неслухняними і люблять бігати босоніж. На жаль, це дуже небезпечно, тому що на полу багато мікробів, які можуть стати причиною різних хвороб.

4. На вулиці погода була морозною. Усі кущі й дерева в саду були вкриті тонесеньким шаром льоду. Але ми все одно вийшли з дому на п'ятнадцять хвилин, щоб вигуляти собаку.

5. Коли моя улюблена племінниця хворіє, вона завжди стає байдужою до усього й не хоче нікого бачити. Але її батьки завжди намагаються розважати її й підняти їй настрій.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. A naughty girl caught flu and doesn't want to follow the doctor's instructions. Her parents explain that it's necessary for her to stay in bed.
2. The doctor prescribes the patience medicines for cold in the head and gives instructions for drinking them.
3. Two friends want to visit their ill schoolmate but she is very slack and detached from everything and doesn't want to see anybody.

Exercise XI. Retell the text.

Practical task № 20.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to fumble with smth – впоратися з чимось
2. to be to face with smb (smth) – опинитися обличчям до обличчя з кимось (чимось)
3. a crumb – крихта
4. affectionately – ласкаво, лагідно, ніжно
5. whiskers – вуса
6. to amount to a phobia – перетворитися на фобію
7. to wipe smth off – витиратися
8. to vanish – зникнути, зникати
9. acute – гострий, тонкий
10. barefaced – познайомитись
11. war-time device – військовий прийом, план, проект

Text

THE BEARD

By G. Clark (1899-1961)

I was going by train to London. I didn't have the trouble to take anything to eat with me and soon was very hungry. I decided to go to the dining-car to have a meal.

As I was about to seat myself, I saw that the gentleman I was to face wore a large beard. He was a young man. His beard was full, loose and very black. I glanced at him uneasily and noted that he was a big pleasant fellow with dark laughing eyes.

Indeed I could feel his eyes on me as I fumbled with the knives and forks. It was hard to pull myself together. It is not easy to face a beard. But when I could escape no longer, I raised my eyes and found the young man's on my face.

"Good evening," I said cheerily.

"Good evening," he replied pleasantly, inserting a big buttered roll within the bush of his beard. Not even a crumb fell off. He ordered soup. It was a difficult soup for even the most barefaced of men to eat, but not a drop did he waste on his whiskers. He kept his eyes on me in between bites. But I knew he knew that I was watching his every bite with acute fascination.

"I'm impressed," I said, "with your beard."

"I suspected as much," smiled the young man.

"Is it a wartime device?" I inquired.

"No," said he; "I'm too young to have been in the war. I grew this beard two years ago."

"It's magnificent," I informed him.

"Thank you," he replied. "As a matter of fact this beard is an experiment in psychology. I suffered horribly from shyness. I was so shy it amounted to a phobia. At university I took up psychology and began reading books on psychology'. And one day I came across a chapter on human defence mechanisms, explaining how so many of us resort to all kinds of tricks to escape from the world, or from conditions in the world which we find hateful. Well, I just turned a thing around. I decided to make other people shy of me. So I grew this beard.

The effect was astonishing. I found people, even tough, hard-boiled people, were shy of looking in the face. They were panicked by my whiskers. It made them uneasy. And my shyness vanished completely."

He pulled his fine black whiskers affectionately and said: "Psychology is a great thing. Unfortunately people don't know about it. Psychology should help people discover such most helpful tricks. Life is too short to be wasted in desperately striving to be normal."

"Tell me," I said finally. "How did you master eating the way you have? You never got a crumb or a drop on your beard, all through dinner."

"Nothing to it, sir," said he. "When you have a beard, you keep your eyes on those of your dinner partner. And whenever you note his eyes fixed in horror on your chin, you wipe it off".

Exercise II. Answer the questions and retell the text.

1. Where did the author have a meal?
2. Whom did the author see there?
3. Why was the author impressed?
4. How did the young gentleman react to the author's behavior?
5. Why did he grow the beard?
6. What was the effect? Why?
7. What were the gentleman's words about psychology?
8. How did the gentleman manage to eat with such a big beard?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To amount to a phobia, to wipe smth off, to fumble with, to fix one's eyes on smb, war-time device, to vanish completely, to pull smth affectionately, to be panicked by smb's whiskers, to come across, to be to face with smb.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Сором'язливість перетворилась на фобію, ласкаво потягнути когось за вуса, тонка чарівність, натрапити на щось, слідкувати за кимось, опанувати себе, витрачати життя, військова схема, зовсім зникнути, крихта, бути наляканим чимось, дивитися з жахом на щось.

Exercise V. Find synonyms to the given words.

To escape, to impress, to panic, to vanish, to reply.

Exercise VI. Say who and in what situation

1. was very hungry.
2. wore a large beard.
3. could feel the gentleman's eyes on his face.
4. was watching every bite with acute fascination.
5. suffered shyness and took up psychology.
6. were panicked .
7. called psychology a great thing.
8. kept his eyes on dinner partner.

Exercise VII. Agree or disagree with the following statements.

1. I was going to Paris by plane.
2. The gentleman's beard was short and grey.
3. It was hard to pull myself together.
4. It was a difficult soup even for a barefaced man to eat.
5. The beard is an experiment of psychology.
6. Even tough, hard-boiled people were not panicked by my whiskers.
7. Psychology should help people discover the most helpful tricks.
8. When you have a beard, you keep your eyes on those of your dinner partner.

Exercise VIII. Put the sentences in the right order.

1. I decided to go to the dining-car to have a meal.
2. I was going by train to London.
3. Indeed I could feel his eyes on me as I fumbled with the knives and forks.

4. As a matter of fact this beard is an experiment in psychology.
5. And my shyness vanished completely.
6. At university I took up psychology and began reading books on psychology.
7. Psychology is a great thing. Unfortunately people don't know about it.
8. And whenever you note his eyes fixed in horror on your chin? You wipe it off.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Якщо ти будеш весь час думати про погане, ти не зможеш подолати відчуття страху і це перетвориться на фобію .
2. Тобі потрібно опинитися обличчям до обличчя зі своїм ворогом. Тільки таким чином ти зможеш вирішити цю складну ситуацію.
3. Щиро кажучи, я терпіти не можу чоловіків з вусами. Коли я була мала, вони мене завжди лякали (я була налякана їх зовнішнім виглядом). Я віддаю перевагу безвусим.
4. Гостре почуття гумору завжди врятовувало мене у важкі часи. Ми з друзями використовували багато військових прийомів і вони допомагали нам вижити.
5. Дівчинка намагалась впоратися з виделкою та ножом. Нарешті їй це вдалося. Ні одна крихта не впала на стіл. Потім вона витерла обличчя і пішла гратись у кімнату.
6. Мати ласкаво поглянула на доню й дозволила їй ненадовго піти на прогулянку. Погода була чудова й мала радісно побігла у садочок.

7. Після того, як моя подруга прийняла душ, вона побачила, що її улюблений рушник зник з полиці. Як виявилось, це її кішка вирішила з ним погратись у кімнаті.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. A little girl was frightened of a man with whiskers. At that moment he smiled to her and asked her not to be afraid of him.
2. A woman was afraid of darkness. It turned into a phobia. The psychologist suggested her a very simple trick to get over fear.
3. A boy fell down on the ground and his friends began to laugh at him. But he reacted to it with humour and this trick helped him to become a laughing-stock.

Exercise XI. Retell the text.

Practical task № 21.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. crinkly–зморщений
2. scornful–презирливий, глузливий
3. to take smth apart – розібрати щось
4. to put smth together – зібрати щось
5. to pat smb’s head–погладити когось по голові
6. to scream with laughter – заверещати від сміху
7. next to – поруч
8. to be adjusted to – пристосуватись, пристосовуватись до чогось

9. to flash smth on a screen – висвічуватись на екрані

Text

THE FUN THEY HAD

By I. Asimov (1920-1992)

Margie even wrote it that night in her diary.

On the page headed May 17, 2157, she wrote, “Today Tommy found a real book!”

It was a very old book. Margie’s grandfather once said that when he was a little boy his grandfather told him that there was a time when all stories were printed on paper.

They turned the pages, which were yellow and crinkly, and it was awfully funny to read words that stood still instead of moving the way they were supposed to – on a screen, you know. And then, when they turned back to the page before, it has been the same words on it that it had been when they read it the first time.

“Gee,” said Tommy, “what a waste. When you’re through with the book, you just throw it away, I guess. Our television screen must have had a million books on and it’s good for plenty more. I wouldn’t throw it away.”

“Same with mine,” said Margie. She was eleven and hadn’t seen as many telebooks as Tommy had. He was thirteen.

She said, “Where did you find it?”

“In my house.” He pointed without looking, because he was busy reading. “In the attic.”

“What’s it about?”

“School.”

Margie was scornful. “School? What’s there to write about school? I hate school.”

Margie always hated school, but now she hated it more than ever. The mechanical teacher had been giving her test after test in geography and she had been doing worse and worse until her mother had shaken her head sorrowfully and sent for the County Inspector.

He was a round little man with a red face and a whole box of tools, with dials and wires. He smiled at Margie and gave her an apple, then took the teacher apart. Margie had hoped he wouldn't know how to put it together again, large and black and ugly, with a big screen on which all the lessons were shown and the questions were asked. That wasn't so bad. The part Margie hated most was the slot where she had to put homework and test papers. She always had to write them out in a punch code they made her learn when she was six years old and the mechanical teacher calculated the mark in no time.

The inspector had smiled after he was finished and patted Margie's head. He said to her mother, "It's not the little girl's fault, Mrs. Jones, I think the geography sector was geared a little too quick. Those things happen sometimes. I've showed it up to an average ten year level. Actually, the overall pattern of her progress is quite satisfactory." And he patted Margie's head again.

Margie was disappointed. She had been hoping they would take the teacher away altogether. They had once taken Tommy's teacher away for nearly a month because the history sector had blanked out completely.

So she said to Tommy. "Why would anyone write about school?"

Tommy looked at her with very superior eyes. "Because it's not our kind of school, stupid. This is the old kind of school that they had hundreds and hundreds years ago." He added loftily, pronouncing the word carefully, "*Centuries ago.*"

Margie was hurt. “Well, I don’t know what kind of school they had all that time ago.” She read the book over his shoulder for a while, then said, “Anyway, they had a teacher.”

“Sure, they had a teacher, but it wasn’t a *regular* teacher. It was a man.”

“A man? How could a man be a teacher?”

“Well, he just told the boys and girls things and gave them homework and asked them questions.”

“Sure he is. My father knows as much as my teacher.”

“He can’t. A man can’t know as much as a teacher.”

“He knows almost as much, I betcha.” Margie wasn’t prepared to dispute that. She said. “I wouldn’t want a strange man in my house to teach me.”

Tommy screamed with laughter. “You don’t know much, Margie. The teachers didn’t live in the house. They had a special building and all the kids went there.”

“And all the kids learned the same things?”

“Sure, if they were the same age.”

“But my mother says a teacher has to be adjusted to fit the mind of each boy and girl it teaches and each kid has to be taught differently.”

“Just the same they didn’t do it that way then. If you don’t like it, you don’t have to read the book.”

“I didn’t say I didn’t like it,” Margie said quickly. She wanted to read about those funny schools.

They weren’t even half-finished, when Margie’s mother called, “Margie! School!”

Margie looked up. “Not yet, Mamma!”

“Now! Said Mrs. Jones. “And it’s probably time for Tommy, too. Margie said to Tommy, “Can I read the book some more with you after school?” “Maybe,” he said nonchalantly.

He walked away, whistling, the dusty old book tucked beneath his arm.

Margie went into the schoolroom. It was right next to her bedroom and the mechanical teacher was on and waiting for her. It was always on at the same time every day, except Saturday and Sunday, because her mother said little girl learned better if they learned at regular hours.

The screen lit up, and it said:

“Today’s arithmetic lesson is on the addition of proper fractions. Please insert yesterday’s homework in the proper slot.”

Margie did so with a sigh. She was thinking about the old schools they had when her grandfather’s grandfather was a little boy. All the kids from the whole neighbourhood came laughing and shouting in the schoolyard, sitting together in schoolroom, going home together at the end of the day. They learned the same things, so they could help one another on the homework and talk about it.

And the teachers were people...

The mechanical teacher was flashing on the screen:

“When we add the fractions $\frac{1}{2}$ and $\frac{1}{4}$ - “Margie was thinking about how the kids must have loved it in the old days. She was thinking about the fun they had.

Exercise II. Answer the questions and retell the text.

1. What book did Tommy find?
2. Why was Margie scornful?
3. Why did Margie always hate school?
4. Who came to Margie with a whole box of tools?

5. What part of the mechanical teacher was the most hateful for poor Margie?
6. What was Margie's progress?
7. What did Tommy tell Margie about old schools?
8. What was Margie's lesson after conversation with Tommy?
9. What was she thinking about?
10. Do you understand Margie's inner state?
11. What is your personal attitude towards computer technologies nowadays?
12. Will Margie be happy in so-called virtual world?
13. Live communication is a great value today. Do you agree with it?
Ground up your point of view.

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To take smth apart, to put smth together, to pat smb's head, to be scornful, to look at smb with superior eyes, to add smth loftily, to scream with laughter, to be adjusted to smth, next to, the addition of proper fractions, to flash smth on a screen.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Жовті та зморщені сторінки, розібрати щось, зібрати щось, пристосовуватись до когось, середній рівень, тест з географії, бути ображеним, подивитись на когось зверхньо, сказати щось зарозуміло, це не провинамалої дівчини, поруч, заверещати від сміху, висвітитися на екрані.

Exercise V. Find synonyms to the given words.

Hurt, scornful, superior, satisfactory, crinkly.

Exercise VI. Say who and in what situation

1. found a real book.
2. was scornful.
3. always hated school.
4. smiled at Margie and gave her an apple.
5. was disappointed.
6. looked at Margie with superior eyes.
7. screamed with laughter.
8. did with a sigh.

Exercise VII. Agree or disagree with the following statements.

1. Tommy found a real book. It was a very old books.
2. Margie liked to go to school very much.
3. Margie hoped that the County Inspector wouldn't know how to put the mechanical teacher together but after in hour or so there it was again.
4. The history sector was geared too slowly. Those things practically never happen.
5. Centuries ago the teachers had a special building and all the kids went there.
6. Margie didn't want to read about old funny schools at all.
7. Margie went into her room and inserted yesterday's homework in the proper slot with pleasure.
8. Margie was thinking about the old schools they had when her grandfather's grandfather was a little boy and about the fun they had.

Exercise VIII. Put the sentences in the right order.

1. They turned the pages which were yellow and crinkly, and it was awfully funny to read words that stood still instead of moving the way they were supposed to.
2. Margie even wrote about it in her diary.
3. The part Margie hated most was the slot, where she had to put homework and test papers.
4. Margie always hated school, but now she hated it more than ever.
5. The mechanical teacher had been giving her test after test in geography and she had been doing worse and worse.
6. Margie was thinking about how the kids must have loved school in the old days.
7. The mechanical teacher was always on at the same time every day, except Saturday and Sunday.
8. The Inspector had smiled after he was finished and patted Margie's head.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Я терпіти не можу виконувати різні тести. Вони ніколи не демонструють повну картину прогресу успішності. Але, на жаль, я вимушена їх складати.
2. У моєї подруги були проблеми з комп'ютером, але майстер допоміг їй вирішити їх. Він розібрав комп'ютер, уважно перевіряв його й зібрав знову. Майстер пояснив, що проблема була пов'язана з жорстким диском.

3. Нарешті на екрані висвітилася вся та інформація, що була мені вкрай необхідна. Я відразу ж вирішила використати її у своїй дипломній роботі з зарубіжної літератури .
4. Тато погладив маленьку доню по голові і заспокоїв її. Він сказав, що наступного разу вони обов'язково підуть удвох до зоопарку і він покаже їй усіх тваринок.
5. Діти голосно заверещали від сміху, коли побачили товсту руду кішку на підлозі разом з собакою. Вони вдвох тихесенько сиділи там і пили молоко. Це було неймовірно!
6. Дівчина була дуже ображена на свого хлопця через його нетактовне зауваження й глузливу посмішку з приводу її сукні.
7. На жаль, ви будете змушені пристосуватись до суворого північного клімату. Я розумію, що це дуже важко, але вкрай необхідно.
8. Мій двоюрідний брат тільки що знайшов чудову енциклопедію. Вона мені дуже знадобиться, не дивлячись на те, що вона дуже стара й її сторінки жовті та зморщені від часу.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. Margie speaks with Tommy about old schools and normal live teachers.
2. Two friends discuss positive and negative moments of the schools in future.
3. Margie's grandfather tells her a lot of interesting films about old schools.

Exercise XI. Retell the text.

Practical task 22

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to paint – малювати фарбами, фарбувати; змальовувати; уявляти;
2. paint - фарба
3. painter – художник; маляр
4. a coat of paint – шар фарби
5. brush – пензель
6. to be keen on smth – захоплюватись чимось
7. to exhibit – виставляти, демонструвати

Text

LAUTISSE PAINTS AGAIN

By H. A. Smith (1907-1976)

Everybody knows by this time that we met Lautisse on board a ship, but few people know that in the beginning, Betsy and I had no idea who he was.

At first he introduced himself as Monsieur Roland, but as we talked he asked me a lot of questions about myself and my business and finally he asked me if I could keep a secret and said: "I'm Lautisse".

I had no idea who he was. I told Betsy and after lunch we went up and talked to the ship's librarian, asked him a few questions. And then he found out that my new friend was probably the world's best living painter. The librarian found a book with his biography and photograph. Though the photograph was bad, we decided that our new acquaintance was Lautisse all right. The book said that he suddenly stopped painting at 53 and lived in a villa in Riviera. He hadn't painted anything in a dozen years and was heard to say he would ever touch the brush again.

Well, we got to be real friends and Betsy invited him to come up to our place for a weekend.

Lautisse arrived on the noon train Saturday, and I met him at the station. We had promised him that we wouldn't have any people and that we wouldn't try to talk him about art. It wasn't very difficult since we were not very keen on art.

I was up at seven-thirty the next morning and I remembered that I had a job to do. Our vegetable garden had a fence around it which needed a coat of paint. I took out a bucket half full of white paint and a brush and an old kitchen chair. I was sitting on the chair thinking, when I heard footsteps and there stood Lautisse. I said that I was getting ready to paint the garden fence but now he was up, I would stop it. He protested, then took the brush from my hand and said: "First, I'll show you!" At that moment Betsy cried from the kitchen door that breakfast was ready. "No, no," he said. "No breakfast, - I will paint the fence." I argued with him but he wouldn't even look up from his work. Betsy laughed and assured me that he was having a good time. He spent three hours at it and finished the fence. He was happy the whole day. He went back to town on the 9.10 that evening and at the station he shook my hand and said that he hadn't enjoyed himself so much in years.

We didn't hear anything from him for about 10 days but the newspapers learnt about the visit and came to our place. I was out but Betsy told the reporters everything and about the fence too. The next day the papers had quite a story and the headlines said: LAUTISSE PAINTS AGAIN. On the same day three men came to my place from different art galleries and offered 4.000 dollars for the fence. I refused. The next day I was offered 25.000 and then 50.000. On the fourth day a sculptor named Gerston came to my place, was a friend of Lautisse. He advised me to allow the Palmer Museum in New York to exhibit it for a few weeks. He said that the gallery people were interested in the fence because Lautisse had never before used a bit of white paint. I agreed. So

the fence was put in the Palmer Museum. I went down myself to have a look at it. Hundreds of people came to see the fence, and I couldn't help laughing when I saw my fence because it had a fence around it.

A week later Gerston telephoned me and asked to come to him. He had something important to tell me. It turned out that Lautisse visited the exhibition and signed all the thirty sections of my fence. "Now," said Gerston, "you have really got something to sell." And indeed with Gerston's help, 29 of the 30 sections were sold within a month's time and the price was 10.000 each section. I didn't want to sell the 30th section and it's hanging now in our living-room.

Exercise II. Answer the questions and retell the text.

1. Who met Lautisse on board a ship?
2. Who introduced himself as Monsieur Roland?
3. Where did the author and his wife go?
4. What did the librarian show them?
5. What did the author and his wife do then?
6. Describe the vegetable garden.
7. What happened a little bit later?
8. Why did the author begin to argue with Lautisse?
9. How much time did Lautisse spend in the garden? What was his inner state?
10. What did the author and his wife see in the newspaper?
11. How much money was the author offered?
12. Who advised the author to exhibit the fence for a few weeks?
13. How did the author react to the proposition?
14. What did Gerston tell the author about Lautisse?
15. What did the author do with Gerston's help?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To be the world's best painter, to be keen on smth, a coat of paint, to take a brush, to talk smb about art, to exhibit smth, a bit of white paint.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Бути найкращим маляром у світі, переставати малювати, розмовляти з кимось про мистецтво, біла фарба, взяти пензеля, шар фарби, пофарбувати тин.

Exercise V. Find synonyms to the given words.

To paint, to be keen on, to remember, to argue, to assure, to protest.

Exercise VI. Say who and in what situation

1. introduced himself as Monsieur Roland.
2. went up and talked to the ship's librarian.
3. were not very keen on art.
4. was sitting on the chair thinking.
5. spent three hours painting the fence.
6. offered money for the fence.
7. asked to allow to exhibit the fence.
8. visited the exhibition and signed all the thirty sections of the fence.

Exercise VII. Agree or disagree with the following statements.

1. Everybody knows by this time that we met Lautisse on board a ship.
2. At first he introduced himself as Monsieur Roland and finally said: "I am Lautisse".

3. Lautisse stopped painting in 43 and lived in a filthy house.
4. Lautisse arrived on the noon of Sunday and I met him in the airport.
5. We had promised him that we wouldn't try to talk him about art because we were not very keen on art.
6. Our vegetable garden had a fence around it which needed a coat of paint.
7. Lautisse agreed to have breakfast because he didn't want to paint the fence.
8. I wasn't offered money for the fence.
9. Lautisse didn't visit the exhibition and didn't sign all the thirty sections of the fence.
10. I agreed to sell the 30th section of the fence.

Exercise VIII. Put the sentences in the right order.

1. Though the photograph was bad, we decided that our new acquaintance was Lautisse all right.
2. The librarian found a book with his biography and a photograph.
3. Everybody knows by this time that we met Lautisse on board a ship, but few people know that in the beginning, Betsy and I had no idea who he was.
4. I was up at seven-thirty the next morning and I remembered that I had a job to do.
5. We didn't hear anything from him for about 10 days but the newspapers learnt about the visit and came to our place.
6. And indeed with Gerston's help, 29 of the 30 sections were sold within a month's time and the price was 10.000 each section. I didn't want to sell the 30th section and it's hanging now in our living-room.

7. Hundreds of people came to see the fence, and I couldn't help laughing when I saw my fence because it had a fence around it.
8. The next day the papers had quite a story and the headlines said: LAUTISSE PAINTS AGAIN.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Скажи мені будь-ласка, чому ти завжди уявляєш своє майбутнє у таких жахливих темних кольорах? Ти не повинна перейматися усіма проблемами, особисто тими, що тебе зовсім не стосуються.
2. Коли вчитель увійшов у класну кімнату, діти тихесенько сиділи і малювали вазу з чудовими квітами, що стояла напроти них. Вони були настільки захоплені, що, навіть не помітили учителя.
3. Щиро кажучи, моя маленька племінниця ніколи не була в захваті від живопису. Не дивлячись на те, що вона вміє дуже гарно малювати різними фарбами, їй більш до вподоби спорт.
4. Ми всі були дуже здивовані, коли побачили Кеті з пензелем в руках. А вона, не помічаючи нікого, з захопленням малювала чудовий сонячний день на морі, використовуючи різноманітні кольори.
5. Декілька днів тому на виставці було продемонстровано багато гарних букетів з різнокольорових квітів. Ми також не втримались і придбали для себе декілька букетів з білими та бузковими трояндами та червоними маками.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. Loutisse speaks with his friend about painting.
2. A sculptor Gerston and the author discuss the latest events in the world of painting.
3. Enchanted young couple admires the fence.

Exercise XI. Retell the text.

Practical task № 23.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. to release – звільнити
2. warden– наглядач
3. to drag out–тягнути, витягувати
4. burglar’s tools– знаряддя
5. safe-burglary– крадіжка зі зломом
6. to resume business– відновити бізнес, взятися за старе
7. to get rid of smth – позбутися від чогось
8. vault - сховище

Text

JIMMY VALENTINE’S REFORMATION

by O. Henry (1862-1910)

Jimmy Valentine was released that day. "Now, Valentine," said the warden, "you'll go out today. Make a man of yourself. You're not a bad fellow really. Stop breaking open safes and be honest."

"Me?" said Jimmy, in surprise. "Why, I've never broken a safe in my life." The warden laughed. "Better think over my advice, Valentine."

In the evening Valentine arrived in his native town, went directly to the café of his old friend Mike and shook hands with Mike. Then he took the key of his room and went upstairs. Everything was just as he had left it. Jimmy removed a panel in the wall and dragged out a dust-covered suitcase. He opened it and looked fondly at the finest set of burglar's tools. It was a complete set made of special steel. The set consisted of various tools of the latest design. Over nine hundred dollars they had cost him.

A week after the release of Valentine there was a new safe burglary in Richmond. Two weeks after that another safe was opened. That began to interest the detectives. Ben Price, a famous detective, got interested in these cases.

“That's all Jimmy Valentine's work. He has resumed business. He has got the only tools that can open any safe without leaving the slightest trace”.

One afternoon Jimmy Valentine came to Elmore, a little town in Arkansas. A young lady crossed the street, passed him at the corner and entered a door over which was the sign “The Elmore bank”. Jimmy Valentine looked into her eyes, forgot what he was and became another man. She lowered her eyes and blushed slightly. Young men of Jimmy's style and looks were not often met in Elmore.

Jimmy called a boy who was standing on the steps of the bank and began to ask him questions about the town and the people of the town. From this boy he learnt that this girl was Annabel Adams and that her father was the owner of the bank.

Jimmy went to a hotel and registered as Ralf Spencer. To the clerk he said that he had come to Elmore to start business. The clerk was impressed by the clothes and manner of Jimmy and he was ready to give Jimmy any information. Soon Jimmy opened a shoe-store and made large profits. In all other respects he was also a success. He was popular with many important people and had many friends. And he accomplished the wish of his heart. He

met Miss Annabel Adams and she fell in love with him too. Annabel's father, who was a typical country banker approved of Spencer. The young people were to be married in two weeks. Jimmy gave up safe-burglary for ever. He was an honest man now. He decided to get rid of his tools.

At that time a new safe was put in Mr. Adam's bank. The old man was very proud of it and insisted that everyone should inspect it. So one day the whole family with the children went to the bank. Mr. Adams enthusiastically explained the workings of the safe to Spencer. The two children were delighted to see the shining metal and the funny clock. While they were thus engaged Ben Price, the detective walked into the bank and stood at the counter watching the scene. He told the cashier that he was just waiting for the man he knew. Suddenly there was a loud scream from the women. Unseen by the elders, May, the smallest girl had shut herself in the vault.

"It's impossible to open the door now," said Mister Adams in a trembling voice, "because the clock of the safe hasn't been wound. Oh, what shall we do? That child – she can't stand it for long because there isn't enough air there!"

"Get away from the door, all of you," suddenly commanded Spencer. And it must be mentioned that Jimmy happened to have his suitcase with him because he was going to get rid of it that day. Very calmly he took out the tools and in ten minutes the vault was opened. The others watched him in amazement. The little girl, crying, rushed to her mother.

Jimmy took his suitcase and came up to Ben Price whom he had noticed long before. "Hello, Ben", he said, "I don't know that it matters much now." And then suddenly Ben Price acted rather strangely.

"I guess you're mistaken, Mr. Spencer," he said. "I don't seem to recognize you. I think your fiancée is waiting for you, isn't she?"

And Ben Price turned and walked out of the bank.

Exercise II. Answer the questions and retell the text.

1. What were the warden's words to Jimmy Valentine?
2. What was Valentine's reaction?
3. What did Valentine do in the evening?
4. What happened a week after Jimmy Valentine's release?
5. What were the famous detective's words?
6. Whom did Valentine meet in Elmore?
7. How did Jimmy register in the hotel?
8. What did he open soon?
9. What were Jimmy Valentine's relations with Mrs. Annabel Adams?
10. What was put in Mr. Adams bank? Describe Mr. Adams's reaction?
11. Why were the children delighted?
12. What happened to the girl?
13. Why was it impossible to open the safe?
14. What were Spencer's actions?
15. What was the conversation between Spencer and detective Ben Price?
16. Why did Ben Price pretend not to know Spencer? Ground up your opinion.
17. Do you approve Jimmy Valentine's way of living? Why?
18. Do you agree that each person deserves the second chance?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To be released, a warden, to drag out a dust-covered suitcase, the finest set of burglar's tools, safe-burglary, to resume business, to accomplish the wish of the heart, a vault, to get rid of smth, to be engaged in smb, to rush to smb.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Звільнити, витягнути забруднену валізу, ніжно подивитись, набір знаряддя для крадіжки зі взломом, відновити бізнес (взятися за старе), приносити великий прибуток, позбутися знаряддя, сховище, бути зайнятим (захопленим), метнутися до когось.

Exercise V. Find synonyms to the given words.

To break, to drag out, to be engaged in, to rush, to inspect.

Exercise VI. Say who and in what situation

1. was released.
2. told Jimmy Valentine to be honest .
3. looked fondly at the finest set of burglar's tools.
4. got interested in a new safe-burglary in Richmond.
5. became another man.
6. called a boy and began to ask him.
7. registered at a hotel as Ralf Spenser.
8. was popular and had many friends.
9. was a typical country banker and approved Spencer.
10. was very proud.
11. were delighted.
12. screamed loudly.
13. couldn't open the door of the safe.
14. took out the tools and opened the vault.
15. acted rather strangely.

Exercise VII. Agree or disagree with the following statements.

1. Jimmy Valentine was an honest man and has never broken safes.

2. The warden asked Valentine to think over his advice.
3. The set consisted of various tools of the latest design which cost one hundred dollars.
4. Nothing happened in Richmond after Jimmy Valentine's release.
5. Jimmy Valentine was not impressed by a young lady in Arkansas.
6. Young men of Jimmy's style and clothes were met in Elmore very often.
7. Jimmy said to the clerk that he had come to Elmore to start business and registered as Ralf Spencer.
8. Miss Annabel Adams and Ralf Spencer fell in love with each other and were to be married in two weeks.
9. Mr. Adams was very proud of a new safe and insisted on its inspecting.
10. There was a loud scream from the woman because the girl shut herself in the vault.
11. Mr. Adams could open the door of the safe.
12. Spencer took out the tools very calmly and in ten minutes the vault was opened.
13. Ben Price didn't seem to recognize Jimmy, turned and walked out of the bank.

Exercise VIII. Put the sentences in the right order.

1. "Me?" said Jimmy, in surprise. "Why, I've never broken a safe in my life."
2. The clerk was impressed by the clothes and manner of Jimmy and he was ready to give Jimmy any information.
3. Jimmy took his suitcase and came up to Ben Price whom he had noticed long before.

4. A week after the release of Valentine there was a new safe burglary in Richmond.
5. Jimmy removed a panel in the wall and dragged out a dust-covered suitcase.
6. In the evening Valentine arrived in his native town, went directly to the café of his old friend Mike and shook hands with Mike.
7. A young lady crossed the street, passed him at the corner and entered a door over which was the sign "The Elmore bank".
8. He met Miss Annabel Adams and she fell in love with him too.
9. Mr. Adams enthusiastically explained the workings of the safe to Spencer.
10. "Now, Valentine," said the warden, "you'll go out today. Make a man of yourself. You're not a bad fellow really. Stop breaking open safes and be honest."
11. "It's impossible to open the door now," said Mister Adams in a trembling voice, "because the clock of the safe hasn't been wound.
12. "Get away from the door, all of you," suddenly commanded Spencer.
13. The others watched him in amazement. The little girl, crying, rushed to her mother.
14. Very calmly he took out the tools and in ten minutes the vault was opened.
15. Jimmy took his suitcase and came up to Ben Price whom he had noticed long before.
16. "Hello, Ben", he said, "I don't know that it matters much now." And then suddenly Ben Price acted rather strangely.
17. Two weeks after that another safe was opened. That began to interest the detectives. Ben Price, a famous detective, got interested

in these cases.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Мого друга було звинувачено у крадіжці зі взломом. Коли його заарештували, його батьки вже були далеко. Але, на щастя, йому вдалося довести свою непричетність до цієї справи і його було звільнено.
2. Якщо ти знову візьмешся за старе і почнеш грати в карти, ти накличеш на себе багато неприємностей і я вже не буду в змозі допомогти тобі виплутатися з нової халепи.
3. Хлопець витягнув усі документи зі схованки і вирішив позбутися їх. Він гадав, що якщо він це зробить, ніхто не здогадається, що саме він підробив підпис свого батька.
4. Наглядач уважно спостерігав за заарештованим і нарешті зрозумів, що краще буде попередити його аби він не накоїв дурниць і не почав з кимось у камері сваритись.
5. Послухайте мене уважно. Якщо б я була на вашому місці, я б краще розповіла усе як було і порадилася з юристом, як уникнути неприємностей, пов'язаних з фінансовими справами.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. Jimmy Valentine promises the warden to stop breaking safes.
2. Jimmy Valentine speaks with a boy about a young lady.
3. Spencer and Mr. Adams admire a new safe.

Exercise XI. Retell the text.

Practical task № 24.**Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.**

1. to be at the height of smb's fame – бути на піку слави
2. to praise – схвалювати, оцінювати
3. to star – бути зіркою, грати головні ролі
4. to be eager to partner with smb – прагнути співпрацювати з кимось
5. to keep smb's permission – отримати дозвіл, заручитися дозвілом
6. a part – роль
7. to dress in the latest fashion – одягатись за останньою модою
8. to cancel engagement – відмінити зустріч
9. to keep smth in secret – тримати в таємниці

Text**HE OVERDID IT**

By O. Henry (1862-1910)

Miss Posie Carrington had begun life in the small village of Cranberry Corners. Then her name had been Posie Boggs. At the age of eighteen she had left the place and become an actress at a small theatre in a large city, and here she took the name of Carrington. Now Miss Carrington was at the height of her fame, the critics praised her, and in the next season she was going to star in a new play about country life. Many young actors were eager to partner Miss Posie Carrington in the play, and among them was a clever young actor called Highsmith.

"My boy", said Mr Goldstein, the manager of the theatre, when the young man went to him for advice, "take the part if you can get it. The

trouble is Miss Carrington won't listen to any of my suggestions. As a matter of fact she has turned down a lot of the best imitators of a country fellow already, and she says she won't set foot on the stage unless her partner is the best that can be found.

She was brought up in a village, you know, she won't be deceived when a Broadway fellow goes on the stage with a straw in his hair and calls himself a village boy. So, young man, if you want to play the part, you'll hate to convince Miss Carrington. Would you like to try?" "I would with your permission," answered the young man. "But I would prefer to keep my plans secret for a while."

Next day Highsmith took the train for Cranberry Corners. He stayed three days in that small and distant village. Having found out all he could about the Boggs and their neighbours, Highsmith returned to the city. Miss Posie Carrington used to spend her evenings at a small restaurant where actors gathered after performances.

One night when Miss Posie was enjoying a late supper in the company of her fellow-actors, a shy, awkward young man entered the restaurant. It was clear that the lights and the people made him uncomfortable. He upset one chair, sat in another one, and turned red at the approach of a waiter.

"You may fetch me a glass of beer", he said, in answer to the waiter's question. He looked around the place and then seeing Miss Carrington, rose and went to her table with a shining smile.

"How're you, Miss Posie?" he said. "Don't you remember me — Bill Summers — the Summers that used to live next door to you? I've grown up since you left Cranberry Corners. They still remember you there. Eliza Perry told me to see you in the city while I was here. You know Eliza married Benny Stanfield, and she says —"

"I say", interrupted Miss Carrington brightly, "Eliza Perry married. She used to be so stout and plain." "Married in June," smiled the gossip. "Old

Mrs Blither sold her place to Captain Spooner; the youngest Waters girl ran away with a music teacher."

"Oh!" Miss Carrington cried out. "Why, you people, excuse me a while — this is an old friend of mine — Mr — what was it? Yes, Mr. Summers — Mr. Goldstein, Mr. Ricketts. Now, Bill, come over here and tell me some more."

She took him to a vacant table in a corner.

"I don't seem to remember any Bill Summers," she said thoughtfully, looking straight into the innocent blue eyes of the young man. "But I know the Summerses all right, and your face seems familiar when I come to think of it. There aren't many changes in the old village, are there? Have you seen any of my people?"

And then Highsmith decided to show Miss Posie his abilities as a tragic actor.

"Miss Posie," said Bill Summers, "I was at your people's house just two or three days ago. No, there aren't many changes to speak of. And yet it doesn't look the same place that it used to be."

"How's Ma?" asked Miss Carrington.

"She was sitting by the front door when I saw her last," said Bill. "She's older than she was, Miss Posie. But everything in the house looked just the same. Your Ma asked me to sit down.

"William," said she. "Posie went away down that road and something tells me she'll come back that way again when she gets tired of the world and begins to think about her old mother. She's always been a sensible girl." Miss Carrington looked uncomfortable.

"Well," she said, "I am really very glad to have seen you, Bill. Come round and see me at the hotel before you leave the city." After she had left, Highsmith, still in his make-up, went up to Goldstein.

"An excellent idea, wasn't it?" said the smiling actor. "The part is mine, don't you think? The little lady never once guessed."

"I didn't hear your conversation," said Goldstein, "but your make-up and acting were perfect. Here's to your success. You'd better visit Miss Carrington early tomorrow and see how she feels about you."

At 11.45 the next morning Highsmith, handsome and dressed in the latest fashion, sent up his card to Miss Carrington at her hotel.

He was shown up and received by the actress's French maid. "I am sorry," said the maid, "but I am to say this to everybody. Miss Carrington has cancelled all engagements on the stage and has returned to live in that — what do you call that place? — Cranberry Corners!"

Exercise II. Answer the questions and retell the text.

1. Where did Miss Posie Carrington begin her life?
2. When and where did she become an actress?
3. What did Mr. Goldstein tell Highsmith about Miss Carrington?
4. How many days did Highsmith spend in Cranberry Corners?
5. Where did Miss Posie like to spend her evenings?
6. Who entered in the restaurant one night?
7. What happened later?
8. How did Highsmith introduce himself to Miss Carrington?
9. How did she react to his words?
10. What did Highsmith do later?
11. How did Miss Carrington look?
12. What did she tell to Highsmith?
13. Did Goldstein approve Highsmith's show?
14. What was Highsmith told next morning?
15. Do you approve Highsmith behavior? Why?
16. What is your opinion about Miss Carrington as a person?

17. Do you agree with the title of the story?

18. Will Highsmith become a well-known actor in future? Ground up your opinion.

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To be at the height of smb's fame, to praise smb, to star, to be eager to partner with smb, to keep smb's permission, a part, to dress in the latest fashion, to cancel engagement, to keep smth in secret, to seem familiar to smb.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Прагнути співпрацювати з кимось, виступати у головній ролі, схвалювати когось, бути одягненим за останньою модою, заручитися дозвілом, тримати щось у таємниці, проблема в тому..., почервоніти, відмінити всі побачення.

Exercise V. Find synonyms to the given words.

To deceive, to praise, to turn down, to cancel, to convince.

Exercise VI. Say who and in what situation

1. became an actress.
2. was at height of her fame.
3. were eager to partner with Miss Posie Carrington.
4. used to spend evenings in a small restaurant.
5. entered the restaurant and went to Miss Carrington.
6. introduced himself as Bill Summers.
7. took Bill to a vacant table in the corner.

8. decided to show abilities as a tragic actor .
9. looked uncomfortable.
10. sent up the card to Miss Carrington.
11. returned to live in Cranberry Corners.

Exercise VII. Agree or disagree with the following statements.

1. Miss Posse Carrington had begun life in the small village of Cranberry Corners.
2. She became an actress at a big theatre in the village.
3. Miss Carrington was at the height of her fame and the critics praised her.
4. She has turned down a lot of the best imitators of a country fellow and says that she won't set foot on the stage unless her partner in the best can be found.
5. When Miss Posie was enjoying a late supper in the company of her fellow-actors, a shy, awkward young man entered the room.
6. Highsmith was afraid of showing Miss Posie his abilities as a tragic actor.
7. Highsmith was happy after the conversation with Miss Posie.
8. Goldstein said that it would be better to visit Miss Carrington tomorrow.
9. At 11.45 the next morning Highsmith sent up his card to Miss Carrington at her hotel.
10. Miss Carrington cancelled all her engagements on the stage and has returned to live in Cranberry Corners.

Exercise VIII. Put the sentences in the right order.

1. He was shown up and received by the actress's French maid.
2. Miss Carrington looked uncomfortable.

3. One night Miss Posie was enjoying a late supper in the company of her fellow-actors, a shy, awkward young man entered the restaurant.
4. Next day Highsmith took the train for Cranberry Corners.
5. He stayed three days in that small and distant village.
6. In the next season Miss Posie was going to star in a new play about country life.
7. Miss Posie was brought up in the village, you know, she won't be deceived when a Broadway fellow goes on the stage with a straw in his hair and calls himself a village boy.
8. Many young actors were eager to partner Miss Posie Arrington in the play; and among them was a clever young actor called Highsmith.
9. He upset one chair, sat in another one, and turned red at the approach of a waiter.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Моя сестра завжди мріяла стати зіркою та прагнула співпрацювати з відомими акторами та співаками. Нарешті її мрія здійснилась і вона вже два роки працює в Нью-Йорку на Бродвеї.
2. Молодий актор вирішив продемонструвати продюсеру свої здібності у трагікомедії. Продюсер оцінив їх і запевнив хлопця, що з такими здібностями і з такою наполегливістю він досягне своєї мети й відразу ж запропонував співпрацю.
3. Мені б хотілося, щоб ви тримали мої плани та наміри у таємниці. Ви ж самі розумієте, що плітки нам ні до чого. А люди, на жаль, різні.

4. Молода дівчина була на піку своєї слави, грала гарні ролі у різних фільмах та виставах і завжди привертала увагу багатьох прихильників. Але у глибині душі вона залишалась скромною і дуже часто відмовлялась від їх запрошень.
5. Коли ми прийшли до театру, там вже було дуже багато молодих людей, одягнених за останньою модою. Ми зайняли наші місця і почали спостерігати за публікою.
6. Щиро кажучи, я не зможу виконати ваше доручення, якщо не отримаю ваш дозвіл. Це дуже делікатна справа і мені не хотілося б вплутати вас у неприємності.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. Two friends dream about acquaintance with a famous star.
2. Miss Carrington speaks with her mother after long separating.
3. Highsmith meets with Posie Carrington after her returning from the village.

Exercise XI. Retell the text.

Practical task № 25.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. agreeable –приємний, милий

2. to be obliged to do smth –бути зобов’язаним зробити щось
3. to accompany smb–супроводжувати когось
4. likable - привабливий
5. to grin–усміхатись, посміхатись
6. an excuse– нагода
7. to put smb at a loss–збентежувати, збивати з пантелику; вводити в оману

Text

SUCCESS STORY

By J. G. Cozzens (1903-1978)

I met Richards ten years or more ago when I first went down to Cuba. He was a short, sharp-faced, agreeable chap, then about twenty-two. He introduced himself to me on the boat and I was surprised to find that Panamerica Steel & Structure was sending us both to the same job.

Richards was from some not very good state university engineering school. Being the same age myself, and just out of technical college, I saw at once that his knowledge was rather poor. In fact, I couldn't then imagine how he had managed to get this job.

Richards was naturally likeable, and I liked him a lot. The firm had a contract for the construction of a private railroad. For Richards and me it was mostly an easy job of inspections and routine paperwork. At least it was easy for me. It was harder for Richards because he didn't appear ever to have mastered the use of a slide rule. When he asked me to check his figures I found his calculations awful. "Boy," I was at last obliged to say, "you are undoubtedly the silliest White man in Santa Clara province. Look, stupid, didn't you ever take arithmetic? How much are seven and thirteen?" "Work that out," Richards said, and let me have a report tomorrow."

So when I had time, I checked his figures for him, and the inspector only caught him in a bad mistake about twice.

In January several directors of the United Sugar Company came down to us on business, but mostly pleasure; a good excuse to get south on a vacation. Richards and I were to accompany them around the place. One of the directors, Mr. Prossert was very affable. He was asking me a number of questions. I knew the job well enough and to answer every sensible question –the sort of question that a trained engineer would be likely to ask. As it was, Mr. Prossert was not an engineer and some of his questions put me at a loss. For the third time I was obliged to say, “I’m afraid I don’t know, sir. We haven’t any calculations on that.” When Richards suddenly spoke up.

“I think, about nine million cubic feet, sir,” he said. “I just happened to be working it out last night. Just for my own interest.”

“Oh,” said Mr. Prossert, turning in his seat and giving him a sharp look. “That’s very interesting, Mr. – er – Richards, isn’t it? Well, now, maybe you could tell me about – “

Richards could. He knew everything. All the way up Mr. Prossert fired questions at him and he fired answers right back.

When we reached the head of the rail, a motor was waiting to take Mr. Prossert on. He nodded absent-mindedly to me, shook hands with Richards. “Very interesting indeed,” he said. “Very interesting indeed, Mr. Richards. Goodbye and thank you.”

“Not at all, sir,” Richards said. “Glad if I could be of service to you.”

As soon as the car moved off, I exploded. “A little honest bluff doesn’t hurt; but some of your figures...!”

“I like to please,” said Richards kindly. “If a man like Prossert wants to know something, who am I to hold out on him?”

“What’s he going to think when he looks up the figures or asks somebody who does know?”

“Listen, my son,” said Richards kindly. “He wasn’t asking for any information he was going to use. He doesn’t want to know those figures. He won’t remember them myself. What he is going to remember is you and me.”

“Yes,” said Richards firmly. “He’s going to remember that Panamerica Steel & Structure has a bright young man named Richards who could tell him everything he wanted— just the sort of chap he can use; not like that other fellow who took no interest in his work, couldn’t answer the simplest question, and who’s going to be doing small-time contracting all his life.”

It is true. I am still working for the Company, still doing a little work for the construction line. And Richards? I happened to read in a newspaper a few weeks ago that Richards had been made a vice-president and director of Panamerica Steel when the Proset group bought the old firm.

Exercise II. Answer the questions and retell the text.

1. Describe Richards’s life and career.
2. What was the author’s attitude to him?
3. What was the main characters’ job? Did they like it?
4. Whom were the colleagues to accompany?
5. What happened later?
6. How did Richards behave in business trip?
7. Did Mr. Proset approved Richards’s answers? Ground up your opinion.
8. How did the author react to Richards’s conduct?
9. What was Richards’s opinion about the situation?
10. What was the main character’s future career?
11. Do you approve the main characters’ behaviour in the trip?
12. How would you behave in the same situation?

13. Do you agree that insolence is really the second happiness?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

A short, sharp-faced, agreeable chap, to be likable, to fire questions, to fire back, to nod absent-mindedly to smb, to accompany smb, to check one's figures, a good excuse, to be obliged to do smth, to grin, to put smb at a loss.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Бути привітним молодим хлопцем 22 років, чудова нагода, збити когось з пантелику, перевірити дані, намагатися отримати роботу, дати відповідь на будь-яке розумне питання, пронизливий погляд, супроводжувати когось, бути зобов'язаним відповідати.

Exercise V. Find synonyms to the given words.

To grin, to explode, to fire, to buy, to manage.

Exercise VI. Say who and in what situation

1. had managed to get the job.
2. didn't appear to have mastered the use of a slide rule.
3. found Richards's calculations awful.
4. came down on business.
5. was asking a number of questions.
6. fired answers right back.
7. exploded.
8. was grinning.
9. was going to remember a bright young man named Richard .
10. was still working for the construction line.

11. had been made a vice-president and director of Panamerica Steel.

Exercise VII. Agree or disagree with the following statements.

1. Richards was a long, round-faced, unpleasant chap, then about 32.
2. Richards was from a very good state university engineering school.
3. Richards's calculations were good.
4. In January several directors of the United Sugar Company came down to us on business, but mostly pleasure; a good excuse to get south on a vacation.
5. Mr. Prosset was not an engineer and some of his questions put me at a loss .
6. Richards knew everything. Mr. Prosset fired questions on him and he fired answers right back.
7. I am still working for the Company, still doing a little work for the construction line.
8. Richards had been made a chief manager of Panamerica Steel.

Exercise VIII. Put the sentences in the right order.

1. I happened to read in a newspaper a few weeks ago that Richards had been made a vice-president and director of Panamerica Steel when the Prosset group bought the old firm.
2. As soon as the car moved off, I exploded. "A little honest bluff doesn't hurt; but some of your figures...!"
3. When we reached the head of the rail, a motor was waiting for Mr. Prosset.
4. "Very interesting, indeed," he said. "Good-bye, Mr. Richards, and thank you."
5. He nodded absent-mindedly to me, shook hands with Richards.

6. I knew the job well enough and to answer every sensible question – the sort of question that a trained engineer would be likely to ask.
7. When he asked me to check his fingers I found his calculations awful. “Boy,” I was at last obliged to say, “you are undoubtedly the silliest White man in Santa Clara province. Look, stupid, didn’t you ever take arithmetic? How much are seven times to thirteen?”
8. The firm had a contract for the construction of a private railroad. For Richards and me it was mostly an easy job of inspections and routine paperwork.
9. Being the same age myself, and just out of technical college, I saw at once that his knowledge was rather poor.
10. In fact, I couldn’t then imagine how he had managed to get this job.
11. I met Richards ten years or more ago when I first went down to Cuba.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Мені б дуже хотілося супроводжувати вас у відрядженні. До речі, це буде чудова нагода зустрітися з головним інженером вашої компанії та з’ясувати з ним декілька важливих питань.
2. Вчитель був зобов’язаний вказати учню на те, що він дуже погано зрозумів нову тему. Учень уважно вислухав зауваження і запевнив, що приділить їй більше уваги.
3. Сестра мого друга дуже приємна дівчина. Але в неї цікава вдача і вона завжди ставить дуже специфічні питання. Інколи вони збивають людей з пантелику.

4. Чому ви весь час посміхаєтесь та презирливо дивитесь на мене? Я не маю ніякого відношення до ваших особистих проблем.
5. У мене є чудова новина. Я тільки що познайомилась з привабливим хлопцем і виявилось, що він найкращий друг мого двоюрідного брата.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. The author and Richards meet the first time.
2. Richards and Mr. Prosser speak after the business trip.
3. The author and Richards meet in two years.

Exercise XI. Retell the text.

Practical task № 26.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. damsel – дівчина
2. to skip breakfast – пропустити сніданок
3. preposterous – безглуздий
4. hayrakes – сінокоси, косарі
5. roving eye – мандрівне око
6. to be captured by smb/smith – бути захопленим
7. breakdown – порушення руху, аварія
8. to implore – благати
9. torrents – потік, злива

Text

ANTHONY IN BLUE ALSATIA*

By Eleanor Farjeon (1881-1965)

Skipping his breakfast paper one day, bewildered, as he always was, by vital facts about Home Rails, Questions in the House, and Three-Piece Suits: facts grasped, as he knew, instantaneously in their full import all over England by different orders of mind from his, through which they slipped as through gauze, Anthony's roving eye was captured by certain words in a paragraph headed

Mouchard (near the Jura Mountains)

Jura Mountains... Blue smoke... a blue-eyed Alsatian... a Concertina... the Blue Alsatian Express... many miles from nowhere... haymaking damsels in white sunbonnets... hayrakes... laughing at us...

A Minor Mystery

Anthony's eye roved no more. He felt that the gauze, which could not contain the torrents of the world's activities, might house this butterfly and not brush off its bloom. He read the paragraph with attention. It described the breakdown "many miles from nowhere" of the Blue Alsatian Express at the foot of the Jura Mountains. It described the blue smoke rising from a heated axle, the engine-driver sprinting along the lines like a madman, soldiers jumping out on the line and playing a concertina, a nervous woman-passenger wondering what had happened; it indicated the plutocratic luxury

of the corridor train with its restaurant; it told of the blue mountains and the blue sky, and "the hay-making damsels in white sunbonnets and hayforks on their shoulders" who "are laughing at us over the hedgerows".

And then came the paragraph headed "A Minor Mystery" which ended the account of the accident.

"One mystery about this train will never be solved. When it first came to a standstill a quiet little man, who looked like a country farmer, packed up his things, climbed out of the train, and deliberately walked away from it without any outward sign of annoyance, hesitation, or distraction, crossing the fields and disappearing into a wood.

Had the breakdown occurred within easy reach of his own home or destination?"

"Oh, no," said Anthony, answering the journalist, "of course not!"

Why should it? It was most unlikely. And — annoyance? Why should the little man be annoyed? And where was the Mystery, Minor or Major?

Railways — it is their drawback — compel you to travel to somewhere. You, who desire to travel to Anywhere, must take your ticket to Stroud or Stoke, and chance it. The safest plan is to choose some place with a name like Lulworth, Downton, or Nether Wallop; such places surely cannot go far wrong. But even though they prove to be heaven in its first, second, or third degree, still, there you must go, and nowhere else; — and think of the Seventh Heavens you flash through continually on your way there, Heavens with no names and no stations, Heavens to which no tickets are issued. To whom has it not happened, time and again, on his way to the Seaside, the Moors, or the Highlands, to cry in his heart, at some glimpse of Paradise from the carriage windows: "*That* is where I really wanted to go — *that* is where I would like to get out! That valley of flowers, that cottage in the birch-glade, that buttercup field with the little river and a kingfisher — if only the train would stop!" — But it never does.

Never? Once it did. Anthony laughed aloud at that Minor Mystery in his morning paper. Where was the Mystery? Luck had been with the quiet little man, and he did the only thing there was to do.

..."Why have we stopped?" asked the nervous lady who sat opposite Anthony in the stuffy carriage.

"Ha-ha-ha! Ha-ha-ha!" laughed a fresh young voice outside.

"Preposterous, preposterous! I shall be late!" snorted a fat millionaire.

"I want my lunch," puffed his fat wife. "I refuse to go without my, lunch!"

Anthony looked out of the window. A hedgerow bowed with blossom, beyond it a meadow in full flower, long flowering grass, threaded with flowering stems, lace-white, chicory-blue flowers, a profusion of flowers shimmering in the long grass. In one part of the meadow the grass lay mowed in swathes, the sweet flowers with it. A party of young peasants, in loose white shirts and embroidered jackets and aprons, lay in the grass munching honey-cake and drinking light beer. One tall young fellow, splendid as a god, stood edgeways in the sunlight, his bright scythe shining. A few girls stood and stooped in the long grass, picking the flowers; some wore wreaths of the blue and white flowers, some were laughing under their white sunbonnets, some used, some rested on their rakes, all were sweet and fresh and frank.

"Oh, why *don't we* go on?" moaned the nervous lady. "Oh, *what* has happened?"

Passengers spoke on all sides. "We are held up!" "We have broken down!" "Bandits! — these dreadful foreign parts!" "The engine is on fire!" "The engine-driver has gone mad!"

"Oh, oh, oh!" moaned the nervous lady in the carriage.

"Ha-ha-ha!" laughed the gay young voices in the air.

"I shall be late, I tell you!" fumed the fat millionaire.

"Are we *never* going to eat?" puffed his wife.

Beyond the meadow of flowers and haymakers lay the blue mountains, as blue as dreams, as Paradise. Soft dim woods lay between the meadow and the slope. At the very edge of the woods, as though it had just stepped out of the trees and set foot on the grass, was a tiny cottage with a balcony. In the fringe of trees meandered little paths and a little stream, and some goats. The scent of hay and flowers and aromatic trees filled the carriage.

"La-la-la-la, ti-ti-ti-ti!" A soldier sitting on the rails was singing *The Blue Danube* to a concertina played by another soldier.

The girls in the meadow began to dance.

"Oh, what is it, what is it?" wailed the nervous lady.

"Food, food!" puffed the fat one.

"How late, how *late* I shall be!" repeated her husband.

"Keep the doors shut — don't let them come in!" implored the nervous lady, wringing her hands.

"Ha-ha-ha!" laughed the dancing girls, "ha-ha-ha!"

'Swish!' sang the young god's scythe. — Anthony got his little bag from the rack and opened the carriage door. The nervous lady gave a tiny shriek.

"Ah!" don't let them in!"

"Late! late! late!"

"Lunch is served. Come!"

Anthony crossed the rail and found a gap in the blossoming hedge. In the hayfield, nearly hidden in flowers, was a crooked footpath. It led over the meadows to the little wood at the foot of the blue mountains. He followed it unhesitatingly. He left behind him the dancing laughing flower-

gatherers, the young god mowing, the peasants drinking, the soldiers playing, the Blue Alsatian Express containing the millionaire who would be late — for what? For what could one be late? One was in Blue Alsatia. To which there are no tickets.

He entered the little wood and was lost to sight.

At the back of the cottage, barefoot by the little stream, stood a girl of sixteen, a lovely grey-eyed child, feeding her kids from a bundle of hay in her apron, at which they pushed and pulled. She wore a white chemise and a blue embroidered skirt. When the kids were rough she thrust them from her with her brown toes, and laughed like music. On a bench by the cottage stood a pitcher and a wooden bowl.

Her eyes met Anthony's. She let fall her apron, and the sweet hay tumbled down, a full feast for the kids. She went to the bench, filled the bowl with milk, and offered it to Anthony with a bit of honey-cake, her grey eyes smiling. As he drank, she made a simple gesture.

"Stay," she said.

The Blue Alsatian Express went on without him.

Anthony stirred his tea-cup. In the next column was an account of Last Night's Debate on —

He skipped it.

Exercise II. Answer the questions and retell the text.

1. In what way did Anthony read the morning paper?
2. Why was it difficult for him to focus on vital facts described in the paper?
3. How did it happen that the article about the breakdown of the Alsatian Express captured his mind?
4. Describe the contents of the article and discover the essence of the «minor mystery» connected with the accident.

5. Do you share the author's opinion concerning the drawbacks of the railways? Explain why?
6. How did it happen that Anthony turned out to be in that mysterious train? (Was it only his innermost dream to be there or the true reality?)
7. What did he watch out of the compartment window?
8. How did the other passengers behave?
9. Did Anthony appreciate the loveliness of the landscape? Describe his feelings and emotions.
10. Why did Anthony leave the train?
11. Where did he go? Whom did he meet?
12. Did he return to his train? Do you approve his doing?
13. How would you act if you were Anthony?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To come to a standstill, a minor mystery, within easy reach of smth, drawback, to chance smth, the account of the accident, to wring one's hands, (such places) cannot go (far) wrong, time and again, to be held up, to be on fire, the fringe of trees, a crooked footpath, to stir a tea-cup.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Маленька таємниця, зрозуміти факти, потік слів, дівчата у капелюхах, потрапити у глухий кут, змушувати мандрувати, багатство квітів, скошена трава, за межами квітучих луків, знайти щілину у квітучому паркані, вигнута стежка, без жодних вагань, зникнути з поля зору, бути одягненою у білу жіночу сорочку та у блакитну спідницю з вишивкою, штовхати когось, кидати солодке сіно.

Exercise V. Find synonyms to the given words.

Instantaneously, to snort, to moan, to shimmer, to meander, gap, pitcher.

Exercise VI. Say who and in what situation

1. felt that the gauze might hurt his butterfly and not to brush off its bloom.
2. read the paragraph with attention.
3. jumping on the line and playing a concertina.
4. wandering to know what has happened.
5. laughed aloud at the Minor Mystery in the morning paper.
6. snorted that he would be late.
7. puffed about wanting to have lunch.
8. crossed the rail and found a gap in the blossoming hedge.
9. entered the little wood and was lost to sight.
10. offered Anthony milk and a bit of honey-cake.
11. skipped the column about an account of Last Night's Debate on.

Exercise VII. Agree or disagree with the following statements.

1. Anthony' roving eye was captured by certain words in a paragraph.
2. The paragraph described the breakdown «many miles from nowhere» of the Blue Alsatian Express at the foot of the Jura Mountains.
3. It told of the blue mountains and the blue sky, and «the hay-making damsels in white sunbonnets and hayforks on their shoulders» .
4. One fine day the mystery about the train will be solved.
5. A quiet little man deliberately decided not to pack up his things and not to walk away from the train.
6. The passengers in the train were calm and relaxed.
7. They weren't be afraid of being held up.

8. A soldier was singing *The Blue Danube* and the girls in the meadow began to dance.

9. Anthony got his little bag from the rack, opened the carriage door and crossed the rail.

10. Anthony didn't left the dancing laughing flower-gatherers, the young god mowing and and the peasants drinking.

11. Anthony met a girl of seventeen years in the train.

12. The girl offered Anthony a cup of tea and a bit of plum-cake.

13. As Anthony drank, the girl made a little gesture and told him to stay.

14. Anthony stirred his coffee-cup and read the article about Last Night's Debate on.

Exercise VIII. Put the sentences in the right order.

1. It described the blue smoke rising from a heated axle, the engine-driver sprinting along the lines like a madman and indicated the plutocratic luxury of the corridor train with its restaurant.

2. Skipping his breakfast paper one day, bewildered, as he always was, by vital facts about Home Rails, Questions in the House and Three-Piece Suits, Anthony's roving eye was captured by certain words.

3. Anthony laughed aloud at that Minor Mystery in the Morning Paoer. Where was the Mystery?

4. Railways – it is their drawback – compel you to travel somewhere.

5. The safest plan is to choose some place with a name like Lulworth, Downterry, or Nether Wallop; such places surely cannot go far wrong.

6. Her eyes met Anthony's. She let fall her apron, and the sweet hay tumbled down, a full feast for the kids.

7. Beyond the meadow of flowers and haymakers lay the blue mountains, as blue as dreams, as Paradise.

8. A party of young peasants, in loose white shirts and embroidered jackets and aprons, lay in the grass munching honey-cake and drinking light beer.
9. At the back of the cottage, barefoot by the little stream, stood a girl of sixteen, a lovely grey-eyed child, feeding her kids from a bundle of hay in her apron, at which they pushed and pulled.

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Хлопці потрапили у глухий кут через безглузде непорозуміння. Але, на щастя, було знайдено докази стосовно їх непричепності до фінансового розкрадання у фірмі, де вони працювали вже три роки.
2. Моя робота змушує мене багато мандрувати майже по всьму світу. Але мені це дуже подобається. Це завжди було моєю потаємною мрією.
3. Друзі знайшли величезну щілину у квітучому паркані і залізли в неї без жодних вагань. Через декілька хвилин вони опинилися на зеленому лузі. Вони були захоплені багатством різнокольорових квітів.
4. Гарні дівчата у літніх червоних та білих капелюхах весело танцювали у полі, а хлопці сінокоси складали сіно у копиці та крадькома поглядали на дівчаток.
5. Скажи мені будь-ласка, що ти думаєш з приводу цієї дорожно-транспортної пригоди? На мою думку, цей водій вже неодноразово порушував правила дорожнього руху. Він повинен буде заплатити величезний штраф.

6. Страшенні потоки води виявилися причиною зсуву у гірських районах цієї бідної африканської країни. Багато людей було евакуйовано через стихію.

7. Покинута будівля була у палаючому вогні але, на щастя, всередині нікого не було і пожежники швидко згасили полум'я. Виявилось, що місцеві хулігани навмисне підпалили її.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. The author and Anthony acquaint with each other.
2. Anthony tells the author about his imaginary trip to Blue Alsatia.
3. The author and Anthony meet in a year and Anthony tells him about real trip to Blue Alsatia with great delight.

Exercise XI. Retell the text.

Practical task № 27.

Exercise I. Read, translate, explain the meaning of the given words and learn them by heart.

1. dais – кафедра, поміст
2. ordeal – випробування
3. to plead for remission – благати (просити) вибачення
4. to have a feeling for atmosphere – відчувати атмосферу
5. to be hard on smb – бути суворим з кимось
6. to roar with laughter – ревіти (вибухнути) від сміху
7. to pass entirely without incident – пройти повністю без інцидентів
8. to put smb off – відбутися жартом
9. to make a fool of oneself – робити з когось дурня
10. to consult smth – консультиватися з кимось

11. to carry well (voice, music) – добре чути (голос, музику)

12. to grin at smb – посміхатись комусь

13. disorderliness – безлад

14. to rag – жартувати

Text

THE PASSIONATE YEAR

By James Hilton (1900-1954)

Speed was very nervous as he took his seat on the dais at five to seven and watched the school straggling to their places. They came in quietly enough, but there was an atmosphere of subdued expectancy of which Speed was keenly conscious; the boys stared about them, grinned at each other, seemed as if they were waiting for something to happen. Nevertheless, at five past seven all was perfectly quiet and orderly, although it was obvious that little work was being done. Speed felt rather as if he were sitting on a powder-magazine, and there was a sense in which he was eager for the storm to break.

At about a quarter past seven a banging of desk-lids began at the far end of the hall.

He stood up and said, quietly, but in a voice that carried well: "I don't want to be hard on anybody, so I'd better warn you that I shall punish any disorderliness very severely."

There was some tittering, and for a moment or so he wondered if he had made a fool of himself.

Then he saw a bright, rather pleasant-faced boy in one of the back rows deliberately raise a desk-lid and drop it with a bang. Speed consulted the map of the desks that was in front of him and by counting down the rows

discovered the boy's name to be Worsley. He wondered how the name should be pronounced — whether the first syllable should rhyme with "purse" or with "horse". Instinct in him, that uncanny feeling for atmosphere, embarked him on an outrageously bold adventure, nothing less than a piece of facetiousness, the most dangerous weapon in a new Master's armoury, and the one most of all likely to recoil on himself. He stood up again and said: "Wawsley or Wurssley — however you call yourself — you have a hundred lines!"

The whole assembly roared with laughter. That frightened him a little. Supposing they did not stop laughing! He remembered an occasion at his own school when a class had ragged a certain Master very neatly and subtly by pretending to go off into hysterics of laughter at some trifling witticism of his.

When the laughter subsided, a lean, rather clever-looking boy rose up in the front row but one and said, impudently: "Please sir, I'm Worsley. I didn't do anything."

Speed replied promptly: "Oh, didn't you? Well, you've got a hundred lines, anyway."

"What for, sir" — in hot indignation.

"For sitting in your wrong desk."

Again the assembly laughed, but there was no mistaking the respectfulness that underlay the merriment. And, as a matter of fact, the rest of the evening passed entirely without incident. After the others had gone, Worsley came up to the dais accompanied by the pleasant-faced boy who dropped the desk-lid. Worsley pleaded for the remission of his hundred

lines, and the other boy supported him urging that it was he and not Worsley who had dropped the lid.

"And what's your name?" asked Speed.

"Naylor, sir."

"Very well, Naylor, you and Worsley can share the hundred lines between you." He added smiling: "I've no doubt you're neither of you worse than anybody else but you must pay the penalty of being pioneers."

They went away laughing.

That night Speed went into Clanwell's room for a chat before bedtime, and Clanwell congratulated fulsomely on his successful passage of the ordeal. "As a matter of fact," Clanwell said, "I happen to know that they'd prepared a star benefit performance for you but that you put them off, somehow, from the beginning. The prefects get to hear of these things and they tell me. Of course, I don't take any official notice of them. It doesn't matter to me what plans people make — it's when any are put into execution that I wake up. Anyhow, you may be interested to know that the members of School House subscribed over fifteen shillings to purchase fireworks which they were going to let off after the switches had been turned off! Alas for fond hopes ruined!"

Clanwell and Speed leaned back in their armchairs and roared with laughter.

Exercise II. Answer the questions and retell the text.

1. What way Speed nervous when he took his seat on the dais?
2. How did the boys behave when they saw him?

3. How did he react to a bang of desk-lids in the classroom?
4. What happened a little bit later?
5. How did Speed feel after the assembly's laughter?
6. What is your attitude towards the kind of penalty which he found for him?
7. What did Speed do in the evening?
8. How would you act if you were Speed?

Exercise III. Find out the sentences with the English equivalents in the text, and represent your own situations with them.

To to be keenly conscious, to straggle to places, an atmosphere of subdued expectancy, tittering, to raise a desk-lid deliberately, to go off into hysterics of laughter, to take seat on the dais, to pass entirely without any incident, to take (official) notice of smth, to plead for the remission, to underlay the merriment, to rag smb neatly and subtly, to embark smd on an outrageously bold adventure, to roar with laughter.

Exercise IV. Find out the Ukrainian equivalents in the text and represent your own situations with them.

Гостро усвідомлювати, безлад, , моторошне відчуття атмосфери, бути суворим з кимось, посміхатись комусь, сидіти на пороховій діжці, стримане очікування, зашкодити (мати негативний вплив) на когось, наполягати (спонукати), поділити сто рядків між собою, не сплутати шанобливість, вибухнути від сміху, шматок жартівливості, група учнів, привсети план у виконання.

Exercise V. Find synonyms to the given words.

To grin, to remember, merriment, to straggle, to subdue, assembly, penalty.

Exercise VI. Say who and in what situation

1. was very nervous and watched the school straggling to their places.
2. was keenly conscious.
3. were sitting on a powder-magazine.
4. said that would punish any disorderliness very severely.
5. deliberately raised a desk-lid and dropped it with a bang.
6. remembered an occasion on his own school.
7. pleaded for the remission of his hundred lines.
8. congratulated Speed fulsomely.
9. prepared a star benefit performance for Speed.
10. subscribed over fifteen shillings to purchase fireworks.
11. leaned back in the armchairs and roared with laughter.

Exercise VII. Agree or disagree with the following statements.

1. The pupils came in quietly enough, but here was an atmosphere of subdued expectancy of which Speed was keenly conscious.
2. At five past seven all was perfectly quiet and orderly.
3. Speed felt calm and serenity.
4. One fine day the mystery about the train will be solved.
5. Speed said that he would ignore disorderliness in the classroom.
6. Speed exclaimed that Worsley would have a hundred lines.
7. The whole assembly went into hysterics.
8. A lean, rather clever-looking boy rose up in the front row and said impudently that he had not done anything.
9. Worsley didn't plead for the remission and a pleasant-faced boy supported him.
10. Speed didn't allow Naylor and Worsley to share the hundred lines between each other.

11. Speed put the pupils off from the beginning and endured the ordeal successfully.

Exercise VIII. Put the sentences in the right order.

1. At about a quarter past seven a banging of desk-lids began at the far end of the hall.
2. He stood up and said, quietly, but in a voice that carried well: "I don't want to be hard on anybody, so I'd better warn you that I shall punish any disorderliness very severely."
3. Speed was very nervous as he took his seat on the dais at five to seven and watched the school straggling to their places.
4. Clanwell and Speed leaned back in their armchairs and roared with laughter.
5. That night Speed went into Clanwell's room for a chat before bedtime, and Clanwell congratulated fulsomely on his successful passage of the ordeal.
6. The whole assembly roared with laughter. That frightened him a little. Supposing they did not stop laughing!
7. "Very well, Naylor, you and Worsley can share the hundred lines between you." He added smiling: "I've no doubt you're neither of you worse than anybody else but you must pay the penalty of being pioneers."
8. When the laughter subsided, a lean, rather clever-looking boy rose up in the front row but one and said, impudently: "Please sir, I'm Worsley. I didn't do anything."
9. Speed replied promptly: "Oh, didn't you? Well, you've got a hundred lines, anyway."

Exercise IX. Translate the given sentences from Ukrainian into English using the active vocabulary.

1. Щиро кажучи, мені б не хотілося ставитись до вас дуже суворо, але ваша поведінка жахлива і я буду змушена викликати ваших батьків до школи.
2. Свято пройшло майже без жодного інциденту за винятком невеликої сварки між двома подругами. Вони не зійшлися у поглядах з приводу сучасної моди.
3. Друзі дуже добре відчували атмосферу чудового літнього ранку. Вони сиділи на терасі невеликого затишного готелю та насолоджувалися чудовими краєвидами Середземномор'я.
4. “Я терпіти не можу, коли з мене роблять дурепу!” - вигукнула дівчина добре поставленим голосом. “І я попереджаю, що якщо подібне ще раз трапиться, ви всі побачите, на що я здатна!”
5. Група молодиків вибухнула зі сміху, коли побачила, що їх куратор пошуткував з приводу перескладання іспиту з англійської літератури.
6. Викладач спокійно піднявся на кафедру і уважно оглянув аудиторію. Після цього він зробив переклик і ознайомив студентів зі своєю дисципліною. До речі, вона виявилась дуже цікавою.
7. Туристи звернулись до карти і побачили, що вони йдуть у вірному напрямку. Найважчі випробування вже буди позаду і, нарешті, в них з'явилась чудова можливість відпочити без ризику для життя.
8. Діти вирішили пожартувати над старенькою бабусею та сховали її окуляри у потаємному місці. Але батьки помітили це і змусили дітей повернути річ бабусі и попросити вибачення за свій вчинок.

9. Неслухняні учні почали посміхатися на уроці без жодного приводу і намагалися влаштувати безлад. Але викладач виявився дуже вольовою та цілеспрямованою людиною і відбувся жартом.

Exercise X. Work in pairs. Make out short dialogues on the given topics.

1. The author and Speed speak about school life.
2. Speed tells the author about his schoolmates.
3. The author and Speed meet in two years and Speed tells him about successful career.

Exercise XI. Retell the text.

2.3. Role-playings.

Role-playing is the game of teaching or entertaining function, the type of dramatic action. The participants act within the chosen roles, create the plot together or follow the created plot, improvise and define the direction or the result of the game.

The process of the game represents modeling of one or another situation by a group of people.

The main task of the game is character's development. The plot is the base of the game. Each participant behaves as he/she likes while playing his/her character.

Appendix I

Analysis of Text № 1

The text "*A Friend in Need*" is written by a famous English writer William Sommerset Maugham who achieved a great success as a novelist with such novels as "*Of Human Bondage*", "*The Razor's Edge*". He was also well-known as dramatist due to such witty satirical places as "*Our Betters*", "*The Circle*".

Maugham was greatly influenced by French naturalism at the beginning of his career but later his outlook on life changed. It became rather cool and unemotional. He said that life was too tragic and senseless to be described but in spite of it he realized that he had to amuse his readers.

The writer achieved perfection in this way and his stories and novels struck readers by the author's skill to depict such negative facts of life as vanity, hypocrisy, superiority and brutality of the bourgeois society. Such elements are reflected in Maugham's novel "*A Friend in Need*" where Burton, a prosperous and successive businessman sent a man to death without the slightest hesitation. He did it only because his presence bored him.

So, such doings reveal real nature of bourgeois society and show us a great abyss between rich and poor people.

The title of the story doesn't arouse any difficulties in understanding. We can see that one of the characters has very serious problems and can't

solve them on account of big crisis in his life. That's why he needed great help.

The text belongs to *a belles-letters 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 and on the other hand it concerns with the mental and emotional life of the characters and opens their real nature.

The text "A Friend in Need" is *a narration* because it is a real dynamic account of events. It also contains *a description* of the man's appearance (e.g. *he was handsome in a way, with curly hair and pink-and-white cheeks, he was well-dressed and smart-looking*) and his way of living (e.g. *he'd pawned everything he had, he couldn't pay his hotel bill, he'd been playing poker, he was down and out*). The text has *interior monologue* and it renders the thoughts and feelings of the characters.

The author speaks about events in his own voice. The story is told in the first person. It is emotional because it represents all events in succession and brightness. The action is not very fast and slow, it is consequent. The novel ends on negative note and we can see some elements of relations between simple people and bourgeois society. The end of the novel isn't conclusive; it is left for further suggestion. We can think about Burton's further carrier and fate.

The main *theme* of the story is *great abyss between poor and rich people*. It is possible to see a conflict with society in the text. The author sympathizes with the main character and it is difficult for him to understand how one can sent a man for death without the slightest hesitation.

The text under analysis consists of several parts.

From the *exposition* we can see that the events of the story are centred around two main characters: Old Burton and his namesake Young Burton. The action takes place in London. Old Burton tells his friend (who is

supposed to be the writer Maugham himself) about one episode from his life. *Complication* describes Old Burton's idea about swimming. He wanted his namesake Young Burton to swim and to reach the creek of Tarumi because he was a pretty good swimmer at the university. *Climax* reveals us the real state of affairs and helps us to understand that the Young Burton had drowned. *Denouement* shows us the real nature of the Old Burton and directs us to reflections about his future life and carrier.

The main *idea* of the novel is that *a friend in need is a friend indeed*.

Depending upon the manner in which the narration is represented we can speak about the language of the story. There are many colloquial words e.g. (*chap, funk, a kindly chuckle, to go rather pale*) which create a vivid and emotive picture of the events. In general the language of the story is not complicated from grammar point of view. It includes short sentences and different casual constructions. The predominant tense is Past Simple one.

So the text is not very complicated. It is laconic, ironic and witty.

Analysis of Text №2

The text "*How We Kept Mother's Day*" is written by Stephen Leacock, the famous Canadian writer of the 20th century. His stories, full of humour and sarcasm, expose the contradiction of life in modern bourgeois society.

Leacock says that the basis of humour lies in the contrasts offered by life itself, but "the deep background that lies behind and beyond what we call humour is revealed only to the few who, by instinct or by effort, have given thought to it".

The title of the story is not difficult for comprehension and it is possible to foresee the further events in some ways: maybe children and their Father really want to make a wonderful surprise for Mother if they love her

sincerely. But if they are selfish and eccentric by nature, they will think only about their own well-being.

The text belongs to *a belles-letters style* and to *social and psychological genres*. We can see that the action takes place in Canada in one well-off family. The members of this family are going to have a special celebration of Mother's Day. This story also opens real relations between them and shows their characters and inner world.

The text is *a narration* because it reflects all events dynamically. It also contains *a description* of family's doings towards each other and their Mother. All events are colourful, emotional and even funny. The action is not slow. It is rather fast. The story presents an interesting example of the indirect method of characterization. The author does not say directly that the members of the family are callous and hard-hearted people but makes them act and lets the reader draw his own conclusion.

The main *theme* of the story is *relations between the members of the family*. It coincides with the *idea* of the story which depicts the same problem. The author doesn't sympathize with the main characters and doesn't remain aloof. He describes them in humorous way and demonstrates different funny and absurd facts, e.g. *the members of the family buying presents for themselves on Mother's Day, but buying nothing for their Mother*. There is also a humour of words when the reader doesn't laugh at what is happening in the story but at how it is put by the author, e.g. *But of course we are felt that it would never do to let Father stay at home, especially as we knew he would make trouble if he did*.

The text under analysis consists of several parts.

In *exposition* of the story the main characters are represented. It's one well-off Canadian family which wanted to keep Mother's Day. All members began making all special preparations for this holiday. They were also planning how to spend this lovely day. Their final decision about spending the

whole day in the open air without Mother is represented in *complication*. *Climax* describes all family's returning home, festive dinner in the evening and their "proposition" to wash up after it. *Denouement* displays Mother's reaction about "the most wonderful day in her life".

The text is finished on ironical and humorous note and in some degree it is left for suggestion. It's possible to ponder over further life of the family, their deeds, observation and future life.

Depending upon the manner in which the narration is represented we can speak about the language of the story. It's informal and abounds with numerous colloquial words and phrases, e.g. *all that kind of thing, awfully (in awfully becoming), a little bit, have a big day, get messed up, the dinner...was great fun*. Grammatical structures are free and careless because of the omission of the conjunction *that*. The interjection *well* introduces some of the passages (which normally occurs in oral speech). We can find some modal constructions and sequences of tenses; e.g. *The two girls thought that it would be a nice thing to dress in our bes for such an occasion. We all felt that it would never do to let Father stay at home. We knew he would make trouble*. In general the text is represented in Past Indefinite Tense and it isn't overfilled in complicated constructions.

Analysis of Text № 3

The text "*The Apple-Tree*" is written by John Galsworthy, a prominent English novelist, playwright and short-story writer, who came from an upper middle- class family. He was educated at Harrow and Oxford and was called to the Bar. His well-known novels are "*The Forsyte Saga*", "*The Man of Property*", "*A Modern Comedy*" give the truthful picture of English bourgeois society at the end of the 19th and the beginning of the 20th centuries. "*The Apple- Tree*", which was published in 1917, is considered one of the most popular long short stories.

The title of the story stands for contemplation, associations with nature and incites the reader to merge into single entity with nature.

The text refers to *a belles-letters style* and *social* and *psychological genres*. It describes social conditions and depicts the main characters' conduct according to them. The action takes place in Scotland. It's a lovely spring sunny day. Two best friends Frank Ashurst and Robert Garton have a rest while being on a camp. They sit and ponder over unimportant things.

The text is *a narration* with some pieces of dialogues between two friends, a young girl Megan David which they met on the road and with her aunt Mrs. Narracombe. This story contains some elements of *description (portrait and landscape)*. It's possible to find out terms which express it. E.g. *pale, idealistic, full of absence, curly, like some primeval beast, a quick dark eye, dewy eyes as if opened for the first time that day; dark green of the yews, sandy bottom, crimson buds, a grove of beeches*. The text also has *an interior monologue* and it opens the main characters' thoughts about different things and events. The author represents the events from the point of view of the characters. It's told in the third person. The story is colourful, emotional and the action is not very slow. It's dynamic. The text ends on lyrical note and it is left for further suggestion. There is no conflict with society, no difficulties between the main characters and the author sympathizes with them. The main *theme* of the story is *humanity and nature*. The *idea* coincides with it because it also displays *a possibility for merging into a single entity with nature*.

The text under analysis consists of several parts.

The first part, *an exposition*, is an introductory part, where the main characters, Frank Ashurst and Robert Garton are represented. They are sitting near the river and talking about nonsense. In *complication* they meet a young beautiful girl Megan David who lives on a farm with her aunt and three cousins. Two friends talk to her and ask her to allow to spend one night

on the farm. In *climax* two friends come to Megan's aunt Mrs. Narracomb's house and get settle there. This text contains *denouement* too. It reveals Frank Ashurst's feelings and reflections in the orchard under the Apple-Tree.

Depending upon the manner in which the text is represented we can speak about the language of the story from lexical and grammatical point of view. It is emotional and abounds in different informal colloquial words (*Ashurst's football knee, as thin as rails, to take up the catechism, a strame*). These words lend peculiar tint and brightness to the text and make it vivid and lyrical. The predominant tense is Past Simple one but on the other hand we can find sentences in Past Perfect, Past Continuous and Present Indefinite Tense. E.g. *They had walked that day from Brent, They were sitting on a bank beside the road, Every bough was swinging in the wind, Let's go on, and find some farm where we can put up*. Modal and participle constructions (*Would you put us up? Is there a stream where we could bathe? Descending past the narrow wood, they came on the farm. Passing through a sort of porch the girl disappeared in the dark green of the yews*) are also met in the text but they are not too complicated for understanding.

Analysis of Text № 4

The text “*Old man at the Bridge*” is written by a prominent American author Ernest Muller Hemingway. He was famous owing to numerous novels. Among them such well-known ones as *Fiesta* (called *The Sun Also Rises*), published in 1926. His next important work (*A Farewell to Arms*) (1929) made Hemingway return to his war experience in Italy. He also wrote such plays and novels as *The Fifth Column* and *For whom the Bell Tolls* (1940) and *The Snows of Kilimanjaro*, which became one of his best stories. *The title* isn't difficult for perception, but it arouses negative feelings and emotions because all events take place at military time.

The text belongs to a *belles-letters style* and also refers to *social, psychological and historical genres*. On one hand it shows people's conduct under the circumstances, reveals their psychology and on the other hand describes the well-known historical event which comprised all countries. It is Second World War. We can see that the action takes place in Spain and the inhabitants of the country aspire after leaving the country because of the artillery. But it was very difficult for one man to leave his native house because he was taking care of animals. The text is a *narration* with some pieces of dialogues between the author and the old man who didn't want to go out. The story contains some elements of *description* (appearance, people's behaviour according to the situation and landscape). E.g. *an old man with steel rimmed spectacle, dusty clothes, gray dusty face; men, women and children were crossing a pontoon bridge, peasants plodded along in the ankle deep dust; a gray overcast day, a low ceiling*). There is also an *interior monologue* which opens the main characters' inner world. The author speaks about all events in his own voice. The story is told in the first person. The story is emotional because all events are described at breaking point. The action isn't very slow. The text ends on pessimistic note and it is left for further suggestion. It's possible to think over the future events and to make one's own conclusion. A conflict with society and circumstances is depicted in the text. The main *theme* of the story is *people's life and psychology during the period of war*. The *idea* describes *human's wish to get over desperation and the state of frustration*. The author sympathizes with the main character and tries to encourage him.

The text under analysis consists of several parts. The main characters of the story and the place of actions are represented in *exposition*. All events take place in Spain near the river Ebro. The main characters are the author himself and one old man who had to leave his house but he didn't want to do it on account of animals. In *complication* the old man told about his life,

great necessity to leave animals and his unwillingness to do it. In *climax* the author made an attempt to urge the old man to get up and to continue his way but the old man refused. The text has *denouement* where the old man continued to ponder over his animals and there was nothing to do about him.

Depending upon the manner in which the text is represented we can speak about the language of the story. It expresses great desire to spare the old man's worry about animals. E.g. *The cat will be all right, I am sure. There is no need to be unquiet the cat. But I cannot think what will become of the others.* That's why it is emotional. From grammar point of view the text is not too difficult. It's written mainly in Past Indefinite Tense. There are some sentences in Past Continuous and Future Indefinite Tense. E.g. *(I was taking care of animals. Yes, certainly they'll fly. The cat, of course, will be all right).* There are also some simple passive and modal constructions. E.g. *(I think now I can go further. A cat can look it out for itself. I was told to leave because of the artillery).* But in general the text does not abound in complicated sentences and constructions and so we can tell that it is rather easy for comprehension.

Analysis of Text№ 5

The text "*Three Men in a Boat*" is written by a well-known English author Jerome K. Jerome who is famous for his art of story-telling and his vivid style. His 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. The author criticized the weak sides of human nature with sparkling humour and depicted characters' doings in laughter-provoking situations. *The title* of the story is not difficult for comprehension. The text refers to *a belles-letters style* and to *social genre* because it describes the main characters' conduct at a given time and place. So, the action takes place

in early June in Sonning and a little bit later near the river. The text is *a short narrative story in prose*. The text contains some elements of *description* (nook Sonning and food). E.g. *houses smothered in roses, a real country inn, a green square courtyard, latticed windows, low quaint rooms, awkward stairs, winding passages; a half peck of peas, a cabbage, a couple of eggs, a tin of potted salmon*. The author speaks in his own voice because he is the one of the three friends. The story is told in the first person. All events are described in emotional and humorous way. The action of the story isn't very slow. It is rather fast. The text ends on a very humorous note because it depicts *comical human nature and impracticality of so-called gentlemen*. It is *the theme* of the story which also coincides with *the idea*. The author portrays the main characters in funny and curious situations, especially when they were peeling potatoes and adding different ingredients to Irish stew.

The text under analysis consists of several parts. The first part is *exposition* where the main characters are represented. They are the author himself, his friends George, Harris and the dog Montmorency. Three friends roamed about Sonning and later decided to have a rest near the river. In *complication* they got settled there for the night and began cooking an Irish stew, using different ingredients for it. The process of cooking was very comical, ridiculous and funny. In *climax* the dog Montmorency strolled away with an earnest and thoughtful air and later appeared with a dead water-rat into his mouth. He wished to present it as his contribution to the dinner but three friends stood up for the precedent and didn't put the rat into the stew. The text also has *denouement* where the main character's reflections about Irish stew are described.

Depending upon the manner in which the text is represented we can speak about the language of the story. It's informal colloquial and abounds in different colloquial words. E.g. *good, slap-up supper, an undertaking,*

skittishly, to fish out, German sausage. The text has a descriptive and humorous character because all events are depicted very emotionally and vividly. From grammar point of view it is not complicated. The predominant tense is Past Simple one. It is possible to find out sequence of tenses. E.g. *He said 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. He said that it was the advantage of Irish stew.* One can also find Complex Subject. E.g. *It seemed a fascinating idea. The job turned out to be the biggest thing of its kind that it had ever been in.* In general almost all sentences of the text are complex but the language isn't difficult for comprehension.

Analysis of Text № 6

The text "*Piano*" is written by a prominent American author William Saroyan. His famous novels are "*The Way of Your Life*"(1940), "*Westley Jackson's stories*" (1946) and "*Orbituaries*" (1979). The author depicts naive and eccentric people getting into tragical situations. But fortunately these people are able to keep a good sense of humour in spite of difficulties. *The title* of the story isn't difficult for perception and it doesn't arouse any contradictory feelings and emotions. The text belongs to *a belles-letters style* and to *a social and psychological genres*. It is *a dialogue* between pianist Ben and his friend Emma. The text also has *an interior monologue* which opens the main characters' thoughts, feelings, dreams and wishes. The author speaks from the point of view of the characters. The story is told in the third person. The story is emotional because it reveals the main characters' inner state of soul. All actions are rather fast. The text ends on lyrical and even optimistic note where Ben liked to think of having a piano and his friend Emma thought that one fine day Ben would get a piano and

everything else too. The main *theme* of the story is *Ben's great wish to have a piano. The idea is Ben's lifetime dream to become a well-known pianist.* There is a conflict with the main character himself. The author sympathizes with the main character.

The text under analysis consists of several parts. The main characters are represented in *exposition*. They are a pianist Ben and his friend Emma. They went to the store because Ben wanted to buy a piano. In *complication* Ben had a conversation with the clerk about the price of the instrument. In *climax* Ben was playing the piano. Then he went to the restaurant with Emma and told her about his innermost dreams and wishes. In *denouement* Emma thought that one day Ben would get everything he wished.

Depending upon the manner in which the text is represented we can speak about the language of the story. The style is informal. The text abounds in neutral words. From grammar point of view the language is not very complicated. The predominant tenses are Present and Past Simple ones. There are some modal, participle and gerund constructions in the text. E.g. *Can you play? Emma noticed him smiling. He stopped playing. like to think of having a piano.* It is also possible to find out *Complex Subject* and *Sequence of Tenses*. E.g. *It seemed very unusual because of what she felt when that happened. She knew he would get a piano some day, and everything else, too.* In general all sentences are not very complex and the text is easy for comprehension.

Analysis of Text № 7

The text is written by a prominent American author Ernest Muller Hemingway who was professional at writing novels and stories of different genres. The story is a short narrative in prose. *The title* of the story does not present any difficulty in understanding. The text belongs to *a belles-letters*

style. It also refers to a *social and psychological genres*. It describes events according to social conditions and depicts the main characters' psychology and desires. The story is a *narration with some pieces of dialogues* and a dynamic account of events. It has a *description* of landscape and the characters' appearance and manners. E.g. (*The room faced the public garden and the sea. There were big palms and green benches in the public garden. The rain dropped from the palm-trees. The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain. She liked the way the hotel owner wanted to serve her. She liked his dignity. She liked his old, heavy face and big hands.*)

The text has an *interior monologue* which reveals real necessities and desires of the main character. The author represents the events from the point of view of the characters. The story is told in the third person. The story is emotional. All actions are fast. The text ends on a reflective note because the main heroine began pondering over her life, inner world and her innermost dream to have a kitten. The text is conclusive. The main heroine's dream became a reality. The main *theme* of the story is *human natural necessities and wishes. The idea is a great desire to change something in life*. There is a conflict in the text which reflects struggle with a great desire to have a kitten. The author sympathizes with the characters.

The text under analysis consists of several parts. The main characters and the place of events are represented in *exposition*. The action takes place in Italy. The main characters are two Americans (a wife and a husband) who stopped at the hotel. It was raining and the territory of the hotel was empty. The American wife stood at the window and looked at the sea. Suddenly she saw a cat. In *complication* she made up her mind to go downstairs and to catch that cat. She came into the garden accompanied by the maid but didn't find the cat. In *climax* the girl spoke about her wishes to her husband and

suddenly someone knocked at the door. It was the maid who brought a big tortoise-shell cat for the Signora. It was from the padrone of the hotel.

Depending upon the manner in which the text is represented we can speak about the language of the story. It's informal, emotional and vivid. On one hand the text has a descriptive character and on the other hand it's lyrical. There are some Italian words. E.g. *Signora, padrone, avanti*. From grammar point of view the language is not very complicated. The predominant tense is Past Simple one. There are several pieces of direct speech. It's possible to find some participle, gerund modal and participle constructions in the text. E.g. *The American wife stood at the window looking out. The husband went on reading. We must get back inside. She was disappointed*. In general the sentences are not very complex and the text is rather easy for reading and understanding.

Analysis of Text № 8

The text "*Something to lean on*" is written by a well-known American Author Langston Hughes who was born in 1902 in the family of a cook. He was a driver, flower seller, seaman, and doorman. Lindsay Vishel (1879-1931) helped him to publish his first poems. In 1926 the first book of poems by Hughes ("*The Weary Blues*") was published, and then appeared the second book ("*Fine Clothes to the Jews*" 1927). He is the author of a great number of poem books: "*A Negro Looks at Soviet CentralAsia*" 1934, "*Good Morning Revolution*", 1933, "*A New Song*". The title of the story stands for something pessimistic, depressing and even fatal for humanity. The text belongs to a *belles-letters style* and to a *social and psychological genres*. On one hand it studies the effect of social conditions at a given time and place upon human life and behaviour. The action takes place in America. On the other hand it concerns the mental and emotional lives of the characters and reveals their sufferings because of the state of being

everlasting and impossibility of finding one's own place in life. The text is *a dialogue* between the author and one Negro man Simple who felt humiliated in life. It has *an interior monologue* which opens the main character's thought, desires and feelings. The text describes the main character's life and also has a *critical character*. The author represents the events from the point of view of the character. The story is emotional. All events are rather fast. It shows *tragic fate of coloured people* and demonstrates *essential difference between coloured and white ones*. So it is the main *theme* of the story. *The idea* is a *passionate wish to change life for the best*. The text ends on pessimistic and philosophical note where the main character Simple began speaking about Negro people's life in society and the white one's attitude towards them. There is a conflict with the main character himself and with society. It reflects inner struggle of his wishes and cruel reality.

The text under analysis consists of several parts. The main characters are represented in *exposition*. They are the author and a coloured man Simple who wanted to find his own predestination in American society and in life. In *complication* Simple spoke about his difficult childhood, his hard life and his disappointments. In *climax* he began comparing himself with President Truman and his dream of being a president too. In *denouement* Simple reflected about harsh reality and Negro's life among white people.

Depending upon the manner in which the text is represented we can speak about the language of the story. The style is informal and so the language is rather simple. It doesn't abound in special or bookish terms. Practically all words are neutral. But there are some colloquial ones. E.g. *Lord, scot-free, daddy*. It is also possible to find some abbreviations. E.g. *Prop, FBI*. From grammar point of view the language is not too complicated. The predominant tenses are Past Simple and Present Indefinite ones. Some sentences are represented in Future Indefinite, Present, Past Continuous and Present Perfect Continuous tenses. There are some modal, participle and

passive constructions in the text. E.g. *Everything I lean on falls down including my peoples, my wife, my boss and me. When I were knee-high to a duck I had to go to work. I couldn't depend on my wife. I am not acquainted with Mr. Truman.* In general the sentences are not very complex. The text is not too difficult for comprehension.

Analysis of Text № 9

The text "*A Cup of Tea*" is written by Katherine Mansfield, an outstanding short-story writer of the 20th century. She was born in New Zealand and was the author of a number of excellent short-stories which dealt with human nature and psychology.

At the age of eighteen she decided to become a professional writer. Her first stories appeared in Melbourne in 1907, but literary fame came to her in London after the publication of a collection of short-stories called "*In a German Pension*". Katherine Mansfield took a great interest in Russian literature, particularly in the works of Chekhov. In fact, she considered herself to be a pupil of the great Russian writer.

The title of the story is not difficult for understanding but on the other hand it can be a symbol, a reason or an occasion of some events which are depicted in the text. The text belongs to *a belles-letters style* and to *a social and psychological genres*. It describes events which happened at a given time and place and speaks about the main characters' way of living. On the other hand it reveals people's inner world, nature and psychology. The text is *a narration* with some pieces of dialogues. It also contains some elements of *description* (the characters' appearance and their way of living). E.g. *Rosemary Fell was young, rich, brilliant, extremely modern, well-dressed, well-read in the newest of the new books; a young girl, thin, dark, a light creature with dark lips and deep eyes.* The author represents the events from the point of view of the main characters. The story is told in the third person.

It is emotional and all actions are not very slow. They are rather fast. The text ends on lyrical note. It is left for further suggestions and it is possible to reflect on Rosemary's mood, feelings and the reasons of her behaviour in the concrete situation. The main *theme* of the story is *human nature, inner world and psychology*. The *idea* of it is a *great wish to have an adventure*. There is a conflict with oneself in the text. The author doesn't sympathize the main character. She remains aloof to her.

The text under analysis consists of several parts. The first part is an *exposition* where the main character Rosemary Fell is represented. Her way of living is also described here. In *complication* Rosemary met a young hungry girl in the street and decided to take her home and to treat her to tea because she wanted to have an adventure. In *climax* Rosemary's husband appeared and invited her into the library for a conversation. After that conversation Rosemary made up her mind to change her plans and intentions towards Miss Smith. In *denouement* Rosemary had one more talk with her husband Philip about Miss Smith's coming out. She wanted her husband to be jealous of her and began asking him about his feelings to her. At last she showed her wasteful nature when reminded of a wonderful little box which cost twenty-eight guineas.

Depending upon the manner in which the text is represented we can speak about the language of the story. On one hand it is informal and on the other hand it is vivid, emotional and has descriptive character. It describes the main characters' appearance, way of living, feelings, emotions and behaviour in different situations. The text abounds in simple neutral words and set phrases. E.g. *I simply took her home with me. Good heavens, how thoughtless I am! She's extremely pretty. Rosemary's heart beat like a heavy bell.* From grammar point of view the language is not too complicated. The predominant tense is Past Simple one. Some sentences are written in Past Continuous and Future Indefinite Tense. E.g. *My dear, I think you're making a mistake. Miss Smith*

won't dine with us tonight. But the text abounds in simple modal and passive and gerund constructions. E.g. *Rosemary, can I come in? She can't be more than twenty. It simply can't be done. I couldn't keep her against her will. Rosemary was extremely modern, well-read in the newest of the new books. Rosemary was so surprised that she blushed. Rosemary went back to her bedroom, holding three pound notes in her hand. Miss Smith insisted on going.* In general the sentences are not too complex and the text is not difficult for comprehension.

Analysis of Text № 10

The text "*Ragtime*" is written by an American writer E. L. Doctorow, who is famous for his novels which include *Welcome to Hard Times* and *The Book of Daniel*, which was nominated for a National Book Award.

Ragtime is a novel set in America at the beginning of the 20th century. Its characters reflect all that is most significant and dramatic in America's last hundred years. One character, Coalhouse Walker Jr., a black pianist, had a love affair with young Sarah and abandoned her to later reunite. But Sarah, who bore his child was resentful when he came to ratify his actions. The novel will take the reader through the tragedy of their lives. *The title* of the story conceals something mysterious and fatal about people's life. The text refers to *a belles-letters style* and to *a social and psychological genres*. On one hand it studies the effect of social conditions in America at the beginning of the 20th century and displays their behaviour and life under the circumstances. On the other hand the novel reveals mental and emotional lives of the characters. The text is *a narration with some pieces of dialogues*. It contains *a description* (Coalhouse Walker Jr.'s appearance and his wonderful playing the piano). E.g. *A stocky man with a red-complected shining brown face, high cheekbones and large dark eyes. He had a neat moustache. He was dressed in the affection of wealth. Small clear chords*

hung in the air like flowers. The melodies were like bouquets. This was a most robust composition, a vigorous music that roused the senses and never stood still a moment. The novel has *an interior monologue* which renders the thoughts and feelings of the characters. The author represents the events from the point of view of the characters. The story is told in the third person. All actions are rather fast. The text ends on solemn note. The end of the novel is left for further suggestions because it is possible to make one's own conclusions about the main characters' future. *The theme* of the story is *tragedy of human lives. The idea is desire to find one's own place in life.* A conflict with another individual and with society is depicted in the text. The author sympathizes with the characters.

The text under analysis consists of several parts. The main characters are represented in *exposition*. They are a black pianist Coalhouse Walker Jr. and a young girl Sarah. The secondary characters are Mother, Father, the boy, Grandfather and Mother's Younger Brother. One Negro man arrived into the house where his beloved girl Sarah lived. At first he met with the boy who confirmed his suggestions about Sarah's residence. Then Coalhouse Walker saw Mother. She tried to convince Sarah to meet with him, but Sarah turned such proposition down. In *complication* the colored man began coming into the house every Sunday. Sarah refused to see him all the same. She said nothing about her visitor but Mother began regretting her intransigence. She decided to invite the colored man to take tea with her family. In *climax* Coalhouse Waker told about himself and then started playing the piano. He represented wonderful compositions and enchanted everybody with splendid music. In *denouement* everybody applauded to the man in silence. The pianist was solemn. They were impressed by his playing. But unforgiving Sarah didn't want to enter the room. So the pianist said good day to all members of the family, gazed at the baby and went out.

Depending upon the manner in which the novel is represented we can speak about the language of the story. It is informal, emotional and has descriptive character. It's also lyrical in some way. The text abounds in neutral words and set phrases. E.g. *to take a glance at the child, to stare (gaze) at smb, to regret smth, to bring to a conclusion*. From grammar point of view the language of the story is not very complicated. The predominant tense is Past Simple one. Only a few sentences are written in Present Continuous and Past Perfect Tense. E.g. *I am looking for a young woman of color whose name is Sarah. Apparently Sarah had come by herself from New York to work as a servant*. Simple modal passive and participle constructions are also represented in the story. E.g. *Mother could not judge his age. He was dressed in the affection of wealth. Pulling up before the boy, he idled his throttle and beckoned with a gloved hand*. In general the sentences are not complex and the text is not difficult for understanding.

Analysis of Text № 11

The text "*The Man They Couldn't Draft*" is written by a famous American author Mike Quin who began his literary work in the newspaper ("The Western Worker") that was published in San Francisco. Then he becomes an active contributor of newspapers "*Daily People's World*" and "*Daily Worker*". Novels and essays that were published in these newspapers formed two books by Mike Quin: "*Dangerous Thoughts*", 1940 and "*More Dangerous Thoughts*", 1941. Theodore Dreiser gave a high estimate to Mike Quin's creative work in the preface to the collection "*More Dangerous Thoughts*".

The title of the story is not too difficult for comprehension because it is possible to understand that the man must be drafted. But on the other hand we have one more question: "*Drafted for what?*" It will be cleared out in the process of working at the text.

The text belongs to *a belles-letters style* and to *social and psychological genres* because it describes social conditions and the main character's behaviour and personal attitude towards them. So, we can see that the action takes place at military time. The story also reveals the main character's inner world and his real nature.

The text *is a narration* with a lot of pieces of dialogues between the main characters (the old sailor whose grandfather turned out to be involved into "*those war for the purification of virtue*") and his children on one hand and between the main character's grandfather and the general on the other one. This story contains some elements of *description* (*ways of the men's drafting, their characters and way of living*). One can find out terms, expressing it. E.g. *the files of the names, complete record, a photograph; to run a bicycle repair shop, to have a wife and three small children, to play the violin and to sing; to spend the days boozing in saloons and the evening beating his wife, to support himself by stealing pennies out of the blind men's cups; a finer man I have ever heard of; to be a contemptible character, mean, irritable, lazy, dishonest, brutal, slovenly and unpunctual*. The text also has *an interior monologue* and it opens the main personage's thoughts, feelings and emotions. The author represents the events from the the point of view of the main characters. It is told in the third person. The story is rather colourful, emotional and arresting. All events are consequent and dynamic. The text ends on philosophical note and can be left for further suggestion. There is a conflict between so-called *contemptible person* and the main character sympathizes with him and wants to give him a chance. The main *theme* and the main *idea* coincide with each other and disclose such problems that "*even the lowest louse is entitled to fair play*" and "*one can't shoot a dead man*".

The text under analysis consists of several parts.

The first part, *an exposition*, is an introductory part, where the main characters, the narrator, his grand father and the general are represented. They are involved into the war. In *complication* the narrator's grandfather collides with the necessity to draft a man. He thinks how to do it better. In *climax* he decides to give the drafted man a chance to change for the best. The text also contains *denouement*. It reveals an unalterable truth that *one can't shoot a dead man*.

Depending upon the manner in which the text is represented we can speak about the language of the story from lexical and grammatical point of view.

It is emotional and abounds in a lot of informal and colloquial words (*drunken stupor, to shoot him down like a dog, the lowest louse, brutal*). These words lend peculiar tint and vividness and make it even humorous in some degree. The predominant tense is Past Simple but we can also find out another grammatical phenomena (the sequence of tenses, the modal verbs, the gerund, the infinitive, the Present Perfect Tense, the participle, the passive voice and degrees of comparison. E.g. *My grandfather, a handsome young man, was drafted. They knew he would continue presently. You can't shoot a dead man. The old sailor stopped talking and began puffing his pipe. I have no objections at all to shooting him. A finer man I never heard. I have grown him as fond of him as a brother*. But in spite of all these phenomena the text doesn't abound in a lot of complicated sentences and constructions and that's why one can tell that it is easy for comprehension.

Analysis of Text № 12

The text is written by a famous American author Mike Quin who was professional at writing novels and working as an active contributor of

newspapers. As for his novel “*Survival of the Finkiest*”, he reveals such urgent problems as person’s wish to survive under the conditions of harsh competition. The story is a narration. *The title* of the story also speaks about natural human wish to survive. The text belongs to *a belles-letters style*. It refers to *a social and psychological genres* and describes the main personages’ behaviour according to the definite conditions and opens their feelings, emotions and psychological state. The story is *a narration* and contains *the elements of description*. It has *a description* of the main characters’ appearance, their business, nature and inner state. E.g. (*stout, good-natured, a tired and haggard look, a trace of meanness on the face; to cut the staff down to three clerks, to pal with employees, a drag on competition, to run special sales, competitor, contest, merchandise stores, to fire the clerks, bankrupting, to purchase, chain stores; emotional, mutual hatred, to be doomed and damned.*)

The text has *an interior monologue* which opens the main characters’ desires to find the best way out and to survive. The author represents the events from the point of view of the main characters. The story is told in the third person. The story is emotional. All events are dynamic. The text ends on a reflective and even depressive note because the main heroes “*were standing in the melancholy street in mutual hatred – and both of them doomed and damned*”. The text is represented for further suggestions. The main *theme* of the story is *humanity and business*. *The idea* is *normal human wish to survive in the business world*. There is a conflict in the story between human desires and harsh business reality and two main characters Jonatan Bones and Ellsworth Spotts which are involved into it. At first the author sympathizes with Ellsworth Spotts a little bit but later he becomes aloof to both of them.

The text under analysis consists of several parts. The main characters and their business activity are represented in *exposition*. They are two competitors Jonathan Bones and Ellsworth Spotts who are aspire after

increasing their profit. In *complication* their wish and ways of changing their trade for the best are represented. In *climax* Ellsworth Spotts transfiguration for the worst is represented. In *denouement* the main characters' psychological state and their attitude towards each other is depicted.

Depending upon the manner in which the text is represented we can speak about the language of the story. It's rather emotional but abounds in specific business terms. It also contains colloquial words (*Damn that man! Doomed, to pal with employees*). From grammar point of view the language is not very complicated. The predominant tense is Past Simple. Some sentences are represented in the Past Perfect Tense (*The bitter contest had gone on. He had fired many of his employees.*) The Sequence of Tenses is also represented. (*He knew he had his competitor on the run.*) Modal constructions, the Participle, Degrees of Comparison and Subjunctive Mood are given too. E.g. *He had to cut the staff down to three clerks. There they stood, gazing across the melancholy street. If you saved him, he would tell you so frankly. The largest chain store.* In general the sentences are not too complex and it makes the text not very difficult for comprehension.

Analysis of Text № 13

The text "The Happy Man" is written by a well-known English novelist and short-story writer William Sommerset Maugham. He also achieved success as playwright and essayist. Maugham was the son of a British diplomat. He was educated at King's School in Canterbury, studied painting in Pans, went to Heidelberg University in Germany and studied to be a doctor at St. Thomas Hospital in England. Also Sommerset 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 French artist Paul Gauguin, that won his fame. Sommerset Maugham was also a master of the short story.

Sommerset 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.

The text is *a narration*. *The title* of the story is not too difficult for comprehension because each person can be happy in different ways. The text belongs to *a belles-letters style*. It also refers to *a social and psychological genres* because it describes one of the main character’s way of living, his attitude towards reality on one hand and his inner world and aspiration after changing his life on the other hand.

The text “The Happy Man” represents a real dynamic account of events. It contains *a description* of the main characters’ way of living, feelings, emotions and of course their appearance. Such words and word-combinations as *to live in a modest flat, to seem a trifle embarrassed, absent-mindedly, an apologetic smile, a cursor glance; short, sharp sentences, which he used, to have a forcible ring; a little man, thick-set and stout with a round red face, dark and very bright eyes, bullet-shaped head, cropped black hair, a bacchanalian smile, to have a dissipated, sympathetic appearance, boldly and voluptuously beautiful Spanish woman; a baggy blue suit, terribly shabby clothes, the pockets bulged untidily* witness about it. The text also has *an interior monologue* and it renders the thoughts, feelings and inner state of the characters. Some *pieces of dialogues* represented in the text speak about it to.

The author speaks about events in his own voice. The story is told in the first person. It is emotional and even philosophical in any way. All events are consequent. The novel ends on philosophical and even a little bit

humorous note and we can trace such moments in the end of the story. The end is conclusive.

The main *theme* of the novel is *normal person's wish to change his life*. *The idea is the person's desire to find out his own place in the world*. There is a conflict of one of the main character Stephens with himself. The author sympathizes with Stephens and sincerely wishes him to reach a heaven of rest at last.

The text under analysis consists of several parts. From the *exposition* we know about the author's reflection about life and human existence on the Earth. *Complication* describes the author's meeting with a young doctor Stephens who is eager to change his life and gives him an idea about Spain. The meeting in Spanish town Seville between the author and Stephens is depicted in *climax*. In *denouement* Stephen's confirmations about "*wonderful life*" are depicted.

Depending upon the manner in which the narration is represented we can speak the language of the story. It's rather emotional and abounds in descriptive words and phrases. There are also Spanish words in the text, such as *Seville, Spaniard, patio, sombrero, Carmen*. From grammar point of view the language of the story isn't very complicated. The predominant Tense is Past Simple. Some sentences are represented in the Present Simple and the Present Perfect Tenses. E.g. *I hope you don't mind my coming to see you like this. I have been tempted to teach my neighbour*. It's also possible to find out modal constructions, Subjunctive Mood, The Passive Voice and Complex Subject. E.g. *We can only guess at the thoughts and emotions of our neighbours. He was silent for a moment. I asked him if I should not put it on a chair for him. He seemed a trifle embarrassed*. The gerund constructions and direct speech are also represented in the text. E.g. *I offered him a cigarette and he had some difficulty in lightning. Perhaps you wouldn't mind giving me some information. "I hope you don't mind my coming to see you like this"*.

In general the text isn't very difficult for understanding. It is philosophical and even a little bit humorous.

Analysis of Text № 14

The text "The Reading Public" is written by a prominent Canadian author Stephen Leacock whose stories are full of sarcasm and contradictory criticism. He underlines the modern bourgeois society's way of living and behaviour in various social situations. So, the author depicts real human nature in such society.

The title of the story is not too difficult for comprehension and it is really possible to foresee that "*The Reading Public*" is represented in the story.

The text belongs to *a belles-letters style* and *social* and *psychological genres*. We can see that the action takes place in one of the biggest book stores in New York. A lot of people visit it. They have different interests, preferences and tastes and that's why they are eager to choose their favourite books.

The text is *a narration*. It also contains some elements of *description*. Such words and word-combinations as *a widow judging by her black dress, a fashionably-dressed woman; he despised me, a tone of enthusiasm, a charming thing, a very sweet story; "Golden Dreams" was sold as the reading for a holiday, to another as the very book to read after a holiday, another bought as a book for a rainy day, and a fourth, as the right sort of reading for a fine day; "Among the Monkeys" was sold as a sea story, a land story, a story of the jungle, a story of the mountains* witness about the personages' appearance, behaviour and way of selling books. It is also possible to find out some *pieces of dialogues* between the manager of the book store and the customers. The author represents the events from the point of view of the author on one hand and from the point of view of the

main characters on the other hand. All events are rather emotional, and even funny in some degree. All actions are consequent and dynamic. Certainly, the author doesn't say directly that the manager of the book store is an eccentric, double-faced and hypocritical person by nature and lets the reader draw his own conclusion and compose his personal opinion.

The main *theme* of the story is *person's real nature in bourgeois society*. The *idea* coincides with the *theme* and exposes the contradictory human nature. The author doesn't sympathize with the main characters and doesn't remain aloof. He describes them in a humorous way and shows different funny and absurd facts.

The text under analysis consists of several parts.

There is no *exposition* in the text. In *complication* the manager's intention to sell "*the ten-cent series ancient classics*". In *climax* the manager's assurance that the customers will never read the books and confession that he isn't married are represented. *The climax* coincides with *denouement*.

The text is finished on humorous and even ironical note and in some degree it is left for further suggestions.

Depending upon the manner in which the narration is represented we can speak about the language of the story. It is emotional and abounds in different informal words and phrases. E.g. *it is perfectly rotten, they never do, it's the sweetest thing Mr. Slush has done*. The text has a *descriptive character* too. The above-represented words and phrases witness about it. From grammatical point of view it is not too difficult. Practically all sentences are simple. The predominant tense is Past Indefinite. But on the other hand we can find out some passive constructions ("*Golden Dreams was sold as exactly the reading for a holiday; "Among the Monkeys" was sold as a sea story etc*); some perfect ones ("*Haven't you read it?*");

degrees of comparison and Complex Subject (*the most powerful thing, the prettiest thing, the sweetest thing; It seems rather expensive*).

So, in general, the text isn't very complicated and rather clear for understanding.

Analysis of Text № 15

The text "*The First Day at School*" is written by an outstanding American author Harper Lee who was born in 1926 in the state of Alabama. In 1945-1949 she studied law at the University of Alabama. "*To Kill a Mockingbird*" is her first novel. It received almost unanimous critical acclaim and several awards, the Pulitzer Prize among them (1961). A screen play adaptation of the novel was filmed in 1962.

This book is magnificent, powerful novel in which the author paints a true and lively picture of a quiet Southern town in Alabama. The action of the novel "*To Kill a Mockingbird*" (1960) takes place in 1935 and the central characters of the novel a lawyer Atticus Finch, his son Jem and his daughter Jean Louise, nicknamed Scout turned out to be the direct participants of all events which are represented in the novel.

The title of the story is not too difficult for understanding and it is really possible to suggest that all events will be connected with school life.

The text belongs to a *belles-letters style* and refers to *social* and *psychological genres*. It describes social conditions and depicts the main characters' reaction, feelings and conduct according to them. The action takes place in a quiet Southern town in Alabama and the main characters the lawyer, his 13 years old son Jem and his 8 years old daughter Jean Louise, nicknamed Scout, turn out to be involved in different events and adventures.

The text is *a narration* with some *pieces of dialogues* between Jem and Jean Louise and between Jean Louise and her teacher Miss Caroline. This story contains some elements of *description* (*Jean Louise and Miss*

Caroline's behaviour and relations in particular situations and their attitude towards it). Such words and word-combinations as *(Miss Caroline discovered that I was literate and looked at me with dislike. Miss Caroline told me to tell my father not to teach me anymore, it would interfere with my reading. Miss Caroline stood stock-still, then took me by the collar and pulled me back to her desk. "Jean Louise, I've enough of you this morning", she said)*. The text also has *an interior monologue* and it reveals the main characters' emotions and necessities very clearly. The author represents the events which are depicted in the story from one of the main characters, Jean Louise (Scout). It is written in the 1st person. The events are consequent. The story is rather emotional and it describes a conflict between Jean Louise, nicknamed Scout and her teacher Miss Caroline on one hand and between various social contrasts in society. It ends on *an ironical and even conflict note*, when Miss Caroline decided to whip and to punish Scout and, certainly, it is left for further suggestion. The main *theme* of the story is *relations between Jean Louise and her school teacher Miss Caroline*. The main *idea* is *Jean Louise's wish and aspiration to set justice and to eradicate conflicts and contradictions in social society*.

The text under analysis consists of several parts. The first part, *an exposition*, where the main characters and their conversation are represented. In *complication* a discussion between Jean Louise (Scout) and her teacher Miss Caroline is represented. In *climax* an accident with lunch and Jean Louise's reaction to it are described. We can also trace Miss Caroline's behaviour and attitude towards Jean Louise's opinion and to the situation in whole. The last sentence of the story is *denouement*.

Depending upon the manner in which the text is represented we can speak about the language of the story. From lexical point of view it is emotional and it has colloquial words. E.g. *Scout, dill, a quarter; I've had about enough of you this morning. You're starting off on the wrong feet,*

my dear.) It is also possible to find out school terms. E.g. *a new way of teaching, an interval, the first/the third grade, class*. From grammar point of view the text is not too complicated. The predominant tense is Past Simple. It also abounds in different simple constructions such as the Present Continuous and the Present Perfect Tenses, the Sequence of Tenses, the passive voice, the infinitive, the gerund, the modal verbs and the Complex Object. E.g. *Miss Caroline is introducing a new way of teaching. He hasn't taught me anything. Miss Caroline discovered that I was literate. The class finally understood that Miss Caroline had whipped me. I was tired of it. Miss Caroline told me to tell my father not to teach me anymore. After making me read most of "My First Reader"... It would interfere with my reading. She told me to tell my father to stop teaching me. It's best to begin reading with a fresh mind. I was not to bother him. I was not to approach to him with requests. I was to leave him alone. You can pay me back tomorrow. I saw most of the class looking at me.*

So in general the text does not abound in too complicated sentences and grammar constructions and that's why it is rather easy for comprehension.

Analysis of Text № 16

The text "*Letters in the Mail*" is written by Erskine Caldwell, the famous American writer of the twentieth century who was very successful as a novelist, short stories and nonfiction writer. His attention was fixed on such problems as class and race struggle, social inequality and poverty which he represented in his novel "*Rachel*".

On the other hand he also depicted funny and even comical moments in his story "*Letters in the Mail*" when two friends decided to play a joke on the main character Ray Buffin who was in love with Grace Brooks and, fortunately, this joke turned out happy for two people.

The title of the story doesn't arouse any difficulties in understanding. We can see that one of the characters has a problem. On the one hand it isn't too serious but he wants to solve it.

The text belongs to a *belles-letters 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 and on the other hand it concerns with the mental and emotional life of the characters and opens their real nature.

The text "*Letters in the Mail*" is a *narration* because it is a real dynamic account of events. It also contains a *description* of the main characters' appearance, life, behaviour and their friends' intentions to play a joke (e.g. *Guy and Ralph's plan was to ask a girl in town to send Ray a love letter without signing it, to snatch it out of Ray's head and to read it aloud. Grace was pretty but not very young. She remained unmarried. She worked at night and slept in the daytime. It was very difficult for her to find husband. Ray wanted to marry her. Grace was too young and didn't want to marry anybody. A polite word passed between them. Each time Ray looked sadder and sadder. She remembered the time when she had got acquainted with Ray. Ray saw a letter and looked at it in surprise. He behaved like mad. He smiled happily and ran out of the room. They saw Ray Buffin standing near the girl with the widest and happiest smile. They hadn't spoken any word. They were too happy to worry about Guy and Ralph watching them*). The text has *interior monologue* and it renders the thoughts and feelings of the characters.

The author doesn't speak about events in his own voice. The story is told in the third person. It is rather emotional and funny because it represents all events in succession and brightness. The action is not very fast and slow, it is consequent. The story ends on a positive note and we can see some elements of relations between the young people. The end of the novel isn't

conclusive; it is left for further suggestion. We can think about Ray and Grace's further relations and life.

The main *theme* of the story shows that *dreams can become true*. It is possible to see a conflict in the text. It concerns Grace Brooks and Ray Buffin's relations in the past. The author sympathizes with the main character. The text under analysis consists of several parts.

From *the exposition* we can see that the events of the story are centred around the main character Ray Buffin who liked to receive letters very much. The action takes place in the post-office. Guy Hodge and Ralph Barnhill, two young men, decided to play a joke on Ray and to send him a love letter without signing it. *The complication* describes the friends' plan about writing the letter. They wanted Grace Brooks, a night telephone operator, to write the letter to Ray Buffin. *The climax* reveals us the main character's inner state and behaviour after seeing a letter in the box. *The denouement* shows us the young people's meeting and their silent happiness. The main *idea* of the story is that *if is really intended for two people to meet in spite of anything, one fine day they will be together*.

Depending upon the manner in which the narration is represented we can speak about the language of the story. It's neutral but we can find some colloquial words e.g. (*to start, mad*) which create rather a vivid and emotive picture of the events. In general the language of the story is not complicated from grammar point of view. It includes short sentences, simple modal, gerundial constructions, the Complex object and the Past Perfect Tense e.g. (*He couldn't believe his eyes. She had begun working. They saw Ray Buffin standing near the girl with the widest and happiest smile they had ever seen on his face*). The predominant tense is the Past Simple one.

So the text is not very complicated. It is laconic, ironic and witty.

Analysis of Text № 17

The text "*The Adventures of my Aunt*" is written by a prominent American novelist Washington Irving who was considered to be "Father of American Literature" of the twentieth century. He became famous due to such novels and stories as "*Legends of Sleepy Hollow*", "*Rip Van Winkle*" (the person who had been sleeping for 20 years), "*Letters of Jonathan Odstyle*", "*Sketchbook of Geoffrey Crayan*", "*Humorous Story of New York*".

He lived in Spain during four years and, certainly, became interested in Christopher Columbus' discoveries. So his next novels such as "*History of Life and Voyages of Christopher Columbus*", "*Chronicle of the Conquest of Granada*" were represented at that period the same as "*Alhambra*" (wonderful fairy-tales which resemble "*A Thousand and one Night*" or "*Arabian Night*").

By the way, Washington Irving was also an ambassador at the American court in Spain.

The main characters of his stories roam about mysterious woods, meet with different spirits and ghosts, look for enchanted treasures, merge into single entity with nature and draw its inspiration.

The title of the story doesn't arouse any difficulties in understanding. We can see that one of the characters will have an adventure. On the one hand it can be too serious but on the other hand it will be only an adventure.

The text belongs to *a belles-letters style* and to *social, psychological* and a little bit *criminal 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 and on the other hand it concerns with the mental and emotional life of the characters and opens their real nature and, of course, has some elements of crime.

The text “*The Adventures of my Aunt*” is a *narration* because it is a real dynamic account of events. It also contains a *description* of the main characters’ appearance, life, behaviour (e.g. *My aunt was a big woman, very tall with a strong mind and will. She was a very manly woman. My aunt was a thin, small man, very weak, with no will at all. He was not much for my aunt. My aunt was very upset by the death of her poor dear husband. She did all to honour his memory. She had a mourning dress, she wore a miniature of him about her neck as large as a small clock. She cared very much about her appearance. She liked to take the law into her own hands. My aunt was a very brave woman*). The text has *interior monologue* and it renders the thoughts and feelings of the characters.

The author doesn’t speak about events in his own voice. The story is told in the third person. It is rather emotional and funny because it represents all events in succession and brightness. The action is not very fast and slow, it is consequent. The story ends on a positive note and we can see some elements of relations between the main characters. The end of the novel isn’t conclusive; it is left for further suggestion. We can think about the author’s aunt life in future. The main *theme* of the story shows that *adventures sometimes can change our life and point of view*. It is possible to see a conflict in the text. It concerns the author’s aunt and her husband’s relations when he was alive. She loved her dear husband but her strong will turned out too much for him. The author sympathizes with the main character. The text under analysis consists of several parts.

From the *exposition* we can see that the events of the story are concentrated on the main character, the author’s aunt, who was a very manly woman, her life and relations with the husband. The action takes place in England in a big country house which was located in Derbyshire where the author’s aunt decided to remove after her husband’s death. *Complication* describes the house. Such words and phrases as *half-empty, black-looking*

rooms; the lonely appearance of the house witness about its shabby state. There are two *climaxes* in the text. The first one reveals us one evening when the aunt was sitting by her toilet-table and was arranging her hair as suddenly she heard something move behind her. She made up her mind to clear out the situation and took precautions about it. The second *climax* demonstrates us her bold and courageous behaviour in such an extreme and even dangerous situation for her and her servants' life when she took the law into her hands and punished the criminal using her own methods. In *denouement* she thought that such an adventure was too much even for her and soon after she gave her hand to the rich gentleman of the neighbourhood.

The main *idea* of the story is that *each person has a right to be happy*. Depending upon the manner in which the narration is represented we can speak about the language of the story. It's neutral but we can find some colloquial words e.g. (*to be over*) which create a vivid, emotive, bright and varied picture of the events. The woman's behaviour in a risky situation also make the story very picturesque. There are a lot of descriptive words and set phrases which depict the aunt's nature and character. In general the language of the story is not complicated from grammar point of view. But on the other hand it abounds in many simple modal, gerundial, infinitive and passive constructions, the Complex subject and the Past Perfect Tense e.g. (*My aunt decided to move to Derbyshire. Perhaps she was sorry that she had made him take so much medicine. My aunt herself seemed so struck with the lonely appearance of her house. She sat by the toilet-table, arranging her hair. My aunt was very upset by the death of her poor dear husband. She could do well without the police. There was nothing to be seen. She went on putting her hair. "Pull down the picture", ordered my aunt. She had known a rich gentleman since her girlhood.*) The predominant tense is the Past Simple one.

So the text is not very complicated. It is bright, emotional, laconic, witty and picturesque.

Analysis of Text № 18

The text "*The Ant and the Grasshopper*" is written by an outstanding English writer William Somerset Maugham who was considered to be one of the most well-known English authors. He became famous due to a lot of novels and stories in which he pictured positive and negative features of his characters. His stories were philosophical a little bit and showed that every person has his or her own truth in life.

The title of the story doesn't arouse any difficulties in comprehension on the one hand. But on the other hand it can be philosophical a little bit and it's necessary to find out a connection between these two insects.

The text belongs to *a belles-letters 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 and on the other hand it concerns with the mental and emotional life of the characters and opens their real nature and, of course, has some elements of crime.

The text "*The Ant and the Grasshopper*" is *a narration* with some pieces of dialogues because it is a real dynamic account of events. It also contains *a description* of the main characters' appearance, life, behaviour (e.g. *Tom had begun his life decently enough: he went into business, married and had two children. He didn't like work and he wasn't suited for marriage. He wanted to enjoy himself. Though he was forty-six he looked more than thirty-five. He had high spirits and incredible charm. George was honest and industrious. He had a good wife and four daughters and he was the best of fathers. His life was blameless.*). The text has *interior monologue* and it renders the thoughts and feelings of the characters.

The author speaks about events in his own voice. The story is told in the first person because the author was the witness of the events. It is rather emotional and funny because it represents all events in succession brightness and vividness. The action is not very fast and slow, it is consequent. The story ends on an ironic and a little bit philosophical note and we can see some elements of relations between the main characters. The end of the novel isn't conclusive; it is left for further suggestion. We can think about the main characters' fate in future. The main *theme* of the story shows that *everybody has one's own truth*. It is possible to see a conflict in the text. It concerns two brothers, George and Tom Ramsays, their relations between each other and attitude to life. The author sympathizes with the main character George but he thinks that every person tries to live as he or she can, wants and wishes. The text under analysis consists of several parts.

From the *exposition* we can see that the author's philosophical reflections about fables of La Fontaine and the moral of each of them and, especially, the essence of the fable "*The Ant and the Grasshopper*". The events of the story are centred on the main characters, two brothers, George and Tom Ramsays, their relations and way of living. The action takes place in England. Two brothers' life and relations are described in the story in details. In the *complication* the events of the story are centred on the main characters, two brothers, George and Tom Ramsays, their relations and way of living. The action takes place in England. Two brothers' life and relations are described in the story in details. Such words and phrases as *blameless, high spirits and incredible charm. He won't find life so easy then* witness about the real state of affairs and call a spade a spade. The *climax* demonstrates us one more incredible moment about Tom Ramsay's engage with an old woman enough to be his mother and his life after her death. We can also trace George Ramsay's attitude towards his younger brother's way of living and rage on unfair life and, of course, the author's reaction to

George's statement about injustice. In the *denouement* we see the author's reflections about force of habit. The main *idea* of the story coincides with *the theme*.

Depending upon the manner in which the narration is represented we can speak about the language of the story. It's neutral but we can find some descriptive words e.g. (*charm, honest, industrious, blameless*) which create a vivid and emotive picture of the events. These words and set phrases depict the main characters' nature and character. In general the language of the story is not complicated from grammar point of view. But on the other hand it has simple modal, gerundial, infinitive and passive constructions, the Complex Object, the Past Perfect Tense and the Sequence of Tenses e.g. (*I never saw an ant without putting my foot on it. The moral was carefully explained to me. Tom began to blackmail George. It was not nice for a respective lawyer to find his brother shaking cocktails behind the bar. I wondered what Tom had done.*) The predominant tense is the Past Simple one.

So the text is not very complicated. It is rather emotional, laconic, ironic and, certainly, philosophical.

Analysis of Text № 19

The text "*A Day's Wait*" is written by a prominent American author Ernest Muller Hemingway who was considered to be one of the most well-known American authors owing to his novels and short stories. His stories were philosophical and showed that every person has his or her own philosophy in life.

The title of the story doesn't arouse any difficulties in comprehension on the one hand. But on the other hand it can be philosophical a little bit and it's necessary to find out a connection between the title and the plot. We can

see that the main character is waiting for something but at first it is a little bit hard to understand his reflections and thoughts.

The text belongs to a *belles-letters 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 and on the other hand it concerns with the mental and emotional life of the characters and discovers their real nature and, of course, has some philosophical elements.

The text "*A Day's Wait*" is a *narration* with some pieces of dialogues because it is a real dynamic account of events. It also contains a *description* of the main characters' appearance, life, behaviour, inner state (e.g. *I saw he looked ill. He was shivering, his face was white, and he walked slowly as though it ached him to move. 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.*). The text has *interior monologue* and it renders the thoughts and feelings of the characters.

The author speaks about events in his own voice. The story is told in the first person because the author describes his son's condition, conduct and feelings. It is rather emotional because it represents all events in succession. The action is not very fast and slow, it is consequent. The story ends on philosophical note and we can see some elements of relations between the main characters and the boy's reflections about his illness. The end of the novel isn't conclusive; it is left for further suggestion. We can think about the main character's inner state in future. The main *theme* of the story shows *the boy's natural fear before waiting for something unknown*. It is possible to see a conflict in the text. It concerns the main character, a little boy, who caught influenza and was shocked because of his bad condition, relations between him and his father and attitude to illness. The author sympathizes with the main character because the little boy couldn't understand his state

and that's why he began thinking about depressive things and even about death. So this is a conflict with himself. The text under analysis consists of several parts.

From the *exposition* we can see that the main character, a little boy, is ill. He caught a slight epidemic of flue which made him sick and miserable. The events of the story are centred on the main characters, a poor little boy who turned out to be ill and his father, their relations. The action takes place in England. In *complication* the doctor came to examine the boy. He explained that there was nothing to worry about and prescribed some medicines. We can also see the boy's depression and inner state after the doctor's leaving. He was detached and didn't want his father and anybody to come to him. He was thinking about his high temperature and death. *Climax* demonstrates us the conversation between the boy and his father who explained to him that he wouldn't die in any case and described the difference between two thermometers. In *denouement* we see the boy's inner state because of illness the next day and his reaction on different little things. The main *idea* of the story coincides with *the theme*.

Depending upon the manner in which the narration is represented we can speak about the language of the story. It's neutral but we can find some bookish (*to commence*), borrowed from Latin and German (*influenza, Shatz*) descriptive words connected with weather, medicine, illness and the boy's depression e.g. (*a bright, cold day, the ground covered with a sleet, bare trees, the ground had been varnished with ice, he seemed very detached, to shiver, to ache, to bring down the fever, influenza, germ, medicines, a light epidemic of flue, his gaze relaxed slowly, to be slack, to cry at little things that were of no importance*) which create an emotive and even depressive picture of the events. These words and set phrases depict the main character's nature, inner state and character. In general the language of the story is not complicated from grammar point of view. But on

the other hand it has simple modal and passive constructions, the Complex Subject, the Past Continuous Tense, the Past Perfect Tense, The Present and the Future Simple Tenses, the Sequence of Tenses and the Subjunctive Mood e.g. (*I saw he looked ill. He seemed to know all about influenza. He seemed very detached. He said there was nothing to worry. There was no danger if you avoided pneumonia. He was not following what I was reading. He was looking at the foot of the bed, looking very strangely. You can't come in. They said he had refused to let anyone come into the room.*).

The predominant tense is the Past Simple one.

So the text is not very complicated. It is rather emotional, laconic and philosophical.

Analysis of Text №20

The text "*The Beard*" is written by a prominent English author G. Clark who was considered to be one of the most famous English authors owing to his novels and short stories. His stories were philosophical and showed that every person has his or her own truth in life.

The title of the story doesn't arouse any difficulties in understanding on the one hand. But on the other hand it can be philosophical a little bit and it's necessary to find out a connection between the title and the plot. We can see that the main character is surprised by one gentleman with a very large beard and a lot of reflections and thoughts began coming to his mind.

The text belongs to *a belles-letters 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 and on the other hand it concerns with the mental and emotional life of the characters and discovers their real nature and, of course, has some philosophical elements.

The text "*The Beard*" is *a narration* with some pieces of dialogues because it is a real dynamic account of events. It also contains *a description*

of the main characters' appearance, life, behaviour, inner state (e.g. *I saw a gentleman with a large beard. His beard was full, loose and very black. He was a big pleasant fellow with dark laughing eyes.*). The text has *interior monologue* and it renders the thoughts and feelings of the characters.

The author speaks about events in his own voice. The story is told in the first person because the author describes his own reaction, conduct and feelings. It is rather emotional because it represents all events in succession. The action is not very fast and slow, it is consequent. The story ends on philosophical note and we can see some elements of relations between the main characters and the boy's reflections about his illness. The end of the novel isn't conclusive; it is left for further suggestion. We can think about the main character's inner state. The main *theme* of the story shows *that psychology is a great thing which creates miracle*. It is possible to see an element of conflict in the text. It concerns the main character, who suffered from shyness which amounted to a phobia. So, one fine day he decided to take up psychology which helped him to get rid of shyness. The author sympathizes with the main character. So this is a conflict with himself. The text under analysis consists of several parts.

From the *exposition* we can see that the author acquainted with one young gentleman with a large beard. The action takes place in England in the train which was leaving for London. In *complication* the author expressed his admiration with the young gentleman's beard. In *climax* the gentleman explained that psychology is a great thing which helps people to discover different helpful tricks. *Denouement* coincides with the climax too. The main *idea* of the story coincides with *the theme*.

Depending upon the manner in which the narration is represented we can speak about the language of the story. It's neutral but we can find some bookish (*to inquire*), borrowed from Latin and German (*psychology, phobia*) descriptive words connected with medicine, illness and people's

inner state e.g. *(to be panicked by whiskers, defense mechanisms, the effect was astonishing)* which create an emotive and even bright picture of the events. These words and set phrases depict the main character's nature, inner state and character. In general the language of the story is not complicated from grammar point of view. But on the other hand it has simple modal and passive constructions, Direct speech, the Participle, the gerundial constructions, e.g. *(I could feel his eyes on me. I am impressed. I began reading books on psychology. Psychology should help people to discover such most helpful tricks. Life is too short to be wasted in desperately striving to be normal. "Good evening," I said cheerily. "Good evening," he replied pleasantly, inserting a big buttered roll within the bush of his beard).*

The predominant tense is the Past Simple one.

So the text is not very complicated. It is rather emotional, laconic, philosophical and even funny.

Analysis of Text №21

The text *"The Fun They Had"* is written by Isaak Asimov, the famous American author of the twentieth century who was a professor of biochemistry and a science writer. He was considered to be as one of three grand masters of science. Isaak Asimov was very successful in science, chemistry, biochemistry. His well-known novels are *"Building Blocks of the Universe"*, *"The Living River"*, *"The Intelligent Man's Guide to Sciences"*, *"Lucky Stars"*, *"The Pirates of the Asteroids"*, *"The Kingdom of the Sun"*, *"The End of Eternity"*.

The author concentrated his attention to such problems as interrelations between people and technologies. Such moments are depicted in his story *"The Fun They Had"* when two children Tommy (13) and Margie (11) were speaking about school and the system of studying there now and at the olden days.

The title of the story doesn't arouse any difficulties in comprehension. We can see that one of the characters, Margie, has a big and even psychological problem. She feels hatred for modern school and especially for the computer who was her mechanical teacher. She is eager to solve the problem but she doesn't know how to do it.

The text belongs to *a belles-letters style* and to *social, psychological* and, of course, *science-fiction 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. At last it deals with advances in science and technology and its influence on human beings.

The text "*The Fun They Had*" is *a narration* because it is a real dynamic account of events. It also contains *a description* of the main characters' life, feelings, psychology and behaviour (e.g. *Margie was scornful. She hated school but now she hated it more then ever. The mechanical teacher was large and black and ugly with a big screen. Margie was thinking about the old schools they had when her grandfather's grandfather was a little boy. They learned the same things, so they could help one another on the homework and talk about it*). The text has *interior monologue* and it renders the thoughts and feelings of the characters.

The author doesn't speak about events in his own voice. The story is told in the third person. It is rather emotional because it represents all events in succession and brightness. The action is not very fast and slow, it is consequent. The story ends on a reflective and even philosophical note and we can see some elements of relations between people and modern technologies. The end of the novel isn't conclusive; it is left for further suggestion. We can think about Margie and Tommy's further relations and life.

The main *theme* of the story is *the influence of modern technologies on people's life*. It is possible to see a conflict in the text. It concerns Margie and her attitude towards her mechanical teacher. It even underlines its hatred to modern technologies and her unwillingness to understand them. She was thinking about normal live communication, normal schools which existed in the past. The author sympathizes with the main character. The text under analysis consists of several parts.

In the *exposition* we encounter with the main story are centred characters, Margie and Tommy, who found a very interesting old book. They began to turn its pages. The action takes place in Margie's house. *Complication* describes Margie's feelings and thoughts towards the "*large and black and ugly mechanical teacher*". Margie hoped that she would never see it again. But he turned out to be disappointed because The County Inspector took the teacher apart and repaired it. Later she was discussing old schools with Tommy. She was interested in them very much. In *Climax* Margie's mother appeared and told her daughter to go to the classroom and to do her homework. In *denouement* Margie obeyed her mother, entered the classroom and began doing her homework with a sigh. She was sadly thinking about the old schools, about the pupils, studying there and communicating with each other, and, certainly, about *the teachers who were people....* The main *idea* of the story shows that *nothing can replace live human communication*.

Depending upon the manner in which the narration is represented we can speak about the language of the story. It's neutral but we can find some colloquial words e.g. (*gee, I betcha, sure, stupid, I guess, telebooks*) which create rather a vivid and emotive picture of the events. In general the language of the story is not complicated from grammar point of view. It includes short sentences, simple modal, passive constructions, the Past Indefinite, the Past Continuous and the Past Perfect Continuous Tense e.g.

(How could a man be a teacher. He pointed without looking. The mechanical teacher had been giving her test after test in geography and she had been doing it worse and worse. The questions were asked. She was thinking about the old schools. My father knows as much as my teacher.).

The predominant tense is the Past Simple one.

So the text is not very complicated. It is laconic, a little bit ironic and philosophical.

Analysis of Text №22

The text "*Lautisse Paints Again*" is written by American newspaper man and humourist, Harry Allen Smith, who gained the national prominence with the publication of the novel "*Low Man on a Totem Pole*" (1941) and owing to a diverting collection of newspapers, interviews and autobiographical articles. He began his newspaper career at 15 years old. The author travelled around the country, working in the newspaper. He arrived in New York in 1929 and started his activity in *the United Press* (1929-1935) and in *the World Telegram* (1936 - 1941). The success led to the other books generally in the same uninhibited anecdotal vein, including "*Lost in the Horse Latitudes*" (1944), "*Rhubarb*" (1946), "*To Hell in a Basket*" (1962). The author died in San Francisco, Calif., on Feb. 24, 1976.

The title of the story doesn't arouse any difficulties in comprehension. It is possible to think that the main character decided to paint again. Maybe he was good at it and that's why he made up his mind to revive his talent.

The text belongs to a *belles-letters 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 conduct and on the other hand it concerns with the mental and emotional life of the characters and opens their inner world.

The text “*Lautisse Paints Again*” is a *narration* because it is a real dynamic account of events. It also contains a *description* of the main characters life, emotions and behaviour in different situations (e.g. *Lautisse stopped painting. Lautisse hadn't paid anything in a dozen years. I was getting ready to paint the fence. Lautisse protested and then took the brush from my hand. He spent three hours at it and finished the fence. He was happy the whole day. He said that he hadn't enjoyed himself so much in years*). Some moments are connected with art and such words and phrases as *art, exhibition, gallery, paint* witness about it. The text has *interior monologue* and it renders the thoughts and feelings of the characters.

The author speaks about events in his own voice. The story is told in the first person. It is rather emotional, funny and a little bit philosophical because it represents all events in succession and brightness. The action is not very fast and slow, it is consequent. The story ends on a philosophical and even unpredictable note and we can see some elements of surprise. The end of the novel isn't conclusive; it is left for further suggestion. We can think about Lautisse's future life.

The main *theme* of the story shows that *life is unpredictable and full of surprises*. It is possible to see a conflict in the text. It concerns the main character Lautisse and his unexpected wish to give up painting and never touch the brush again. The author sympathizes with the main character. The text under analysis consists of several parts.

From the *exposition* we can see that the events of the story are centred around the main character Lautisse who liked painting and his sudden intention to give it up. The action takes place in the author's house where Lautisse arrived on the noon train Saturday. *Complication* describes the author's intention to paint the fence because it really needed a coat of paint and, of course, Lautisse's desire to take initiative and to show how to paint. The *first climax* reveals us the reporters' visit and the author and his wife

Betsy's acquaintance with a sculpture named Gerston and his proposition to allow the Palmer Museum in New York to exhibit the fence for a few weeks because people were interested in it. The *second climax* tells us about Lautisse's visit of the exhibition and about sale of the fence. *Denouement* demonstrates us the author's unwillingness to sell the last section of the fence which is hanging now in his living-room. The main *idea* of the story coincides with the *theme*.

Depending upon the manner in which the narration is represented we can speak about the language of the story. It's neutral. In general the language of the story is not complicated from grammar point of view. It includes short sentences, simple modal, gerundial constructions, the elements of the Direct Speech and the Sequence of Tenses, the Passive Voice, the Present Continuous, the Past Continuous, the Future Indefinite and the Past Perfect Tense. E.g. (*A fence needed a coat of paint. He suddenly stopped painting in 53. "No, no," he said. "No breakfast, - I will paint the fence". Betty laughed and assured me that he was having a good time. We found out that our new friend was probably the world's best living painter. I was offered 25.000 and then 50.000. It's hanging now in our living-room. I was sitting on the chair thinking. First, I'll show you. He hadn't painted anything in a dozen years*). It's also possible to find out parentheses in the text. E.g. (*at first, probably, first, though*). The predominant tense is the Past Simple one.

So the text is not very complicated. It is laconic, ironic, witty and a little bit philosophical.

Analysis of Text № 23

The text "*Jimmy Valentine's Reformation*" is written by O. Henry, whose real name was William Sydney Porter. He was a prominent American

short-story writer. His stories are still popular today. He was born in a small provincial town and tried many jobs in his early years.

O. Henry's first story was published in 1899, when the writer was in prison on a false charge of stealing money from a bank. After he came out of prison, O. Henry became a professional writer.

O. Henry describes the life of the "little people": clerks, shop assistants and farm workers. His stories are mainly humorous and amusing, with the traditional happy end. Though the gaiety and humour of his stories, however, the hard life of the poor can be seen.

The author died in 1910.

The title of the story doesn't arouse any difficulties in understanding. It is possible to think that the main character decided to change his character and life for the best under the given circumstances or maybe it was his own initiative.

The text belongs to *a belles-letters style* and to *social, psychological and detective genres* because on one hand it studies the effect of social conditions at a given time and place and describes human's life and conduct, on the other hand it concerns with the mental and emotional life of the characters and opens their inner world and thirdly it is connected with the criminal case (it concerns *breaking open safes*).

The text "*Jimmy Valentine's Reformation*" is *a narration* because it is a real dynamic account of events. It also contains *a description* of the main character's life, emotions and behaviour in different situations (e.g. "*Me? Said Jim in surprise. 'I've never broken a safe in my life'. He looked fondly at the finest set of burglar's tools. Valentine became another man. He decided to get rid of tools*"). Some moments are connected with crime and such words and phrases as *breaking open safes, burglar's tools, detective, case* witness about it. The text has *interior monologue* and it renders the thoughts and feelings of the characters.

The author doesn't speak about events in his own voice. The story is told in the third person. It is rather emotional, funny, picturesque and, of course, a little bit philosophical because it represents all events in succession and brightness. The action is not very fast and slow, it is consequent. The story ends on a philosophical and even unpredictable note in some degree and we can see some elements of surprise. The end of the novel isn't conclusive; it is left for further suggestion. We can think about Jimmy Valentine's future life.

The main *theme* of the story shows that *each person deserves another chance for normal life*. It is possible to see a conflict in the text. It concerns the main character Valentine and his wish to stop breaking open safes and to become a normal person. The author sympathizes with the main character. The text under analysis consists of several parts.

From the *exposition* we can see that the events of the story are centred around the main character Jimmy Valentine, a cunning and pushing person by nature, who liked breaking open safes and later it concerns his noble intention to give it up and to become an honest man. The action takes place in the USA, at first, in prison where Jimmy Valentine was sitting, and a little bit later in Arkansas in Elmore city in which he came one afternoon. *Complication* describes a new safe-burglary in Richmond and the detective Ben Price's interest to it and then the main character's new life and career and, certainly, Jim's meeting with a young lady Annabel Adams who made Jimmy Valentine another man, noble and honest. *Climax* reveals us the moment when a small girl accidentally shut herself in the vault, her mother's shock, Jimmy's instant reaction to all these events and opening the safe with his tools. *Denouement* shows us the conversation between the main character and the detective and the moment when the detective pretended that he hadn't recognized Jimmy Valentine. The main *idea* of the story coincides with the *theme*.

Depending upon the manner in which the narration is represented we can speak about the language of the story. It's neutral but very emotional and colourful because all events are depicted brightly and vividly especially the moment of releasing the poor girl out of the vault in the bank. It's possible to find out colloquial words. E.g. (*fellow, I guess, to start*) and borrowings. E.g. (French – *fiancée*; Greek - *turn*). In general the language of the story is not complicated from grammar point of view. It includes short sentences, simple modal, gerundial constructions, the elements of the Direct Speech and the Sequence of Tenses, the Passive Voice, the Infinitive constructions, the Past Continuous, the Future Indefinite, the Present, the Past Perfect Tense, the Participle and the Complex Subject. E.g. (*Everyone should expect the bank. Stop breaking open safes and be honest. "Now, Valentine," said the warden. "You'll go out today. Make a man of yourself. You are not a bad fellow really. Stop breaking open safes and be honest. He said that he had come to Elmore to start business. The clerk was impressed by the clothes and manners of Jimmy. Jimmy called a boy who was standing on the steps of the bank and began to ask him questions about the town and the people of the town. I've never broken a safe in my life. The little girl, crying, rushed to her mother. I don't seem to recognize you*). It's also possible to find out parentheses in the text. E.g. (*really, so, I guess*). The predominant tense is the Past Simple one.

So the text is not very complicated. It is laconic, ironic, emotional, witty and a little bit philosophical.

Analysis of Text № 24

The text "*He overdid it*" is written by O. Henry, whose real name was William Sydney Porter. He was an outstanding American short-story writer. His stories, such as "*Cabbages and King*", "*The Four Million*", "*The Trimmed Lamp*", "*Heart of the West*", "*The Gentle Grafters*", "*Roads of*

Destiny” are very popular nowadays. O. Henry depicted simple life of so-called the “little people”: clerks, shop assistants and farm workers in his stories.

So, on the one hand, the author pays too much attention to humour in his stories and on the other hand to simple people’s way of living.

The title of the story doesn’t arouse any difficulties in comprehension. It is possible to think that the main character decided to change his character and life for the best under the given circumstances or maybe it was his own initiative.

The text belongs to *a belles-letters 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 conduct, on the other hand it concerns with the mental and emotional life of the characters and opens their inner world.

The text “*He overdid it*” is *a narration* because it is a real dynamic account of events. It also contains *a description* of the main character’s life, emotions and behaviour in different situations (e.g. *Miss Carrington was at the height of her fame. She was going to star in a new play. A shy, awkward young man entered the restaurant. It was clear that the lights and the people made him uncomfortable. He looked around, rose and went to Miss Carrington’s table with a shining smile. Highsmith, handsome and dressed in the latest fashion, sent up his car to Miss Carrington*). The text has *interior monologue* and it renders the thoughts and feelings of the characters.

The author doesn’t speak about events in his own voice. The story is told in the third person. It is rather emotional, funny, picturesque and, of course, a little bit philosophical because it represents all events in succession and brightness. The action is not very fast and slow, it is consequent. The story ends on a philosophical and even unpredictable note in some degree and we can see some elements of surprise. The end of the novel isn’t

conclusive; it is left for further suggestion. We can think about Posie Carrington's and Highsmith's future life.

The main *theme* of the story shows that *you want the best but it turned out as always*. It is possible to see a conflict in the text. It concerns the main character Highsmith's wish to become a famous actor. The author sympathizes with the main character and understands his wish. The text under analysis consists of several parts.

From the *exposition* we can see that the events of the story are centred around the main character Miss Posie Carrington and her career of actress. The action takes place in the USA in Cranberry Corners, small and distant village and then in a big city. The *complication* describes a conversation between Highsmith and Mr. Goldstein, the manager of the theatre which concerned Miss Posie Carrington. The *climax* reveals us the moment when Miss Posie was enjoying a late supper in the company of her fellow-actors and suddenly a young gentleman aroused before the actress's table with his bright performance. The *denouement* shows us Highsmith's appearance in the hotel where Miss Posie Carrington lived and the actress's French maid information about Miss Carrington's unexpected decision to cancel all engagements and return to Cranberry Corners. The main *idea* of the story coincides with the *theme*.

Depending upon the manner in which the narration is represented we can speak about the language of the story. It's rather neutral but very emotional and colourful because all events are depicted brightly and vividly especially the moment connected with Highsmith's vivid performance in the restaurant. It's possible to find out colloquial words. E.g. (*fellow*) and borrowings. E.g. (French – *restaurant, clear*; Scandinavian - *fellow*). Such words as *scene, play, to star, critics, tragic, engagements, actress, part, actors, partner*) witness about theatre life. In general the language of the story is not complicated from grammar point of view. It includes short

sentences, simple modal, constructions, the elements of the Direct Speech, the Passive Voice, the Past Continuous, the Present, the Past Perfect Tense, and the Complex Subject. E.g. (*Miss Posie Carrington had begun her life in the small village of Cranberry Corners. You can get it. She was brought up in a village. Miss Posie was enjoying a late supper. "How're you, Mrs. Posie?" he said? "Don't yet remember me – Bill Summers"?* I've grown up. "I don't seem to remember any Bill Summers.""). It's also possible to find out parentheses in the text. E.g. (*The trouble is, as a matter of fact, so, I guess*). The predominant tense is the Past Simple one.

So the text is not very complicated. It is laconic, ironic, emotional, witty and a little bit philosophical.

Analysis of Text № 25

The text "*Success Story*" is written by J.G.Cozzens. He was a prominent American writer. He was born in Chicago (Illinois) and became popular owing to such stories as "*Confusion*", "*Michael Scarlett*" which were written in New Brunswick in 1924. But, unfortunately, these novels didn't bring success to the author and he decided to leave for Cuba where he started to teach the children of American citizens. In 1928 J.G.Cozzens represented his novels "*Cock Pit*" (the main hero was a young man who was fighting for his rights like a wolf) and "*The Son of Perdition*". The novel "*San Pedro*" (1931) reflected the seaman's adventures. In 1933 came out his novel "*Last Adam*", the novels "*Ask me tomorrow*" and "*The Just and the Unjust*" were published in 1940 and 1942. J.G.Cozzens was awarded with Pulitzer Prize for the novel "*Guard of Honour*" (1948) in which he described the events of the Second World War, taking place in the pilots' camp. The novel "*By Love Possessed*" (1957) hold in the hit parade bestsellers of "*The New York Times*" during 34 weeks and even took the 1st place. The author depicted the life of a small American city in this novel.

J.G. Cozzens died in Martin County (Florida) in August, 1978.

The title of the story doesn't arouse any difficulties in understanding. It is possible to think that the main character decided was eager and, of course, tried to succeed in life and career.

The text belongs to *a belles-letters 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 conduct, on the other hand it concerns with the mental and emotional life of the characters and opens their inner world.

The text "*Success Story*" is *a narration* because it is a real dynamic account of events. It also contains *a description* of the main character's life, emotions and behaviour in different situations (e.g. *a short, sharp-faced, agreeable chap, then about 22. Richards was naturally likable. Richards's knowledge was rather poor. He didn't appear to have mastered the use of a slide rule. I found his calculations awful. Richards knew everything. Mr. Prosser fired questions and Richards fired answers right back.*). The text has *interior monologue* and it renders the thoughts and feelings of the characters.

The author speaks about events in his own voice. The story is told in the first person. It is rather emotional, funny, picturesque and, of course, a little bit philosophical because it represents all events in succession and brightness. The action is not very fast and slow, it is consequent. The story ends on a philosophical and even unpredictable note in some degree and we can see some elements of surprise. The end of the novel isn't conclusive; it is left for further suggestion. We can think the author's and Richards's future life.

The main *theme* of the story shows that *insolence is a second happiness*. It is possible to see a conflict in the text. It concerns the main character, the author and his friend Richards, who was very bad at

arithmetic. The author sympathizes with the main character and understand his wish. The text under analysis consists of several parts.

From the *exposition* we can see that the events of the story are centred around the main characters, the author and his friend Richards, who wanted to achieve success in their career. The action takes place in Cuba. The *complication* describes the author's and Richards's routine paper work and their skills in it. The *climax* reveals us the moment when the author and Richards were to accompany the directors of the United Sugar Company on a vacation and when suddenly Richards, who was bad at figures, surprised Richards with his bright answers. The *denouement* shows us the main characters' life after the trip with Mr. Prosser. The main *idea* of the story coincides with the *theme*.

Depending upon the manner in which the narration is represented we can speak about the language of the story. It's rather neutral but rather emotional and colourful especially the moment concerned Richards's conversation with Mr. Prosser. It's possible to find out colloquial words. E.g. (*chap*) and borrowings. E.g. (French – *to accompany, routine, clear*; Scandinavian – *fellow*; (Danish) – *them*). Such words as *engineering school, technical college, job of inspections, figures, construction line, calculations, trained engineer, vice-president, director of Panamerica Steel*) witness about business and such words as *a short, sharp-faced, agreeable chap* describe the character's appearance. In general the language of the story is not complicated from grammar point of view. It includes short sentences, simple modal constructions, the elements of the Direct Speech, the Passive Voice, the Past Continuous, the Present Simple, the Past Perfect Tense, the Participle and the Complex Subject. E.g. (*I met Richards ten or more years ago. He doesn't want to know these figures. Miss Richards had been a vice-president. Richards could. I was surprised. Mr. Prosser was asking a number of questions. I am still working for the Company, still doing a little*

work for the construction line. “Very interesting, indeed,” he said. “Good bye, Mr. Richards, and thank you.” I just happened to be working this out last night.). It’s also possible to find out parentheses in the text. E.g. (indeed). In general the language of the story is not complicated from grammar point of view. It includes short sentences, simple modal, constructions, the elements of the Direct Speech, the Passive Voice, the Past Continuous, the Present Simple, the Past Perfect Tense, the Participle and the Complex Subject. E.g. (I met Richards ten or more years ago. He doesn’t want to know these figures. Miss Richards had been a vice-president. Richards could. I was surprised. Mr. Prosser was asking a number of questions. I am still working for the Company, still doing a little The predominant tense is the Past Simple one.

So the text is not very complicated. It is laconic, ironic, emotional, and a little bit philosophical.

Analysis of Text № 26

The text “*Anthony in Blue Alsatia*” is written by Eleanor Farjeon. She was a prominent English writer who write a lot of delightful and distinctive poems for children. Her first novel “*Ladybrook*”, a tale of Sussex country life which retained that delicate humorous touch which characterized the work she did for children. Her sensitiveness to beauty and true understanding of the essential qualities of romance find expression in this charming rhapsody. “Anthony in Blue Alsatia” is an assemble of Eleanor Farjeon’s prose. Being a children’s writer she was able to create deligtful and charming stories about children’s life, their way of thinking, their problems and dreams. The story reveals the author’s great knowledge of a child’s inner world. She penetrates into the subtlest windings of the human heart. Eleanor Farjeon was born in England. She became famous owing to children's stories and plays, poetry, biography, history and satire. Many of

her works had charming illustrations by Edward Ardizzone. Some of her correspondence has also been published. She won many literary awards and the prestigious Eleanor Farjeon Award for children's literature is presented annually in her memory by the Children's Book Circle, a society of publishers.

These days, Eleanor Farjeon's most widely known work is the popular children's hymn "Morning has Broken", written in 1931 to an old Gaelic tune associated with the Scottish village Bunessan. Her other popular hymn is the Advent carol "People, Look East!", usually sung to an old French melody, and a favourite with children's choirs. "Morning has Broken" is one of the many poems to be found in the anthology *Children's Bells* under its correct title "A Morning Song (For the First Day of Spring)", published by Oxford University Press in 1957 and bringing together poems from many sources, including the Martin Pippin books.

The title of the story doesn't arouse practically any difficulties in understanding. It is possible to think that the main character, a little boy Anthony, has a very rich imagination and a romantic nature who once reading the morning newspaper realized himself as one of the passengers of the train he reads about. This story is Anthony's dream and he splendidly and incredibly accurate describes everything that happens to him, the mystery which will never be solved connected with a quite little man, who left the train and disappeared in the wood, the passengers form the train and beautiful fields outside. His trip to The Blue Alsatia finishes very suddenly when a young girl he meets says, "Stay". And the Blue Alsatian Express went on without him.

The text belongs to a *belles-letters style* and to *social* and *psychological genres* because on the one hand it studies the effect of social conditions at a given time and place and describes human's life and conduct, on the other

hand it concerns with the mental and emotional life of the characters and opens their inner world.

The text "*Anthony in Blue Alsatia*" is a short story. It is a real dynamic account of events. It also contains a description of the main character's life, emotions and behaviour in different situations. Anthony is an acute and shrewd boy who is able to distinguish between necessary and not meaningful information for him. This is understood through the case of simile: *they slipped as through gauze*. In order to underline that the boy has a great power of imagination and that he is impressed by the breakdown the author resorts to a long sentence with parallel constructions. It described the *blue smoke rising from the heated axle, the engine-driver sprinting along the lines like madman, soldiers jumping out on the line and playing a concertina, a nervous woman-passenger wondering what had happened*. The text has *interior monologues*. For example: "*Oh, no...of course not!*" It renders the thoughts and feelings of the main character.

The author does not speak about events in his own voice. The story is told in the third person and it is interrupted by dialogues. It is rather emotional, funny, picturesque and, of course, a little bit philosophical because it represents all events in succession and brightness. In order to make a deep emotional appeal the author applies for stream of consciousness. The action is not very fast and slow, it is consequent. The story ends on a philosophical and even romantic and lyrical note in some degree and we can see some elements of surprise. The end of the novel isn't conclusive; it is left for further suggestion. We can think the Anthony's intentions what to do in future life.

The main *theme* of the story is *boy's dreaming of adventurous travels, particularly to Alsatia, inspired by an article in the morning newspaper*.

Besides, the boy has a very romantic nature. The author describes him indirectly. Also, there are other characters in the story, they are: *a nervous*

lady, a fat millionaire and his wife who was very hungry. They were concerned with business, were lack_of time and were too busy to look out of the window and take pleasure of nature outside. So, we can see a contrast and even a conflict between the world of real life in which the passengers live and the world of imagination where lives Anthony.

The exposition is the beginning of the story (the reading of the article), *The complication* is Anthony's dream about a "Minor Mystery". *The climax* is when a little man left the train and walked away from it without any outward sign of annoyance, hesitation or distraction. *The denouement* describes Anthony's return to reality. The last sentence "*He skipped it*" witnesses about it. *The idea* is that *dreaming is not a bad quality for a man, because it allows doing such things you would or could never do.*

Depending upon the manner in which the narration is represented we can speak about the language of the story. It is neutral but emotional, vivid, colourful and picturesque owing to a great abundance of set phrases (*to come to a standstill, we are held, lost to sight*), phrasal verbs (*brush off, went on, laugh at*), the elements of description (*soft green woods, long flowering grass, the valley of flowers, the buttercup field*), especially it concerns the beauty of Alsatian nature and the main character's perceptions. It is also possible to find borrowed words (Greek – *paragraph, mystery*; French – *station, restaurant, cry*; German – *dance*; Scandinavian (Danish) – *their*), archaisms (*damsel*). There are a lot of stylistic devices in the text, such as extended metaphor which helps the author to describe boy's imagination and his specific order of mind. For example "*He felt that the gauze, which could not contain the torrents of world's activities, might house this butterfly and not brush off its bloom*". A special device in this text is framing because we can see a story in a story here and framing is used to express that a story is imaginary. The author applies inversion to intensify the atmosphere of mystery. For example: "*To whom has it not happened,*

time and again, on his way to the Seaside, the Moors, or the Highlands, to cry in his heart, at some glimpse of Paradise from the carriage windows: "That is where I really wanted to go — that is where I would like to get out!"

The author uses also repetitions, for example, word "Heavens" repeated several times or "That is where..." Rhetorical questions are also used to make the readers believe to Anthony, for example: "Never?" Inner monologue here opens the inner world to the readers. Exclamatory sentences assist to a rhythmic effect. The sounds of the laugh such as: "Ha-ha-ah! Ha-ha-ha!" imitate the sound of the train and make the story more realistic. In general the language of the story is not complicated from grammar point of view. It includes short sentences, simple modal constructions, the elements of the Direct Speech, the Passive Voice, the Present Simple, the Present and the Past Perfect Tense, the Participle, the Complex Object. *E.g. ("Why should I? You must take your ticket to Stroud or Stocke, and chance it." "Preposterous, preposterous! I shall be late" snorted a fat millionaire. "I want my lunch," puffed his fat wife. "I refuse to go without my lunch!" One mystery will about the train will never be solved. "Why have we stopped?" Had the breakdown occurred within easy reach of his own home or destination?" Skipping his breakfast paper one day, bewildered, Anthony's roving eye was captured by certain words in a paragraph headed... . I would like to get out!)* The predominant tense is the Past Simple one with some pieces of dialogues.

So, the text is not very complicated. It is rather sentimental because of amount of descriptions of nature. The author reaches the ironic effect by phrases of the passengers. The humorous note to the story adds the question "What happened to him?" when the man left the train.

In conclusion, not everybody can dream as Anthony does. It depends on a personality. But I guess the author wanted to say that it is not so bad to dream now and then.

Analysis of Text № 27

The text “*The Passionate Year*” is written by an English writer James Hilton. James Hilton was born in England and educated at Cambridge. His main literary works are: “*Lost Horizon*”, “*Goodbye, Mr. Chips*”, “*Random Harvest*”. He lived in the USA since 1935 and died in Long Beach, California, in 1954.

“*The Passionate Year*” is a book by James Hilton, an English writer of the beginning of the 20th century. The extract under discussion is about a commencing teacher Speed, and is devoted to the problem of relations between pupils and teachers at school.

The title of the story doesn’t arouse practically any difficulties in understanding. It is possible to think that the main character will had a very emotional year.

The text belongs to *a belles-letters style* and to *social* and *psychological genres* because on the one hand it studies the effect of social conditions at a given time and place and describes human’s life and conduct, on the other hand it concerns with the mental and emotional life of the characters and opens their inner world. It is also *an emotive prose*.

The given text is a good report of the pedagogical activities of the inexperienced teacher who was assigned to work in a British Boarding school. A custom existed to rag on a new teacher the first time he starts. But the teacher turned out to be smarter and he put them off.

The author does not speak about events in his own voice. The story is told in the third person and it is interrupted by dialogues. Describing the teacher's feelings (state) J. Hilton employs a lot of bookish words which are in contrast with the situation which gives a shade of irony to it.

These devices allow the reader to peep into the inner world of the main character, his thoughts and fears.

It is rather emotional, funny, picturesque and, of course, has elements of humour because it represents all events in succession and brightness. The action is not very fast and slow, it is consequent. The story ends on an optimistic note because Speed won the battle. The end of the novel is conclusive; it is not left for further suggestion. We can see that Speed won his pupils' hidden respect. The atmosphere of the extract is extremely tense. This effect is achieved by using such words as "*quiet, orderly*", etc. They are employed to stress the feeling that quietness is only on the surface but nervousness is inside.

The theme of the excerpt is the first experience of a young teacher who was in charge and might be ragged as it was sort of a school tradition. It is also possible to see a conflict between the main character and his pupils. It is an acute problem today and it shows us that life is tough for teachers in Great Britain and all teachers deserve high praise and estimation.

The author in general successfully conveys the characteristic features of the main character. He employs the stylistic devices that are aimed at describing the emotions, experienced by young teacher who deals with the young audience. James Hilton uses some metaphors (*He was eager for the storm to break...*). This metaphor is used to stress Speed's nervousness. A number of epithets "*passionate year*", "*trifling*", "*bright*" is used to make the text to life.

The plot structure is closed. *The exposition* the beginning of the preparation at five to seven. *The complication* is the pupils' misbehaviour. *The climax* is the penalty given to two pupils for misbehaviour. *The denouement* is the teacher's relief when he felt pupils' hidden respectfulness. The main *idea* is that a teacher must be calm, tolerant and considerate.

Depending upon the manner in which the narration is represented we can speak about the language of the story. The author uses different stylistic means to make the narration lively, vivid and captivating owing to the choice of various words and phrases (the school were *straggling*, not just *going*, to their places, the assembly *roared* with laughter, etc), makes use both of formal words and colloquialisms (*subdued expectancy*, *pleaded for the remission*, *to rag*, *to put smb off*, *to make a fool of oneself*, *to pass entirely without incident*, *to purchase*) on the one hand and (*grinned at each other*, *roared with laughter*) on the other hand. This all adds to the description of the atmosphere and makes the story the one it is, the one interesting to read, the one to get experience from the one to remember. It is rather picturesque owing to a great abundance of set phrases (*to have a feeling for atmosphere*, *to take official notice of smth/smb*, *to be hard on smb*, *to carry well*, *to consult smth*). It is also possible to find borrowed words (Greek – *atmosphere*, *school*, *hysterics*; French – *to accompany*; Scandinavian – *to mistake*, *to get*, (Danish) – *they*). In general the language of the story is not complicated from grammar point of view. It includes short sentences, simple modal constructions, the gerund, the elements of the Direct Speech, the Passive Voice, the Present Simple, the Present and the Past Perfect Tense, the Participle, the Complex Object. E.g. (*You and Worsley can share the hundred lines between you. Supposing they did not stop laughing. “And whats your name?” asked Speed. “I happen to know that they'd prepared a star benefit performance for you.”*). The predominant tense is the Past Simple one with some pieces of dialogues.

So, the text is not very difficult. It is rather sentimental because of amount of descriptions of nature. The author reaches the ironic effect by phrases of the passengers. The humorous note to the story adds the question “What happened to him?” when the man left the train.

In conclusion we can see that Speed is a real professional. He's a confident, witty and strong-willed person by nature because he did not give up working at such school. So, Speed possesses all the necessary qualities for a teacher. He faces the problem and is the winner in the long run. He is a good example for us all and especially for those people who wants to devote their life to children.

Appendix II

ROLE PLAY №1

A FRIEND IN NEED IS A FRIEND INDEED

Situation: A group of students discuss the confirmation that a friend in need is really a friend indeed.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it's excellent have a real friend because

- Real friend will always support in all situations, even in the most difficult ones.

- Real friend will be always happy of your achievements and success.

- Real friend will never find reasons for leaving you if you are in trouble.

The second group proves that it's rather difficult to find a reliable friend today because

- People prefer to think only about themselves at present days.

- Friendship is based only upon interests nowadays (e.g. financial).

- Today it's really very difficult to confide people.

The third group proves that it is rather philosophical question because

- Friendship must build on the mutual interests.

- It's necessary to take the person as he/she is

- It's better for people to be from the same social circle.

QUESTIONS FOR DISCUSSION.

1. The role of friendship in our life.
2. Is it easy to be a noble person nowadays? Ground up your opinion.
3. What qualities are the most appreciable in people? Express your point of view.
4. Advantages and disadvantages of women's friendship.
5. Do you agree that a friend to all is a friend to none? Express your opinion.

ROLE PLAY №2

HOW TO KEEP NORMAL RELATIONS IN THE FAMILY. CAN PARENTS AND CHILDREN BE FRIENDS NOWADAYS?

Situation: A group of students discuss relations between parents and children in modern families.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it's possible to meet such families where parents and children to be friends because

- Parents in such families are wiser and try to understand their children.

- Parents in such families let their children be independent in reasonable limits and they don't inflict their power and opinion on them.

- Parents always support their children in their beginnings and help them in trouble.

The second group proves that all families have a conflict because

- There is a great difference in age and, of course, between generations.

- Parents try to have a very strong influence on children's development.

- Parents don't want to understand their children, interfere in their life and watch them.

The third group proves that it is a rhetorical question nowadays because

- Both sides must be able to find a compromise.

- It's necessary to be able to create calm and peaceful atmosphere at home.

- It's necessary to be able to listen to each other in burning situations.

QUESTIONS FOR DISCUSSION.

1. The family is one of the masterpieces of nature.

2. All happy families resemble each other.

3. Every unhappy family is unhappy in its own way.

4. Do you agree with the proverb "Blood is thicker than water". Ground up your opinion.

5. Do you agree with the proverb "Every family has a black sheep".

Express your point of view.

ROLE PLAY №3

CAN NATURE AND MODERN INVENTIONS EXIST TOGETHER?

Situation: A group of students discuss the problems of the environment nowadays.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that man and nature were always together but

- Today a lot of people are surrounded with different so-called useful and necessary things (computers, Internet, cars, brick houses, mobile telephones, concrete, sidewalk).

- All these facilities ruin our psychic and nervous system.

- People forget about real world because of these facilities.

The second group proves that

- If people start paying attention to the first greenery in parks and gardens, it'll raise mood practically at once.

- It's necessary to arrange parties, picnics and holidays in the open air, it'll be also good for them and nature.

- It's excellent to merge into a single entity with nature (if you like travelling abroad and staying at comfortable hotels, it'll be better to take although one natural excursion).

The third group proves that it depends upon the definite person because

- If a person appreciates nature, he/she'll find the border between artificial and real world.

- Such person will never damage the nature (e.g. making fire in green zones, throwing garbage).

- Such person will teach children to protect nature.

QUESTIONS FOR DISCUSSION.

1. The problems of ecology today (How to protect nature from disastrous pollution).

2. Ecological problems of all big cities.

3. The role of natural environment in our life.

4. What role should mass media play in environmental protection.

5. Man is a constituent part of nature.

ROLE PLAY №4

**THE ESSENCE OF LIVING ALWAYS HELPS TO SURVIVE EVEN
IN THE MOST DIFFICULT SITUATIONS**

Situation: A group of students discuss the problems of modern life and the essence of living.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that the essence of living always or practically always helps to survive because

- Life is a great value.

- If a person understands or has his/her own essence of living he/she will be able to cope with all troubles even in the most dangerous situations.

- If a person dreams and believes in himself/herself it will urge him/her to survive in spite of anything.

The second group proves that it's better to be more practical because

- The essence of living is a very good thing but not everything depends on us.

- It's necessary to be more sensible nowadays and not to dream if the situation is critical or risky for life.

- There is no flying from fate.

The third group proves that it depends upon the definite person and the definite situation because

- If a person is conscious of strong and weak traits of his/her character, he/she'll be able to find the most sensible way out.

- Sometimes everything depends on luck.

- Sometimes it's better to leave the situation for a moment.

QUESTIONS FOR DISCUSSION.

1. Do you agree with the following statement “While there is life, there is hope”. Ground up your opinion.
2. Express your point of view about the following statement “Experience keeps a dear school”.
3. Luck in our life.
4. Life is striped but interesting in spite of anything.
5. Man is a creator of his own happiness.

ROLE PLAY №5

EACH WOMAN MUST BE A GREAT SPECIALIST IN THE WAY OF COOKING

Situation: Today a lot of women are eager to make a good career. That’s why they have little time on household and, unfortunately, their family. Some of them think that it isn’t necessary to be good at cooking because it’s possible to buy many tasty things in different supermarkets and at the baker’s or to hire a housekeeper. A group of students discuss this problem.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it’s necessary for each woman to be a specialist in cooking because

- It creates comfort at home and transfers us into childhood.
- Nothing will compare with home-made cooking.
- It’s cheaper to cook at home because today not all people can allow themselves to go to the cafes and restaurants very often.

The second group proves that each woman must be able to cook but it isn't necessary for her to be a very good specialist because

- Women are really very busy nowadays and that's why it's enough for them to have a few specialties which will spare their time.
- Different magazines and Internet can help in cooking too owing to a great variety of receipts.
- If a woman takes care of her figure, it'll be better to cook at home because she can watch what ingredients she adds to dishes.

The third group proves that sometimes men cook better than women because

- There are a lot of chef-cookers among men.
- Men are more rational than women in everything and it also concerns cooking.
- If a woman is busy or if she doesn't like to cook it's a good opportunity for her man to help her in it or even to get rid her of the necessity of cooking.

QUESTIONS FOR DISCUSSION.

1. Do you agree with the following statement "An apple a day keeps a doctor away". Ground up your opinion.
2. Express your point of view about the following statement "Hunger is the best sauce".
3. Do you agree with the statement "Hunger breaks stone walls". Represent your point of view.
4. Too many cooks spoil the broth.
5. The way to a man's heart is through his stomach.

ROLE PLAY №6

EVERYTHING COMES TO HIM WHO WAITS

Situation: A lot of people like to dream about different things. Practically everybody has his or her lifetime dream. Is it possible to realize it? How to do it? A group of students discuss this problem.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it each person must have a lifetime dream and must aspire to achieve it in spite of anything because

- Dreams inspire people on noble doings.
- It's necessary to have only positive thoughts and to imagine that the aim has already been achieved.

- It's necessary to use all opportunities and to pass through all holes in hedge and never give up.

The second group proves that dreams are good only for naive people because

- It's not enough to have only a wish.
- Patience is good but not enough for realizing a lifetime dream again.
- It's necessary to have a material base.

The third group proves that this question is rather philosophical because

- It depends upon fortune (It's possible to have talent, money but if you don't have enough luck you will not to realize your dream).
- It's necessary to understand that dreams must depend on us and not we on them.
- Sometimes the result can disappoint (it's necessary to adapt to the situation and to find another purpose).

QUESTIONS FOR DISCUSSION.

1. Where there is a will there is a way. Ground up your opinion.
2. Express your point of view about the following statement “Everything comes to him who waits”.
3. Each dream and aim must have its essence.
4. All purposes must be reasonable.
5. A good beginning makes a good end.

ROLE PLAY №7

LONELINESS. HOW TO COPE WITH IT?

Situation: A lot of people try to find their halves. Practically anybody doesn't want to be alone. Is that so? A group of students discuss this problem.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it each person must have his or her half because

- It's terrible to be alone if you have nobody to speak with, nobody to support you in vital situations.

- It's necessary to aspire to find one's own half. It's a great happiness to have a loving person.

- If you are alone one fine day you will become disappointed in all aspects of life loneliness will start to ruin you.

The second group proves that even if a person has his/her half he/she can suffer from loneliness because

- Unfortunately sometimes husband and wife don't want to understand each other.

- They are skeptical towards their half's necessities and wishes.
- They have quite different characters.

The third group proves that it depends upon a particular person because

- It's better to be alone if you can't find a suitable partner.
- Creative natures draw an inspiration from nature and solitude.
- Some people like to be hermits and like to conduct a solitary life.

QUESTIONS FOR DISCUSSION.

1. Each person sometimes needs solitude.
2. Is it easy for a modern person to live alone? Why?
3. Do you agree that it's impossible to exist without communication today?
4. Is it necessary to set a bound between solitude and spending time with friends? Ground up your opinion.
5. Solitude and contemplation help us to find a new sense of living.

ROLE PLAY №8.

A MAN'S NATURAL WISH TO REALIZE HIMSELF IN LIFE.

Situation: Everybody wants to be successful and wants to realize oneself in life. Some people really succeed in his beginnings and become brilliant specialists. But, on the other hand, the other become failures. Of course, it depends upon many factors. A group of students discuss this problem.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it is possible because

- If a person is really eager to succeed he'll do it.
- If a person is really a good specialist he'll be appraised with dignity.
- If a person really understands what's what he'll be successful.

The second group proves that it is very difficult because

- It depends upon luck.
- Financial possibilities and social state must also have a place.
- Acquaintances have a very important role today.

The third group proves that it is a philosophical question because

- Everything depends upon a definite person.
- If a person has a feeling of responsibility it'll be an advantage for him.
- If a person really has or wants to find the essence of his life.

QUESTIONS FOR DISCUSSION.

1. Diligence is the mother of success.
2. Don't do today which you can put off tomorrow.
3. Each profession is interesting in its own way. Express your opinion.
4. Who are the best specialists – men or women? Explain why?
5. All work and no play makes Jack a dull boy.

ROLE PLAY №9

JEALOUSY IS THE ETERNAL COMPANION OF MANKIND

Situation: Jealousy is not a very pleasant feeling peculiar to each person. All people are jealousy. The fact that some of them don't demonstrate this negative feeling and try to hold their emotions in check. But, unfortunately, the other people can't cope with this feeling and begin suspecting their spouses or partners of betrayal. Is that so? A group of students discuss this problem.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that jealousy must be present in our life but only in reasonable limits because

- It makes spouses or partners to appreciate each other.
- It makes family life more colourful a little bit.
- Sometimes it inspires people for noble deeds.

The second group proves that jealousy is a real pathology and it is peculiar to people with inferiority complex because

- Such people can't live calmly and quietly and always think about their spouses or partners' real or imaginary betrayal.
- Such people are too dubious and think too much about bad things.
 - Such people have problems with their psychic and it makes a ruinous effect on their family life.

The third group proves that it depends upon a particular person because

- Some people are well-balanced by nature and they can overcome jealousy.
- Creative natures draw an inspiration from jealousy.
- Sometimes even the most sensible person suffers from jealousy.

QUESTIONS FOR DISCUSSION.

1. Jealousy is a very important component of marriage.
2. Is it easy for a jealousy person to live alone? Why?
3. Do you agree that it's impossible for love to exist without jealousy?
4. Is it necessary to set a bound between jealousy and confidence?
Ground up your opinion.
5. There is no love without jealousy.

ROLE PLAY №10

MUSIC IS NOT ONLY ANOTHER ART FORM BUT A POWERFUL FORCE WHICH HELPS US TO LIVE

Situation: Everybody likes music. It's possible to listen to the music everywhere. Some people buy discs, the other listen to it in Internet, on TV, visit different concerts. There are a lot of trends in music (e.g. hip-hop, rock-n-roll, pop, dance, classical, opera, alternative or rock). So, each person can choose any trend to his/her own taste because music helps us to relapse into a wonderful dreamy world and always reminds of places and times which are of a great value for us. A group of students discuss this problem.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that music must be present in our life because

- It makes our life colourful, vivid and arresting.
- It helps to improve our mood.
- It influences people, inspires and enriches them.

The second group proves that it's better to read something useful instead of listening to the music because

- Music is real waste of time.
- Today it's very difficult to find normal music.
- People can sink into music and start mixing dreams with reality.

The third group proves that it depends upon a particular person because

- If a person is sensible by nature he/she can restrict music and reading books.

- Creative natures draw an inspiration from different trends of music.
- Sometimes even the most skeptical person suffers from depression and music can help.

QUESTIONS FOR DISCUSSION.

1. Music is harmony.
2. All musical trends are interesting in their own way.
3. Do you agree that music will never die? Express your point of view.
4. Is it necessary to set a bound between different trends in music?
Ground up your opinion.
5. Music is an integral part in our life.

ROLE PLAY №11

EACH PERSON DESERVES THE SECOND CHANCE

Situation: All people are different and, of course, have different characters and observation. Everybody makes mistakes, sometimes very serious, sometimes fatal ones which, unfortunately, can't be repaired. But as it is well-known life is striped and unpredictable. That's why some people can forgive everything, the other become revengeful towards offenders and try to punish them in spite of anything. A group of students discuss this problem.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it is necessary to forgive because

- If you really love a person you will forgive him everything.
- All people make mistakes.

-It better to confide people than to suspect them of all sins.

The second group proves that it's better not to forgive and even to punish because

- Some people will never change for the best.
- If a person betrayed one time, he/she'll do it again.
- It's dangerous to be too confident nowadays.

The third group proves that it depends upon the particular circumstances because

- All situations are different, so sometimes it's possible to forgive.
- It depends upon a definite person.
- Sense in such situations must be present too.

QUESTIONS FOR DISCUSSION.

1. Forgiveness demands great wisdom.
2. Revenge never brings satisfaction.
3. Every man has his faults.
4. Evil must be punished. Express your point of view.
5. Death pays all debts.

ROLE PLAY №12

BUSINESS AND FRIENDSHIP NOWADAYS. CAN THEY EXIST WITH EACH OTHER?

Situation: All people are different and, of course, have different abilities and talent. Every man has his hobby-horse. Hobby can also become a profession. One people are fond of medicine, the others dream to devote their life to pedagogy. There are also such people who think about the career pf actor. And at last it's possible to meet people with byg ambitions. These people practically always decide to connect their life with business.A group of students discuss this problem.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it is business and friendship can exist with each other because

- Friendship exists even in our difficult time.
- Friendship can help to set partner relationships with each other.
- Real friendship and partnership can help to achieve the most lifetime dreams .

The second group proves that it's impossible because

- Business and friendship can't exist with each other.
- Only naive and trustful people believe in fairy-tales about friends in business.
- Sooner or later friendship can be ruins by business.

The third group proves that it depends upon the definite situation because

- It's really necessary to be confident in a person.
- It's necessary to listen to reasonable sense.
- It's necessary to appraise all things in a real way.

QUESTIONS FOR DISCUSSION.

1. Lightning never strikes twice in the same place.
2. God helps those who helps themselves.
3. A burden of one's own choice is not felt.
4. Business before pleasure.
5. Do business but be not a slave to it.

A MAN IS A CREATOR OF HIS OWN HAPPINESS

Situation: Every person has his own truth. Each person is eager to be the owner of his life. Sometimes people live in routine, but some of them dream of changing their life for the best and do everything for it. Is it necessary to change one's life if you are not young? A group of students discuss this problem.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it is possible and sometimes even necessary because

- It is everybody's private affair.
- Only a person himself/herself knows what he/she wants to do.
- All must be done for achieving the purpose (it needs much patience and hard work)

The second group proves that it's practically impossible because

- If the aim is absurd it's better to weigh all subsequences of it.
- Hard work can make people broken to pieces.
- Rash decisions can also bring a lot of harm.

The third group proves that it is a rhetoric question because

- It's really necessary to try to be a little bit reasonable.
- It's necessary to be absolutely sure of the taken decision.
- One person can be happy in love, the other in career.

QUESTIONS FOR DISCUSSION.

1. Every man is an architect of his own fortune.
2. Life is what you make it.

3. The best is often times the enemy of the good.
4. Many wish but few will.
5. Many men, many minds.

ROLE PLAY №14

THE ROLE OF BOOKS IN OUR LIFE

Situation: Books play a very important role in our life. They help us to broaden our horizons, to raise our intellectual level, to develop our logical thinking, to improve our memory. But unfortunately today books are ousted by modern computer technologies and many people think that spending time by the computer is better than to read novels and poems. A group of students discuss this problem.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it is better to read books than to sit in Internet because

- Books help us to sink into a mysterious world of reading.
- Books form our morals values.
- If you are a solitary person by nature books will substitute friends.

The second group proves that it's better to work with Internet because

- Nowadays computers really ousted books and it's more quicker to find the necessary information there.
- Books are intended only for dreamy and romantic natures.
- Nobody or practically nobody reads today .

The third group proves that it depends upon a particular person because

- Spending a few hours by the computer won't do any harm to our intellect.
- It's possible to find the necessary book in Internet and to read it there.
- Some people are able to restrict their time between reading books and spending time by the computer.

QUESTIONS FOR DISCUSSION.

1. What kind of literary develops literary taste?
2. Is it easy for a modern person to choose a book? Why?
3. Do you agree that it's impossible to be an all-rounder without reading today?
4. Can it be clear at first sight that the book is worth reading?
5. Do you agree that the choice of books characterizes the reader?

ROLE PLAY №15

TEACHERS AND PUPILS – SHOULD THEY BE ENEMIES OR FRIENDS

Situation: Everybody goes to school. Some pupils like to spend their time there but some of them dislike it. They go to school without pleasure and practically every day complain their parents that teachers don't understand them, they are too strict, sometimes insult them, use corporal punishment, humiliate them and suppress any initiative. The group of students discuss this problem

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it is not too difficult to find schools where a teachers are real friends for their pupils because

- There are a lot of teachers who really love their profession and, of course, pupils.

- There are a lot of teachers who create a calm and friendly atmosphere at the lessons.

- There are a lot of teachers who listen to pupils' mind and concern them as individuals.

The second group proves that unfortunately there are a few teachers who are really responsible for their profession because

- Today teachers humiliate pupils' dignity.

- Many teachers are not all-rounders. That's why they can't arouse interest in pupils. They even don't try to do it.

- In general, nobody or practically nobody teaches today.

The third group proves that it depends upon a particular person because

- Each profession has its own advantages and disadvantages and teaching is not an exception.

- Each person has an individual character and it is necessary to be able to find an individual approach to him/her.

- Each profession needs too much responsibility.

QUESTIONS FOR DISCUSSION.

1. School is a place where interesting places happen.
2. Teaching is scarcely a profession.
3. Teaching at school is pointless.
4. How to direct pupils' energy into the right channels.
5. Teacher is a piece of a classroom.

ROLE PLAY №16

LIVE COMMUNICATION TODAY

Situation: A group of students discuss what is better nowadays – to write letters on paper if somebody wants to tell something (e.g. express one's feelings and emotions) or to use Internet and, of course, to write so-called electronic letters.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it's excellent to write letters on paper because

- It was real romantic in the olden days and it's possible to drown into that romantic period owing to writing letters.

- Paper can endure all (e.g. our feelings, emotions, mood)

- Writing helps to make thoughts clear and calms down.

The second group proves that modern technologies are more preferable nowadays because

- Modern technologies can help to express everything no worse than paper.

- It's possible to present various electronic gifts on different holidays.

- Today practically nobody writes paper letters.

The third group proves that everybody has one's own truth but it's better to tell everything face to face because

- Nothing can substitute live communication.

- Conversations face to face help to solve different psychological problems practically at once in the process of talking.

- Live communication helps to see the world in new colours.

QUESTIONS FOR DISCUSSION.

1. Computer technologies and their advantages and disadvantages today.
2. Any computer technology and electronic post will not substitute live communication.
3. Writing letters can help people to ponder over about their inner world and lifetime dreams.
4. Modern technologies and children nowadays – should parents forbid their children to sit by the computer?
5. Computer technologies oust television.

ROLE PLAY №17

ADVENTURES IN OUR LIFE

Situation: A group of students discuss the role of adventures and their necessity to be present in our life because they make our life various and picturesque and think that it'll be ordinary and monotonous without them.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it's excellent to live with risk for our life because

- Adventures make our blood boil and give us more adrenalin.
- Let us understand that life is a real adventure in itself.
- Adventures, especially risky ones, stimulate us on different non-standard doings .

The second group proves that everything must be in reasonable limits because

- Adventures don't do any harm to us if they are not risky for life and well-being.
- Adventures help us to see simple things in another colour.
- Sometimes risk is necessary for sensible optimism.

The third group proves that it's better to avoid adventures because

- They ruin our nervous system.
- Adventures is a real danger for life.
- Adventures are suitable only for reckless people.

QUESTIONS FOR DISCUSSION.

1. All adventures are different.
2. Adventures can make our life more vivid and interesting.
3. Do you agree with the proverb – “Nothing ventured, nothing gained?” Ground up your opinion.
4. Do you agree with the statement “Easy does it?” Express your point of view.
5. There is nothing better than quite simple life.

ROLE PLAY №18

IT IS BETTER TO LIVE TODAY THAN TO THINK ABOUT TOMORROW

Situation: A group of students discuss what is better – to live today or to think about tomorrow. This statement is contradictory but everybody has his/her own truth.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it's excellent to live today without thinking about tomorrow because

- It makes our life more interesting and even exciting.
- It's better not to overload oneself with different everyday questions.
- Everything depends upon luck. That's why there is no sense to ruin nervous system and health with exhausting work.

The second group proves that everything must be within reasonable limits because

- Our life is unpredictable and nobody knows what will happen tomorrow.
- It's excellent to enjoy today's day and it'll help to enjoy the next one.
- Optimism, persistence and patience will overcome everything. .

The third group proves that it's necessary to think only about tomorrow and to plan future because

- If we don't think about tomorrow, nobody will think about us.
- It's stupid to rely on luck.
- Only hard work will approach us to success.

QUESTIONS FOR DISCUSSION.

1. Do you agree with the statement that "Elbow Grease Make the Best Polish"? Ground up your opinion.
2. Do you agree with the statement that "All in good time"? Represent your point of view.
3. Express your opinion about the statement "Life is not a Bed of Roses".

4. What is your attitude towards the proverb “Many Men, Many Minds”?
5. What is your attitude towards the proverb “As you sow you shall mow.”

ROLE PLAY №19

ILLNESSES AND THEIR TREATMENT NOWADAYS

Situation: A group of students discuss different illnesses, ways of their treating and, of course, the doctor’s attitude towards the patients nowadays. This statement aroused many debates because as we know “Many men, many minds”.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it’s necessary to visit a doctor and not to drink medicine without doctor’s instructions even if you feel the slightest ailment because

- Only a doctor can assign correct treatment.
- Self-treatment can bring us a lot of harm.
- Timely visit to a doctor can help to prevent serious illnesses and complications.

The second group proves that people who visit doctors very often love themselves very much and they are too sensitive by nature because

-They are not so ill as they try to prove. They only imagine slight ailments and illnesses.

- They are lazy and don’t want to work. That’s why they pretend to be ill.

- They want to attract more attention to their personality. That's why they prefer choosing such a way of attracting attention.

The third group proves that it isn't necessary to visit doctors too often but only in some cases because

- Unfortunately sometimes people need to be operated and only surgical treatment can help and can be the only chance for saving life.
- If we need a sick leaf only a doctor can give it.
- It's possible to get over slight ailments (e.g. cold, running nose, headache, insomnia) without making an appointment with a doctor.

QUESTIONS FOR DISCUSSION.

1. Do you agree that it is necessary for everybody to keep to a diet? Ground up your opinion.

2. Do you agree that the symptoms of influenza and a bad cold differ from each other? Represent your point of view.

3. Do you agree that such catching diseases as chickenpox, smallpox, scarlet fever and measles are more dangerous for adults than for children? Explain why?

4. Do you agree that today it is not so dangerous to visit dentists as it was in our childhood? Express your opinion.

5. What is your attitude towards the proverb "An Apple a Day Keeps the Doctor Away"?

ROLE PLAY №20

PSYCHOLOGICAL TRICKS AND POSITIVE THOUGHTS

MAKE OUR LIFE BETTER

Situation: A group of students discuss different phobias and ways of their overcoming and, of course, the role of psychology nowadays. This statement aroused many debates because as we know “All thoughts are material”.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it’s necessary to visit a psychologist if you suffer from any phobia and not to treat it medicine doctor’s instructions even if you are sure it doesn’t impact on your life feel because

- Only a specialist can help in this situation.
- Self-treatment of any phobia can ruin our nervous system.
- Correct treatment will be very effective.

The second group proves that people who visit doctors very often are too sensitive by nature and are inclined to hysteria because

-They love themselves very much and that’s why they imagine different phobias.

- They don’t want even to try to cope with fear or phobia. That’s why they prefer the specialist to do it instead of them.

- They want to be the victims of vital circumstances. That’s why they prefer to complain, to cry and they like when people feel sorry for them.

The third group proves that it isn’t necessary to visit psychologists too often but only in some extreme cases because

- Our thoughts are material and correct mood can help to cope with phobia independently.
- Only if you try to do everything you can and nothing helps.

- It's possible to get over slight fears with the help of humour.

QUESTIONS FOR DISCUSSION.

1. Do you agree that psychology is a great science? Ground up your opinion.
2. Do you agree that the symptoms of fear and phobia differ from each other? Represent your point of view.
3. Do you agree that when people think about bad things they can attract negative? Explain why?
4. Do you agree that it is not so dangerous to visit psychologists when it is really necessary? Express your opinion.
5. What is your attitude towards the statement "All Thoughts are Material".

ROLE PLAY №21

THE ROLE OF COMPUTER TECHNOLOGIES NOWADAYS

Situation: A group of students discuss what is better at school nowadays – to acquaint children with the world of books, to develop their habits of live communication, to inculcate love for reading or to use Internet and, of course, to write so-called electronic tests and to do homework using computer.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it's excellent to use live communication because

- It helps children to develop habits and skills while communicating with each other.

- Normal live communication and reading helps to develop so-called logical thinking.

- Normal live communication helps children to live in real not virtual world.

The second group proves that modern technologies are more suitable today because

- Modern technologies can help to express everything no worse than live communication and, of course, spare time.

- It's possible to find out practically everything while using computer technologies.

- On-line communication doesn't enforce us to feel awkwardness because it is more anonymous.

The third group proves that all in good measure because

- Any computer technology can't substitute live communication but sometimes it isn't bad to sit in electronic post and to relax in such a way.

- Live conversations are excellent but sometimes practically everybody wants to be anonymous.

- Live communication helps to see the world in new colours but listening to the music or watching films in the computer helps to distract from all problems.

QUESTIONS FOR DISCUSSION.

1. Technical aids and their advantages and disadvantages at school today.
2. Any computer technology will not be able to help set normal friendly relations between children and teachers.

3. Live communication makes our life more colourful, more interesting and overfills it with different positive moments events.
4. Modern technologies and there negative influence on children nowadays – children spend too much time by the computer and live in so-called virtual world
5. Computer technologies can oust live communication.

ROLE PLAY №22

ART IS A GREAT VALUE IN OUR LIFE

Situation: A group of students discuss that all values concerning art remain unchangeable nowadays. That's why if people visit different exhibitions and enjoy art it will make their life more colourful and vivid. They also speak about trends in art and think what trend is more exciting – impressionism, surrealism or cubism. The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it's impressionism is the best trend in art because

- The representatives of this trend (E. Mane, Renyar, K. Mone, Pissaro) brought freshness in the depiction of the momentary.

- They liked to work in the open air and created the richness of colours of nature and depicted the feeling of the glistering sunlight .

- Their pictures always help to merge into a single entity with nature owing to their rich colour scheme.

The second group proves that surrealism is better than impressionism because

- Such main sources of this trend as instincts, dreams and hallucinations can arouse more interest than the open air and classical warm and cool colours .

- Chase for sensation, frightening unnatural silhouettes and lines, unusual combination of all objects attract a lot of peoples attention .

- The main representatives of this trend (Salvador Dali) saw all things in their own way and represented them in different variations. That's why all peoples can see so-called their own specific beauty in the pictures.

The third group proves that cubism is more significant because

- The construction of bulky forms are more interesting than impressionism and surrealism.

- Detecting of such geometrical forms as cube, cone and cylinder helps to develop imagination and, maybe, so-called logical thinking.

- Cubism deformed the visions of the real world (Picasso).

QUESTIONS FOR DISCUSSION.

1. A great painting enriches our experience in life.
2. The habit of looking at good pictures helps to form a good taste.
3. Each picture (landscape, seascape, still life) is individual in its own way. Describe your favourite one.
4. Express your point of view about the statement "Art is Long, Life is Short".
5. Nowadays many young people think that it is better to go to any pop or rock concert than to contemplate pictures. Ground up your opinion.

ROLE PLAY №23

LOVE CREATES MIRACLES

Situation: A group of students discuss that love is a great thing which creates miracles and helps people to change for the best. The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that love is a magic feeling because

- Love conquers all and.
 - Love adjusts people on positive, kindness and makes love colourful.
 - Love ennobles people and makes hearts stronger.

The second group proves that it's better to be more practical than romantic because

- Only naive and dreamy natures think about love.
 - It's necessary to be more skeptical and to pay attention to the material side of our life .
 - It's impossible to change negative features of a character even with the help of love.

The third group proves that this problem is rather contradictory because

- Only mutual love makes people happy.
 - Love is excellent for romantic people but sometimes it's better to follow common sense.
 - It's necessary to treat love failures philosophically.

QUESTIONS FOR DISCUSSION.

1. Love is a great incentive in our life.

2. Love in a cottage.
3. Love is the mother of love.
4. Love in neither bought or sold.
5. Love me, love my dog.

ROLE PLAY №24

CHOICE OF THE END COVERS CHOICE OF THE MEANS

Situation: A group of students discuss that end justifies the means and it is necessary to achieve purposes and to realize all lifetime dreams.

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that end really justifies the means because

- If the person is really eager to achieve his/her aim he/she must do everything possible .
- New aims open new horizons.
- New aims urge people to create.

The second group proves that it's better to have one's own scale of values because

- Not each aim can be for the benefit.
- Sometimes the result can disappoint.
- Thoughts and intentions must not be insidious.

The third group proves that this problem is rather philosophical because

- Many men, many minds.
- Aims and purposes must be real.
- It's necessary to treat failures while achieving results philosophically.

QUESTIONS FOR DISCUSSION.

1. The game is worth the candle.
2. Adversity makes discipline.
3. As a man lives, so shall he die.
4. Grasp all, lose all.
5. A good beginning makes a good end.

ROLE PLAY №25**IMPUDENCE IS THE SECOND CUSTOM**

Situation: A group of students discuss what is better – to achieve aims in spite of anything or to live in clover with conscience. The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that each person is worthy of happiness and impudence is necessary especially nowadays because

- Impudence helps to achieve all aims at all costs.
- Impudence helps not to think about the other people's opinion.
- Impudence helps to ignore criticism.

The second group proves that it's better to live in harmony with conscience because

- Impudence is not always good.
- It's necessary to think about the other people and not to stand in their way.
- Conscience must be clear.

The third group proves that this problem is rather contradictory because

- Everything depends upon the persons' character.

- Impudence and persistence are quite different things and it's better not to mix them.

- Sometimes it's necessary to be impudent and a little bit eccentric in our life but not to be cruel with people.

QUESTIONS FOR DISCUSSION.

1. A lot of people very often achieve their aims owing to impudence. Ground up your opinion.

2. Do you agree that today many people don't live in harmony with their conscience? Explain why?

3. Lifetime dreams always urge people to go ahead. Express your point of view.

4. Do you agree that public opinion can become an obstacle in achieving aims? Ground up your opinion.

5. Do you agree that achievement of aims makes our life better? Explain why?

ROLE PLAY №26

TRAVELLING BROADENS PEOPLE'S HORIZONS

Situation: A group of students discuss what is better – to travel all over the world or to be stay-at-home. The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that one can visit any foreign country nowadays because

- Travelling makes our life more colourful and interesting.
- Fortunately, not all tours and journeys are too expensive today.
- Travelling helps us to communicate with foreigners .

The second group proves that it's better not to abuse travel too much because

- Travelling can become a steady habit.
- It's better to be stay-at-home because tours and journeys are a great strain for our body and not all people are well adjusted to them.
- East or West – home is best.

The third group proves that this question is rather philosophical because

- Everything depends upon the persons' perception of the world.
- Everybody has his/her own choice what to do – to be a great traveller or stay-at-home.
- Sometimes lack of money can be an obstacle but persistent and industrious people are able to solve this problem.

QUESTIONS FOR DISCUSSION.

1. What is better – to book a group tour or an individual trip.
2. Do you agree that today many people book trips in Internet? Explain why?
3. Innermost dreams always induce people to travel all over the world. Express your point of view.
4. Do you agree that fear before travelling makes people stay-at-home? Ground up your opinion.
5. Do you agree that each means of travel is good and, of course, individual in its own way? Explain why?

ROLE PLAY №27

THE ROLE OF PUNISHMENT AT SCHOOL

Situation: Relations between teachers and pupils is an acute problem today. There are a lot of teachers who like their job very much. They feel love for their pupils and treat them even like adults and communicate with them in a peaceful and relaxed manner. But, unfortunately, it is possible to

meet such teachers who think that children are real monsters, nightmares for school and they deserve nothing but good punishment. The group of students discuss this problem

The main characters of the discussion are:

Opponents – is a group of participants, insisting on one or another point of view; **observers** – is a tutor with **a few assistants**.

Three groups of participants prove the correctness of the opposite point of view.

The first group proves that it is not too difficult to find teachers treating their pupils like adults because

- Each pupil is individual in his/her own way and it is necessary to communicate with them and to understand their characters.

- There are a lot of teachers who encourage independence in pupils and always try to praise them for different achievements.

- There are a lot of teachers who listen to pupils with understanding and sympathy and never shake their confidence.

The second group proves that unfortunately there are a few teachers who love their pupils because

- Today pupils are uncontrollable and deserve direct reprimands and even to be ignored deliberately because of bad behaviour.

- Pupils don't appreciate teachers' work, answer back, scream and yell at classes and only strive to disrupt lessons.

- In general, pupils deserve severe criticism, spankings and , locking up after classes for a few hours .

The third group proves that it is rather philosophical question and everything depends upon a particular person because

- Each profession demands too much patience and responsibility.

- Each pupil needs an effective approach.

- Each pupil needs concentration on his strength and not on his weakness.

QUESTIONS FOR DISCUSSION.

1. Pupils should be given their own choice.
2. Authoritarian atmosphere in class offends pupils' self-respect.
3. Teachers must not have favourites in class.
4. Today pupils develop more quickly than previous generations.
5. Teacher is a piece of a classroom.

ОСНОВНІ ДЖЕРЕЛА

1. Бабенко Л. Г. Лингвистический анализ художественного текста / Л.Г. Бабенко, Ю.В. Казарин. – Москва: Флинта:Наука, 2003. – 495 с.
2. Бахтин М. Эстетика словесного творчества. – М., 1979. – С. 365
3. Гальперин И. Р. Текст как объект лингвистического исследования / И. Р. Гальперин. – М., Наука, 1981. – 140 с.
4. Єщенко Т.А. Лінгвістичний аналіз художнього тексту : навч. посіб. / Т.А. Єщенко. – К.: ВЦ «Академія», 2009. – 264 с.
5. Ковалик І., Мацко Л., Плющ М. Методика лінгвістичного аналізу тексту. – С. 7
6. Крупа М. Лінгвістичний аналіз художнього тексту / М.П. Крупа. – Т. : Підруч. і посіб., 2005. – 416 с.
7. Кутина Н. Структурно-смысловой анализ художественного текста. – Свердловск, 1980. – С. 9
8. Кухаренко В.А. Интерпретация текста: учебн. пособие для студентов пед. ин-тов / В.А. Кухаренко – 2-е изд. перераб. – М.: Просвещение, 1988. – 168 с.
9. Лосева Л. Как строится текст. – Москва, 1980. - С. 17
10. Мейенова М. Теоретическая поэтика. – Вроцлав, 1974. – С. 27
11. Моисеева Л. Ф. Лингвостилистический анализ художественного текста. – К., 1984.
12. Плющ М. Лінгвістичний аналіз тексту // Українська мова: Енциклопедія. – К.: Українська енциклопедія ім. М.П. Бажана, 2000.
13. Чернухина И. Я. Общие особенности поэтического текста / И.Я. Чернухина. – Воронеж: Изд-во Воронежского ун-та, 1987. – 157 с.
14. Шанский Н. М. Лингвистический анализ художественного текста / Н. М. Шанский. – Л.: Просвещение, ленингр. Отд-ние, 1990. – 414 с.

ДОДАТКОВІ ДЖЕРЕЛА

1. Виды лингвистического анализа в образцах и комментариях: учебное пособие для студ. высш. уч. завед. / [О.Н. Волкова, А.А. Евграфова, О.П. Конек и др.]; под ред. А. А. Силки. – Изд. 2-е, испр. и доп. – Сумы: Университетская книга, 2009. – 254 с.
2. Доценко І. В. Вибрані твори англійських та американських письменників. Посібник для студентів та викладачів вищих навчальних закладів. – Вінниця: НОВА КНИГА, 2004. – 192 с.
3. Косоножкина Л. В. Практическая стилистика английского языка: анализ художественного текста. Учебное пособие. – Москва: ИКЦ «МарТ»; Ростов н/Д: Издательский центр «МарТ», 2004. – 191 с. («ИНЯз для профессионалов»)
4. Кочан І.М. Лінгвістичний аналіз тексту: Навч. посіб. – 2-ге вид., перероб. І доп. – К.: Знання, 2008. – 423 с.
5. Мюллер В.К. Англо-русский словарь: 53000 слов – 20-е изд., стереотип. – М.: Рус. яз., 1985. – 864 с.
6. Практический курс английского языка. 2 курс. Учеб. для пед. вузов по спец. «Иностр. яз»/Под ред. В.Д. Аракина – 5-е изд., перераб. и доп. – М., Гуманит. изд. центр ВЛАДОС, 1999. – 520 с.
7. Практический курс английского языка. 3 курс: Учеб. для пед. вузов по спец. «Иностр. яз»/Под ред. В.Д. Аракина – 4-е изд., перераб. и доп. – М., Гуманит. изд. центр ВЛАДОС, 1999. – 432 с.
8. Практический курс английского языка. 4 курс: Учеб. для пед. вузов по спец. «Иностр. яз» / Под ред. В.Д. Аракина – 4-е изд., перераб. и доп. – М., Гуманит. изд. центр ВЛАДОС, 1999. – 336 с.
9. Практический курс английского языка: 5 курс: Учеб. Для студ. высш. учеб. Заведений / Под ред. В.Д. Аракина. – 4-е изд., испр. и доп. – М.: Гуманит. Изд. Центр ВЛАДОС, 2006. – 228 с.

10. Яблонська Т. М. З проблеми аналізу іншомовних художніх текстів для студентів старших курсів гуманітарних факультетів / Т. М. Яблонська / - Одеса : Букаєв Вадим Вікторович, 2008. – 62 с.

11. Яблонська Т.М. Лінгвістичний аналіз художнього тексту : навч. пос. к для студ. / Т.М.Яблонська – Одеса : видавець Букаєв Вадим Вікторович, 2014. – 252 с.

ІНФОРМАЦІЙНІ РЕСУРСИ

1. chtivo.org.ua
2. grinch-home.at.ua
3. personal.pf.if.ua
4. <https://puzzle-english.com>
5. <https://www.twirpx.com>