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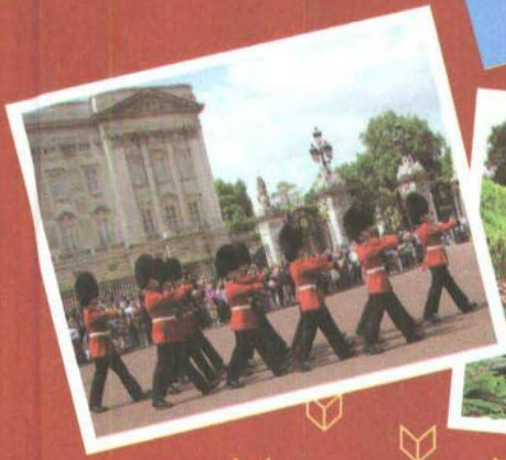

Student's Book

XI

PROSVESHCHENIYE
PUBLISHERS

О. В. АФАНАСЬЕВА
И. В. МИХЕЕВА

АНГЛИЙСКИЙ ЯЗЫК

XI КЛАСС

УЧЕБНИК

для школ с углубленным изучением английского языка, лицеев и гимназий

Профильный уровень

Москва «Просвещение» 2008

УДК 373.167.1:811.111
ББК 81.2Англ-922
А94

Условные обозначения:

— при выполнении задания предполагается использование аудиозаписи

— задание в формате Единого государственного экзамена (National Examination Format)

— упражнение рекомендуется сделать письменно в тетради

— задание в формате ЕГЭ предполагается выполнять с аудиозаписью

Афанасьева О. В.

А94 Английский язык. XI класс : учеб. для шк. с углубл. изучением англ. яз., лицеев и гимназий : профил. уровень / О. В. Афанасьева, И. В. Михеева. — М. : Просвещение, 2008. — 253 с. : ил. — ISBN 978-5-09-016617-1.

УДК 373.167.1:811.111
ББК 81.2Англ-922

ISBN 978-5-09-016617-1

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SOUNDS OF MUSIC

UNIT ONE

UNIT TWO

UNIT THREE

UNIT FOUR

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treason, stratagems and spoils.

(**W. Shakespeare.** *The Merchant of Venice*)

Introduction

Music — along with drama and dance — is one of the performing arts. Its history runs further into the past than written language, but because it was not written down or recorded, nearly all music is lost to us.

Today music is everywhere. So it was many centuries ago. Did you ever walk in a forest and suddenly come upon a little brook bubbling merrily along its path? Didn't it sound like music? When the rain pitter-patters against a roof, or a bird sings heartily — aren't these like music?

When man first began to notice his surroundings, there was a kind of music already there. And then when he wanted to express great joy, when he wanted to jump and shout and somehow express what he felt, he felt music in his being, perhaps before he was able to express it.

Eventually man learned to sing, and this was the first man-made music. What do you think would be the first thing man would want to express in his song? Yes, the happiness of love. The first songs ever sung were love songs. On the other hand, when man was face to face with death which brought him fear, he expressed this, too, in a different kind of song, a kind of dirge[1] or chant.

Now we can't imagine our lives without music. No special knowledge is required to listen to music, but much study is required to become a performer. All great musicians combined talent and hard work to become really famous.

1. Answer the questions.

1. What role does music play in your life? 2. Music is one of the fine arts. What other fine arts do you know? Which of them do you prefer? 3. Can you play any musical instruments, dance or sing? Do you think one should be able to do these things? Why (not)? 4. Which of the two traditions in music — classical or popular — do you prefer? Do you like modern or old music? What particular kinds of it? 5. When, where and how do you listen to music? How often do you do it? 6. Do you like to listen to music when you are alone or when you are with other people? Do you discuss music with your friends? 7. Do you have any favourite

[1] a dirge [dɜːʤ] — a slow sad song often sung at a funeral

performers — musicians, singers or bands? Who are they and why do you like them? 8. What in your view makes music such a popular hobby? Do you think it is mostly a hobby for the young? 9. Can listening to music turn into a kind of addiction? Do you know people addicted to music? Does music help them or does it interfere with their lives? 10. Do you think one should develop their taste in music? How can people do it? 11. What world-famous composers do you know? What facts about their lives and work can you mention? 12. Do you know any musical festivals, competitions? Where and when are they held?

2. Do you know these music terms?

1. The cello is a____instrument.
   a) brass b) string c) keyboard
2. "Presto" is a tempo marking meaning____.
   a) "very fast" b) "in moderate time" c) "slowly"
3. Tenor is____.
   a) higher than soprano b) higher than bass [beɪs]
   c) the highest of the four pitches (alto, bass, soprano and tenor)
4. "Forte" is a dynamic marking meaning____.
   a) "soft" b) "quiet" c) "loud"
5. An octet is a group of____musicians.
   a) six b) seven c) eight
6. Do*(h)* is the____note on the sol-fa musical scale.
   a) first b) last c) first and the last
7. Percussion instruments produce sounds by being____.
   a) blown into b) struck c) pinched
8. A____is usually based on a religious text.
   a) cantata b) concerto c) sonata

Listening Comprehension

3. Listen to the text "They Want to Make Really Good Music" (No 1) and say if the statements below are true, false or not mentioned in the text.

1. Kareem and George are from Wales.
2. They are of the same age.
3. They attended one and the same school.

4. There are eight children in Kareem's family.
5. It took Kareem and George some time to become friends.
6. Their favourite music is hard rock.
7. George thinks Kareem is an interesting person to talk to.
8. The boys are sure they will make world-famous musicians in future.

4. **In the text you have just heard George and Kareem say they want to make really good music. Say what *really good music* is for you. Mention these:**

- if it is music for some particular instrument or it is orchestral music;
- if it is music with melody, rhythm and harmony;
- if it is classical music, popular music (folk, jazz, rock'n'roll, hard rock, etc.);
- if it is any kind of music that can stand the test of time.

5. **Listen to the text "The Greatest Cellist of All Times" (No 2) and complete the statements below.**

1. Mstislav Rostropovich spent his early years in____.
2. He got his musical education in____.
3. He studied not only the piano but also____.
4. ____he was awarded the highest distinction of the Soviet Union.
5. Rostropovich's support for dissidents led to official disgrace and as a result he____.
6. Rostropovich was a huge influence on____.
7. Rostropovich was a musical director and conductor of the US National Symphony Orchestra in Washington D. C. from____to____.
8. His performance during the fall of the Berlin Wall was shown____.
9. His Russian citizenship was____.
10. He received many____.
11. Mstislav Leopoldovich Rostropovich died in Moscow on ____.

6. **M. L. Rostropovich had to leave his native country and to live in immigration for many years. It is a known fact that a lot of artists, actors, composers, etc. often leave the places where they were born to make their careers in other countries. Work in groups and discuss these:**

- why people usually immigrate;
- if it is good for people to live in immigration, especially if they deal with the world of arts;
- if it is an advantage for the country when
  a) its citizens live and work in immigration,
  b) when they live and work in other countries being citizens of their own country;
- how do people generally react to immigrants
  a) in the country they have left,
  b) in their new place of living.

7. **Listen to the information about the British composer Henry Purcell (No 3) and choose the right item in the statements that follow.**

1. Henry Purcell lived in the____century.
   a) 16th b) 17th c) 18th
2. As a young boy Henry Purcell began his career by____.
   a) singing
   b) writing music
   c) singing and writing music
3. The instrument that he played was ____.
   a) the violin
   b) the flute
   c) the organ
4. Purcell played in____.
   a) St. Paul's Cathedral
   b) Westminster Abbey
   c) Durham Cathedral
5. Purcell wrote one of the first genuine English____.
   a) sonatas b) symphonies c) operas
6. *Te Deum* ['ti: 'dɪəm] by Purcell was____performed in St. Paul's.
   a) regularly b) sometimes c) once
7. *Orpheus Britannicus* is a____.
   a) hymn b) song c) number of songs
8. The music form Purcell didn't work in was____.
   a) odes b) symphonies c) cantatas

8. **Listen to a piece of music by Henry Purcell (No 4) and say what feelings this music arouses. Would you like to listen to more music by this composer? Why (not)? Does Purcell's music sound like the music of any other composers that you know? What composers?**

Reading

9. **Read six texts about Russian composers (1–6) and match them with the phrases (a–g) below. There is one phrase you don't need to use.**

a) This composer belonged to the nobility.
b) This composer didn't have brothers or sisters.
c) This composer used to study legal systems of different countries before becoming a composer.
d) This composer was born into a wealthy family with a strong military background.
e) This composer wrote music that helped people to struggle and survive.
f) This composer spent the last years of his life in Germany.
g) This composer didn't like to spend his time with those who wrote music.

Russian Composers

1. Glinka was the first Russian composer to gain wide recognition outside his country, and is often regarded as the father of Russian music. Glinka was the son of a wealthy merchant. He spent much of his youth being schooled in many countries across Europe where he soaked up the culture of the more artistically advanced European countries. His education in music theory was minimal and he chose instead to associate himself with the poets and artists of the time instead of fellow composers. During this period there was little to no Russian national music. Instead the aristocracy imported their music from the major musical countries such as Germany, France and Italy.
2. Nikolay Rimsky-Korsakov was a Russian composer and teacher of classical music. His most famous composition is *The Flight of the Bumblebee*. Born in Tikhvin, near Novgorod, to an aristocratic family, Nikolay showed musical ability from an early age, but studied at the Russian Imperial Naval College in Saint Petersburg and then joined the Russian Navy. In 1871, despite being largely self-taught, Rimsky-Korsakov became professor of

composition and orchestration at the Saint Petersburg Conservatoire.

3. Sergei Prokofiev was a Russian composer who mastered numerous musical genres and came to be admired as one of the greatest composers of the 20th century. He was born in the village of Krasnoe in Donetsk Oblast, Ukraine. He was an only child. His mother was a pianist and his first music teacher. By the age of nine he had composed his first opera. His other compositions got praise for their originality. For some time he lived abroad — the USA, France, Germany. In 1934 he moved back to the Soviet Union.
4. Alfred Schnittke was a Russian and Soviet composer. He was born in the city of Engels on the Volga. He began his musical education in 1946 in Vienna where his father, a journalist and translator, had been posted. Schnittke's early music shows the strong influence of Dmitry Shostakovich. Then he moved on to a new style which has been called "polystylism", where music of different styles is mixed. The composer once wrote: "The goal of my life is to unify serious music and light music, even if I break my neck in doing so." In 1990, Schnittke left Russia and settled in Hamburg. His health was poor, and he suffered several strokes before his death on August 3, 1998 in Hamburg.
5. Pyotr Ilyich Tchaikovsky was born to a middle-class family in Votkinsk, Russia in 1840. Like Schumann, a composer who had a strong influence on him, Tchaikovsky dutifully studied law before following his true calling by entering the St. Petersburg Conservatoire where he studied from 1863 to 1865. Among his teachers was Anton Rubinstein with whom he studied composition. One of the greatest composers ever lived, he wrote music ultimately deeply Russian. As Stravinsky wrote, his "music is quite as Russian as Pushkin's verse or Glinka's song."
6. Dmitry Shostakovich was born on September 25, 1906 in St. Petersburg, Russia. He stood out as a musical prodigy after taking piano lessons at the age of nine. In 1919, he enrolled in classes at the Petrograd Conservatoire. After finishing school, he started working as a concert pianist for money, but also wrote compositions. His *5th Symphony* was a great success and remains one of his most liked works. In 1941, Shostakovich began working on his *7th Symphony* and continued, even after the great Patriotic War with Germany broke out. The sympho-

ny proved to be popular and inspiring to the Russian people. It depicted heroic fighting against aggression and became a symbol of Russian resistance to Germany.

NEF

10. **Choose one of the Russian composers from ex. 9 and prepare a short talk on his life and work. Mention these:**

- time of birth, place of birth, early years;
- education received;
- main compositions;
- end of the career.

1

Mikhail Ivanovich Glinka (1804 – 1857)

2

Pyotr Ilyich Tchaikovsky (1840 – 1893)

3

Nikolay Andreyevich Rimsky-Korsakov (1844 – 1908)

4

Sergei Sergeievich Prokofiev (1891 – 1953)

5

Dmitry Dmitrievich Shostakovich (1906 – 1975)

6

Alfred Garyevich Schnittke (1934 – 1998)

11. **The text you are going to read is about Wolfgang Amadeus Mozart[1]. How much do you know about him? Share your information with the class.**

12. **Read the text and say which of the statements after it are true, false and which facts are not mentioned in the text.**

First of the Great Romantics

Mozart is the greatest composer of all time, claims conductor Charles Hazelwood. "Somehow, in just one phrase, he can express 50 different colours of emotion, and he seems able to do it with such ease. Most of great composers have an idea and at first they write it out like a piano score, then they orchestrate it. Mozart wrote straight off the top of his head, fully scored for the orchestra — and when you look at his manuscripts there are virtually no second thoughts, no mistakes, no crossings out. This is in marked contrast to Beethoven, who is no less a genius, but his manuscripts are like a battlefield."

We met Hazelwood in the heart of London's Soho. Just around the corner was Frith Street where Mozart's family took lodgings in 1764 when they came to London to show off the eight-year-old prodigy Wolfgang. For Mozart's father, Leopold, it was a tremendously risky enterprise. He took a sabbatical from his work as director of music to the Archbishop of Salzburg[2] and he uprooted his young family to hit the road like a travelling circus, in carriages and fancy clothes, so they could cut a dash through the courts of Europe. He wagered everything on the talent of his small son, who he hoped would make his family's fortune.

Travelling by land and crossing the Channel were very difficult. But five days after they arrived in England, little Wolfgang was playing for the young George III and Queen Charlotte, who welcomed them warmly.

Londoners would visit the Mozarts in their lodgings in the afternoons to amuse themselves by listening to the child prodigy.

[1]Wolfgang ['wʊlfgæŋ] Amadeus [ˌæmə'deɪəs] Mozart ['məʊtsɑ:t]
[2]Salzburg ['sæltsbɜ:g] — Зальцбург (город в Австрии)

Mozart could play his clavier blindfolded or with a cloth thrown over the keyboard. What most astonished people were his powers of improvisation, when the leading musicians of the day challenged him to contests. "While they'd stagger away completely, exhausted, the boy Mozart would jump off stage, saying, 'Any more?'" explains Hazelwood. So was Mozart simply born a genius? Of course, he was, says Hazelwood: "Mozart had a quality that most mere mortals don't have — but genius is a mixture of genetic make-up and life itself, all the brilliant and terrible things that happen. True art comes through living life."

At last Mozart got his chance to break away from his father's tight grip. He made his own tour to France. Mozart arrived in Paris, in torrential rain. Soon his mother, who was chaperoning him, fell ill and died. "There could be no greater expression of his suffering than his A-minor piano sonata, which he wrote after his mother's death," says Hazelwood.

"It is true to say that Mozart was the first Romantic composer. Until then," says Hazelwood, "art was very much a trade or a skill. You wrote music to order for a patron or employer. There were great composers before him, Haydn for instance, but in Mozart we get, for the first time, music that is life. He was writing out of a deep, inner spiritual need, because he had to write it. People may say it's rubbish: Beethoven was the first Romantic and Mozart wrote music that conformed to formal structures. But Mozart's genius was such that he worked within the conventions, took the small change of his day and turned it into a mint of gold."

Mozart, who had failed to gain recognition that he deserved in his own country, took up a lowly appointment as a court musician at the Archbishop's palace in Salzburg and, in 1781, as a member of the household, he went to Vienna, where he spent the last ten years of his life. As was customary, he was treated like any other servant: at table, Mozart sat below the valets but above the cooks. He soon fell out with the Archbishop; the arch-oaf, he called him. But Vienna was the city at the centre of the Enlightenment, the place to be.

In Vienna he fell in love with Constanze Weber and decided to marry her. They were made to be together. Even before they married, Constanze had inspired some of Mozart's most sublime music. The unfinished *C-minor Mass*, one of his greatest religious works, was written when Constanze was ill as a pact with God to ensure her recovery.

And then, suddenly, in 1787, Leopold died. Mozart was consumed with grief. "He wrote *Eine Kleine Nachtmusik*, the saddest music anybody has ever written in a major key," Hazelwood explains. "It's elegant and sad. It seems bright and gay, but underneath there's a dark vein of melancholy and sorrow."

Aged 31, Mozart was at the height of his powers — but the following year saw him overwhelmed by troubles. Although now a court composer, his financial affairs were a disaster and his six-months-old baby daughter died; she was the third child that he and Constanze had lost. His own health had never been good; he was constantly catching chills and was always too busy to recover from them. During the summer of 1788, living hand to mouth, Mozart wrote his last great trilogy of symphonies, which changed the course of music. "The 40th is on every mobile phone from Tokyo to New York. It's a timeless work nothing can ruin. It's also a work of fury, anguish and despair. But the 41st symphony, *The Jupiter*, is his last will and testament to the world. It opens a whole new world of possibility."

1. Charles Hazelwood is a musician.
2. Hazelwood thinks that both Mozart and Beethoven were geniuses but their manner of working was different.
3. Charles Hazelwood met the newspaper correspondent in London's Soho because that was where Hazelwood lived.
4. Mozart was born in Salzburg.
5. Mozart began to compose music before he was five years old.
6. Mozart performed throughout Europe as a child.
7. It was King George III who organized Mozart's tour of Europe.
8. For some time Leopold Mozart tightly controlled his son's life.
9. Mozart became very famous in his country during his lifetime.
10. Mozart married beneath him.
11. The Mozarts were not a well-to-do family.
12. Mozart wrote 41 symphonies.
13. Mozart died when he was 35.
14. All specialists consider Mozart to be a Romantic composer.

13. Find in the text the equivalents for the following. Use some of them in sentences of your own.

1) a written copy of a piece of music
2) to write spontaneously, without preparation

3) a thought that someone's past decision or opinion may not be right
4) to live in rented furnished rooms
5) a period when someone does not do their ordinary job and may travel or study
6) to start on a journey (*informal*)
7) to make people admire you
8) a musical instrument of the piano family
9) with a piece of cloth that covers someone's eyes to prevent seeing
10) to walk with great difficulty being extremely tired
11) a very heavy rain
12) to go to places with a young unmarried person to help or to be responsible for their behaviour
13) nonsense (*informal*)
14) generally accepted practice
15) a male servant (usually looking after his master's clothes)
16) to spoil relations
17) an agreement
18) to be made helpless, overpowered
19) to live in poverty

14. Find in the text the descriptions of Mozart's works, listen to the fragments of these works (No 5) and compare what is written in the text with your own feelings.

1. A-minor piano sonata
2. C-minor Mass
3. Eine Kleine Nachtmusik
4. The 40th symphony
5. The 41st symphony, The Jupiter

15. A. Comment on these lines from the text. To what other musicians can you apply these words?

1. "Somehow, in just one phrase, he can express 50 different colours of emotion, and he seems able to do it with such ease."
2. "...genius is a mixture of genetic make-up and life itself, all the brilliant and terrible things that happen. True art comes through living life."
3. "He was writing out of a deep, inner spiritual need, because he had to write it."

4. "...he worked within the conventions, took the small change of his day and turned it into a mint of gold."

B. In small groups discuss the phenomenon of geniuses and prodigy children. Is their life easy or difficult? Is genius a curse or a blessing?

16. Read the text and answer the questions after it.

Singing a "Comic" Song

(after Jerome K. Jerome)

Speaking of comic songs and parties, reminds me of a rather curious incident at which I once assisted. We were a fashionable and highly cultured party. We had on our best clothes, and we talked pretty, and were very happy — all except two young fellows, students, just returned from Germany. The truth was, we were too clever for them. Our brilliant but polished conversation, and our high-class tastes, were beyond them. They were out of place, among us. They never ought to have been there at all. Everybody agreed upon that, later on.

We discussed philosophy and ethics. We flirted with graceful dignity. Somebody recited a French poem after supper, and we said it was beautiful; and then a lady sang a sentimental ballad in Spanish, and it made one or two of us weep — it was so pathetic.

And then those two young men got up, and asked us if we had ever heard Herr Slossenn Boschen ['slɒsən 'bɒʃən] (who had just arrived, and was then down in the supper-room) sing his great German Comic song. None of us had heard it, that we could remember.

The young men said it was the funniest song that had ever been written, and that, if we liked, they would get Herr Slossenn Boschen, whom they knew very well, to sing it. They said nobody could sing it like Herr Slossenn Boschen; he was so intensely serious all through it that you might fancy he was reciting a tragedy, and that, of course, made it all the funnier. It was his air of seriousness that made it so irresistibly amusing.

We said we yearned to hear it, that we wanted a good laugh; and they went downstairs, and fetched Herr Slossenn Boschen.

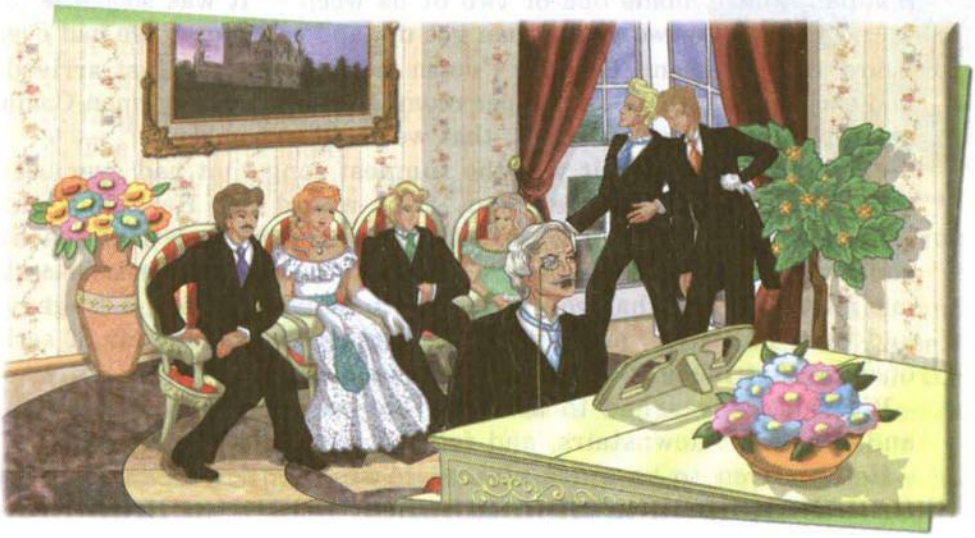
He appeared to be quite pleased to sing it, for he came up at once, and sat down to the piano without another word.

Herr Slossenn Boschen accompanied himself. The prelude did not suggest a comic song exactly. It quite made one's flesh creep, but we murmured to one another that it was the German method and prepared to enjoy it.

I don't understand German myself. I learned it at school, but forgot every word of it two years after I had left, and have felt so much better ever since. Still I did not want the people there to guess my ignorance; so I hit upon what I thought to be rather a good idea. I kept my eye on the two young students who had taken a position behind the Professor's back. When they tittered, I tittered; when they roared, I roared; and I also threw in a little snigger all by myself now and then, as if I had seen a bit of humour that had escaped the others.

I noticed, as the song progressed, that a good many other people seemed to have their eyes fixed on the two young men, as well as myself.

And yet that German Professor did not seem happy. At first, when we began to laugh the expression of his face was one of intense surprise, as if laughter were the very last thing he had expected to be greeted with. We thought this very funny: we said his earnest manner was half the humour. The slightest hint on his part that he knew how funny he was would have completely ruined it all. As we continued to laugh, his surprise gave way to an air of annoyance and indignation, and he scowled fiercely



round upon us all (except upon the two young men who, being behind him, he could not see). That sent us into convulsions. We told each other that it would be the death of us, this thing. The words alone, we said, were enough to send us into fits, but added to his mock seriousness — oh, it was too much! He finished amid a perfect shriek of laughter. We said it was the funniest thing we had ever heard in all our lives. And we asked the Professor why he didn't translate the song into English, so that the common people could understand it, and hear what a real comic song was like.

Then Herr Slossenn Boschen got up, and went on awful.[1] He swore at us in German, and shook his fists, and called us all the English he knew. He said he had never been so insulted in all his life.

It appeared that the song was not a comic song at all. It was about a young girl who lived in the mountains, and who had given up her life to save her lover's soul — I'm not quite sure of the details, but it was something very sad.

It was a trying situation for us — very trying. We looked around for the two young men who had done this thing, but they had left the house in an unostentatious manner immediately after the end of the song.

1. Why do you think the two students played their joke on the guests?
2. How did they prepare the guests for the joke?
3. Why did many guests look at the two students while the professor was singing?

[1] went on awful — *зд.* разошелся вовсю

4. What made the professor furious?
5. Why had the two students left the party before it was over?
6. What does Jerome make fun of in the episode you've read?

17. **Find in the text English equivalents for the following:**

1) флиртовать с изысканным достоинством
2) крайне серьезен
3) серьезный вид
4) чрезвычайно (непреодолимо) забавный
5) мечтать услышать что-то
6) мороз по коже
7) не хотеть, чтобы кто-либо догадался о моем невежестве
8) мне пришла в голову ... мысль
9) не сводить взгляда с кого-либо (*2 варианта*)
10) подхихикивать
11) юмор, который не заметили остальные
12) малейший намек с его стороны
13) уступить место, смениться
14) рассмешить кого-либо до слез
15) среди взрыва безудержного смеха
16) быть оскорбленным
17) трудное положение
18) покинуть дом, не привлекая внимания к своим персонам

18. **Work in pairs and make up a dialogue between the two students going home after the party and discussing the incident with Herr Boschen. Mention these:**

- the way the students felt during the party;
- the reason they wanted to take revenge on the guests;
- the idea (method) of the revenge itself;
- the reason why they chose the position behind the professor's back;
- the expression of the professor's and guests' faces while the professor's singing;
- the professor's and guests' behaviour during the singing;
- the students' early escape.

These words and phrases can be useful:

- it was clever of us;
- don't you agree...;
- what do you think...;
- and another thing...;
- can you remember...;
- how did you feel when...;

- think what might have happened...;
- how very considerate of us...;
- what do you mean...;
- what got into you...;
- I think it was a fantastic idea;
- that was great;
- that's all very well but...;
- you don't seem to realise that...;
- that's true but... .

19. **Remember if you (or some of your friends, relatives) have ever been at a party or some other gathering and felt uncomfortable because**

- the rest of the guests were too sophisticated for you;
- you yourself couldn't say a word about the problems being discussed;
- you couldn't make up your mind what way of behaviour to choose as you felt you didn't belong.

Describe the situation and mention these:

- when it was;
- where it was;
- what exactly the gathering was like;
- what exactly your feelings were;
- what way of behaviour you chose then;
- if it was the behaviour you should have chosen.

Use of English

New Vocabulary

20. **Learn to use the new words.**

1. **annoy** (v): to make someone feel slightly angry or impatient. *It annoys me when you don't listen to what I'm saying. Jack's manner to be late is beginning to annoy me.*
2. **annoyance** (n): a slightly angry or impatient feeling. *To my annoyance I found the shop closed. Shaking his head in annoyance, Andrew left the room and banged the door behind him.*
3. **beyond** (prep/adv): 1) further away than sth else (*formal*). *The sea was beyond the trees but we could hear it in the distance. She*

has never been anywhere beyond her home town; 2) continuing after a particular time or date. *I'm not planning beyond the end of the month*; 3) not able to be done. *Unfortunately, the situation was beyond our control. The car was damaged so badly, that it was beyond repair. His complex ideas were beyond my understanding.*

4. **earnest** (adj): serious and meaning what you say. *No doubt, Steve is a very earnest young man. It's time to have a really earnest discussion of our problems.*
5. **fierce** (adj): 1) involving very strong feelings such as determination, anger or hate. *The other day we had a fierce debate on modern politics. He found himself under fierce criticism for his views*; 2) involving a lot of force or energy. *We followed the fierce competition between the two companies with a lot of interest*; 3) very angry or ready to attack. *The fierce dog won't allow anyone to enter the house. What's the matter? Why do you look so fierce today?*
6. **fit** (n): 1) a strong sudden physical reaction or emotion you cannot control. *The comedy gave the viewers fits of laughter. I'm quite worried about your coughing fits. If I were you, I'd go and see the doctor. He often suffers from fits of depression.* **To have (throw) a fit.** to get very angry and shout or become violent (*informal*). *Mrs Wilson will have fits if she catches us in her garden*; 2) being the right size or shape for someone or something (*singular*). *You can adjust the width of the boots to get a better fit.* **By fits and starts.** stopping and starting again. *He has been writing his book by fits and starts for over ten years.*
7. **hit (hit, hit)** (v): to deliberately touch sb or sth with a lot of force. *A taxi almost hit him as he was crossing the street. I accidentally hit my knee on the desk. Ann hit him in the face. Don't you dare hit Rex with a stick!*
8. **ignorance** (n): lack of knowledge about sth. *I am embarrassed by my complete ignorance of history. I tried not to betray my ignorance. The two sisters lived in total ignorance of each other.* **To admit (confess) one's ignorance.** *I had to confess my ignorance of these facts.*
9. **incident** (n): something that happens, often, something that is unpleasant. *These incidents were the latest in the series of disputes between the two nations. He came to regret the whole incident.*

10. **indignant** (adj): shocked and angry because one thinks that something is unjust or unfair. *She becomes absolutely indignant if anyone tries to contradict her. Jane became rather indignant over suggestions that she had lied. They were quite indignant at her remarks.*
11. **insult** ['ɪnsʌlt] (n): a rude remark or sth a person says or does which insults you. *Their behaviour was an insult to the people they represent.*
12. **resist** (v): 1) to stop yourself from doing sth that you would very much like to do. *Jane couldn't resist tasting all the dishes. I couldn't resist asking him about his new girlfriend.* **To resist (the) temptation.** *The children couldn't resist the temptation of watching their favourite cartoon*; 2) to oppose or fight against someone or something. *We need some medicine to help us resist infection. One criminal was injured while resisting arrest.*
13. **irresistible** (adj): impossible to refuse, not want or not like; to be too strong resisted, an irresistible desire, an irresistible smile. *The sea was irresistible and we decided to have a swim.*
14. **roar** (v): 1) to make a very loud noise. *The engine roared and the vehicle leapt forward. The lion roared in the distance. He roared with pain*; 2) to laugh long and loudly. *His jokes made us all roar (with laughter). He threw back his head and roared with laughter.*
15. **swear (swore, sworn)** (v): 1) to use words that are deliberately offensive. *That's the first time I've ever heard him swear. She was shouting and swearing at everyone*; 2) to make a sincere statement that you are telling the truth. *"I've never seen the man — I swear." You swore to me that you would never see her again. I can't swear to it, but I think I saw him yesterday.*

21. **Insert proper prepositions where necessary to complete the sentences.**

1. I swear ____ you, I don't know anything. 2. The town has changed ____ recognition. 3. ____ his annoyance he found the sitting room in a mess. 4. The old lady felt indignant ____ what she had just heard. 5. He was hit over the head ____ a broken bottle. 6. It would have been better to remain ____ ignorance. 7. We couldn't resist ____ the temptation and jumped into the inviting water of the swimming pool. 8. Little Charles hit his arm ____ the table. 9. Lucy felt indignant ____ his suggestion and hit him ____ the face. 10. If I were you I would try to conceal my ignorance ____ these facts. 11. He shook his head ____ annoyance and began explaining the situation again. 12. Alec has

been writing his composition ____ fits and starts for several months. 13. Fred's behaviour is an insult ____ his parents. 14. When the audience heard his joke they roared ____ laughter. 15. How dare you shout and swear ____ them?

22. You know the words in column A. Read the sentences and say what the words in column B mean. Look them up in a dictionary if necessary.

A	B
annoy	annoying
earnest	earnestly
	earnestness
fierce	fiercely
fit (n)	fit (v)
	fitting
ignorance	ignorant
	ignoramus

A	B
incident	incidentally
indignant	indignation
insult (n)	insult (v)
	insulting
resist	resistance
	resistant
roar (v)	roar (n)
	roaring
swear	swearing

1. The rain is so annoying, it prevents you from doing so many things. 2. The cucumbers taste bitter. How annoying! 3. If you say something earnestly, you say it very seriously; if you do something earnestly, you do it in a thorough and serious way intending to succeed. 4. I say this in all earnestness. 5. The wind was blowing fiercely, and the clouds threatened rain. 6. The kimono was made to fit a child. 7. The punishment must always fit a crime. 8. The pencils fit neatly into the box. 9. It seemed entirely fitting that she should be wearing black. 10. I didn't think it fitting to ask James about his daughter's death. 11. The general public remained totally ignorant of the danger. 12. You can't imagine what an ignoramus I am, not knowing the things I should by all means know. 13. Incidentally, what are the travel arrangements for tonight? 14. He mentioned the problem with his partner only incidentally. 15. She was filled with indignation at the conditions under which they were forced to work. 16. The article was insulting to the Melvil family. 17. His plan is meeting a lot of resistance. 18. Some people are very resistant to the idea of exercise. 19. The roar of traffic was unbearable. 20. The roaring waterfall looked magnificent. 21. Swearing and using swearwords are considered offensive and shocking by most people.

23. Change the sentences so that you could use the new words.

1. The dress is not the right size for me. 2. Stop using offensive words in front of the children. 3. The patient gave a deep loud sound of pain. 4. The city fought against the enemy for two weeks. 5. She doesn't know anything about computers. 6. I must go now. By the way, if you want that book, I'll bring it next time. 7. You will offend her, if you don't go to her party. 8. I was angry and surprised at being unfairly dismissed and I showed that. 9. He made me a little angry and impatient because he kept interrupting. 10. I struck my knee against the chair. 11. It was one of the strangest happenings in my life. 12. The house was guarded by a violent dog which was likely to attack. 13. I'm sure he was absolutely serious when he said he would never come here again. 14. What lies to the further side of the mountains?

24. Complete the text with the words of your new vocabulary in their right forms.

Playing the Bagpipes

In his famous book *Three Men in a Boat* we can read a funny episode written in Jerome's usual e_____[1] manner. In it the author tells a story of a young man who was studying to play the bagpipes and found his family r_____[2] his new hobby and was very much a_____[3] by it.

At first the young man used to get up early in the morning to practise, but he had to give that plan up, because of his sister. She was a believer, and she said with i_____[4] that it seemed such an awful thing to begin the day like that: the sounds of the bagpipes i_____[5] her religious feelings.

So he sat up at night instead and played after the family had gone to bed, but that did not do, as it got the house such a bad name. People, going home late, would stop outside to listen, and then gossip all over the town, the next morning, that a fearful murder had been committed at Mr Jefferson's the night before; and would describe how they had heard the victim's

shrieks and the r____[6] voice of the f____[7] murderer cursing and s____[8], which was followed by the prayer for mercy, and the least dying gurgle of the corpse.

Then they knocked up a little place for him at the bottom of the garden b____[9] the yew trees and made him take the instrument down there when he wanted to play it; and sometimes a visitor would come to the house who knew nothing of the matter, and they would forget to tell him about it, and caution him, and he would go out for a stroll round the garden and i____[10] hear the bagpipes h____[11] a high note without being prepared for it, or being i____[12] of what it was. If he was a man of strong mind, it only gave him f____[13]; but a person of average intellect was unusually sent mad.

25. **Express the same in English using the new words.**

1. Не оставайся там позже полуночи. 2. Салат горчит. Какая досада! 3. Противник оказал сильное сопротивление, но оно было сломлено. 4. Он поклялся ничего не говорить. 5. Джек не мог устоять перед искушением и заглянул в темную комнату. 6. Улыбка Лоры была неотразимой. Она знала, что может заставить их сделать все, что захочет. 7. Гувернантка с раздражением покачала головой: поведение детей было оскорбительным для их родителей. 8. Он настоящий невежда. 9. Все семейство было возмущено поведением Энн. 10. Клянусь тебе, я ничего подобного не делала.

26. **A. In the text "Singing a 'Comic' Song" you can find different ways of describing laughter. Make a list of them and match them with the following definitions:**

1. to laugh very loudly
2. to laugh quietly, especially at something that is rude or at something unpleasant that has happened to someone
3. to laugh quietly, especially because you are nervous or embarrassed
4. laughter that gives one a strong sudden physical reaction you cannot control
5. a loud burst of laughter

B. In English there are some other words connected with the idea of laughter. They are:

1. **chuckle** (v): to laugh quietly especially in a private or secret way;

2. **giggle** (v): to laugh in a nervous, excited or silly way that is difficult to control;
3. **guffaw** [gə'fɔ:] (v): to laugh very loudly;
4. **grin** (v): to smile showing your teeth;
5. **smirk** (v): to smile in an unpleasant way because something bad has happened to someone else, or because you have achieved an advantage over them.

C. Of all the words connected with laughter (sections A, B of the exercise) say which denote

1. unpleasant, quiet laughter or smile;
2. loud laughter;
3. unpleasant laughter (smile);
4. laughter you can barely control;
5. laughter (smile) because one is nervous;
6. laughter that is private or secret.

27. A. Describe the situation(s) when

- people can roar or guffaw;
- people titter;
- one's smile can turn into a grin;
- one's smile can turn into a smirk;
- girls can giggle;
- a person will chuckle.

B. Say:

- what can make people snigger;
- what can send a person into a fit.

28. Work in three groups with an interviewer in each to find out what the class think about laughter. Then share the information.

Interviewer One. **Find out the following:**

1. what kinds of things your classmates laugh at;
2. if they laugh at people who are physically or mentally handicapped (why yes/no);
3. what kind of jokes they like;
4. if they like slapstick comedies[1];
5. who their favourite comedians are;
6. who their favourite humorist writers are.

[1] a slapstick comedy — комедия «пощечин»

Interviewer Two. Find out if your classmates

1. think they are funny (why/why not);
2. suspect that other people think they are funny and why it is so;
3. sometimes try to be funny purposely (why they do it);
4. think that people in Russia and people from other countries laugh at different things;
5. burst out laughing when they see something extremely funny or hold their laughter back (inhibit);
6. think it is important to have a sense of humour (why/why not).

Interviewer Three. Find out the following:

1. what kinds of people seem funny to your classmates;
2. if your classmates think women have a better sense of humour than men or the other way round;
3. what funny things in their opinion children and pets do;
4. if your classmates laugh out loud when they are alone;
5. if they ever laughed so hard that they cried and when it was;
6. if they like to watch comedies, what kind of comedies and what was the funniest comedy they have ever seen.

Words not to be confused

29. Learn how the words below can be discriminated.

1. *to bring — to take — to fetch*

to bring — to come with, to carry or lead. If you bring someone or something with you when you come to a place, you have them with you. If you ask someone to bring you something, you are asking them to carry or move it to the place where you are. *Please, bring your calculator to every lesson. He would have to bring Judy with him. Bring me a glass of water, please.*

to take — to move or carry sth from one place to another. If you take someone or something with you when you go to a place you have them with you. If you take them to a place you carry or drive them there. *It's Richard's turn to take the children to school. She gave me some books to take home.*

to fetch — to go and get sth from another place and bring back. If you fetch sth, you go to the place where it is and return with it to the place where you were before. *Let me fetch a chair for you.*

2. *to cry — to weep — to sob*

to cry — to produce tears from the eyes as a sign of sorrow. *The boy fell over and started crying.*

to weep (*formal*) — to cry tears because of sadness or strong emotion, usually quietly and for a long time. *Weeping, the mourners followed the coffin to the churchyard.*

to sob — to cry noisily while taking short breaths. *She couldn't stop crying and sobbed herself to sleep.*

3. *to long — to wish — to yearn*

to long — to want sth very much, especially when this used to happen or existed in the past. *He longed for the good old days when teachers were shown respect.*

to wish (*formal*) — to want strongly to do sth. *Everyone has the right to smoke if he or she wishes, but not the right to ruin the health of those around them.*

to yearn (*formal*) — to want sth so much that you do not feel happy or complete without it, but you know you are not likely to get it. *Above all the prisoner yearned for freedom.*

30. Complete the sentences with the suitable words.

A. take — bring — fetch

1. Come to the party and ____ your friend, I'll be very happy to see you both. 2. Could you please go and ____ a piece of chalk from the teacher's room? 3. It was my grandmother who ____ me to the theatre for the first time. 4. We are meeting at 8 near the school, don't forget to ____ your packed lunches with you. 5. It's not so difficult to teach your dog to ____ sticks. 6. Father came home early and ____ a big beautifully decorated cake. 7. When I go travelling, I always ____ this bag, it's very convenient. 8. My friend ____ me this magnet as a souvenir from England. 9. In the evening we used to go and ____ milk from the nearby farm.

B. cry — sob — weep

1. I held back tears because I didn't want my friends to think that I was ____. 2. Brokenhearted she ____ silently at night not to disturb her family. 3. I always feel like ____ when I watch this scene at the end of the film. 4. From behind the door we heard a child ____ loudly in the house. 5. When Joan heard the happy news, she began to ____ tears of joy. 6. We were woken up in the middle of the night by a loud noise: it was little Andy ____ and calling his mother. 7. Please don't ____ I'll repair your doll, I promise. 8. She ____ hysterically her whole body shaking. 9. The girl ____ quietly trying to hide her bitter tears from her friends.

C. long — yearn — wish

1. Duncan still ____ for his dead wife after all these years. 2. If you ____ really hard, maybe you'll get what you want. 3. — Where is he now? — I only ____ I knew. 4. Max waited for the taxi to come. He ____ desperately to be back at home. 5. They were the words she had secretly ____ to hear. Patricia was happy. 6. Though Beatrice knew she couldn't have children of her own, she ____ for them. 7. "I ____ they could come," said Martin. 8. Boris ____ for the winter to be over. 9. Vera knew the family desperately needed her help, she understood she could hardly leave them, but she ____ to go to St. Petersburg to become a movie actress.

Phrasal Verb *to hit*

1. **to hit back** = to retaliate; a) to criticize someone who has criticized you. *The President hit back his rival by accusing him of double standards*; b) to deliberately hit someone because they have hit you. *Just because someone hits you doesn't mean you have to hit back.*
2. **to hit on (upon)** = a) to suddenly have an idea. *They hit on the idea of celebrating the occasion with a concert*; b) to discover sth by chance. *Looking through the papers George hit upon his companion's betrayal.*
3. **to hit out** = a) to say sth that criticizes or expresses anger towards someone or sth. *Mrs Jackson hit out at the committee's decision*; b) to try to hit someone in an uncontrolled way. *He screamed and hit out at the girl.*
4. **to hit (up) for** = to ask someone for sth, especially money. *I'm sure he'll hit you up for the money he needs.*

31. Translate these sentences into Russian paying attention to the phrasal verb *to hit*.

1. He hit back at us. 2. He hit out blindly. 3. I hit on a plan. 4. Can I hit you up for some cigarettes? 5. I had never punched anybody in my life, but I hit out and gave him a black eye. 6. The President has hit back at those who have criticized his economic reforms. 7. James hit upon a radical solution to the problem. 8. You know he'll try to hit us for cash. 9. She was scared he might hit on the truth. 10. She raised her arm, trying to hit out.

32. **Complete the sentences. Use *back, on (upon), out, (up) for.***

1. He screamed and hit ____ at her. 2. Dan hit me, so I hit him ____. 3. Somehow they hit ____ the number that opened the bank's safe. 4. John used to throw things at his elder brother and hit ____ at him. 5. I am sure Alice will try to hit us up ____ some money. 6. The children wandered through the garden and hit ____ a small valley. 7. Alec hit ____ an answer to the riddle and was really happy. 8. You must always hit ____ if they criticize you unjustly. 9. I decided to hit my parents ____ the money to buy a motorbike. 10. In his speech the minister hit ____ at racism in the armed forces.

New Grammar

Focus on Syntax

Grammar, as you know, is a science that studies structure of any language. The two parts of it are MORPHOLOGY and SYNTAX. Morphology deals with parts of speech. You have been mostly doing morphology so far. Syntax studies sentences, their types and their meanings.

SENTENCE

Every time we speak, we use sentences.

A sentence is a combination of words which expresses a complete thought.

It is important what sentences are for:

- to make statements (declarative sentences): a) *A rose bush grew in the garden* (positive sentence); b) *Alice can't read yet* (negative sentence).
- to ask questions (interrogative sentences): a) *Did Mozart travel a lot in his childhood?* (a general question); b) *Was John born in New York or Boston?* (an alternative question); c) *She doesn't speak French, does she?* (a disjunctive question); d) *Where do you live? Who did it?* (special questions)
- to request or demand action (imperative sentences): *Give me a call tomorrow, please.*
- to express emotions (exclamatory sentences): *What a wonderful dancer she is!*

Note: Don't forget to use a full stop, a question or an exclamatory mark at the end of a sentence. Mind that in polite requests or when you suggest or offer something, a question mark is also used at the end of a sentence. *Could I have a glass of water? Can you post this letter for me? I wonder if we could borrow your dictionary?*

33. Read the sentences and say which of them are declarative, interrogative, imperative or exclamatory.

Example: Modernism in music involved a radical break with the existing conventions (positive declarative).

1. The piano is not the oldest of the keyboard instruments. 2. Was Placido Domingo ['plɑːsɪdəʊ dɔ'mɪŋgəʊ] a tenor or a bass? 3. How long did Sergei Prokofiev live abroad before he returned to the Soviet Union? 4. What an unusual electronic instrument! 5. I don't think I need a dictionary of common musical terms. 6. Tell me all you can about rock'n'roll. 7. Immigrants to the USA brought folk music from their native countries. 8. By the 1920s the popularity of jazz had spread far beyond the black community, hadn't it? 9. A British group, the *Beatles*, adopted rock, then mixed it with musical ideas from other parts of the world. 10. How dramatic the music sounds! 11. Let's go and listen to *The Marriage of Figaro* by W. A. Mozart. 12. Have you ever heard the name of Duke Ellington?

Focus on Syntax

USES FOR PERIODS, QUESTION MARKS AND EXCLAMATORY POINTS

1. Use a period after statements and commands. *Laura didn't come on time. Feed the dog after you unpack the suitcase.*
2. Use a question mark after a question. *How much is three times four?*
3. Use an exclamation mark after an exclamation or after a command that shows strong feelings. *What a scary movie that was! Watch out for the car!*

34. Use full stops, question marks or exclamatory marks at the end of these sentences.

1. What divine music___
2. What do you know about professional dancers of the past___

3. There are four distinct traditions of the dance in India, aren't there__
4. Is music intended to give pleasure or to make the listener uneasy__
5. Schubert admired Beethoven and often drank in the same café__
6. Schubert never spoke to Beethoven__
7. Tell me who wrote the operas *A Life for the Czar* and *Ruslan and Lyudmila*__
8. Music is not only an art__
9. Don't be late__
10. Please be on time__
11. Can you play that piece again__
12. Can I offer you something to drink__
13. How sentimental the melody sounds__

Focus on Syntax

MEMBERS OF A SENTENCE

Usually sentences have two main members:

The subject — *what it is* (подлежащее)

The predicate — *what we are saying about it* (*the subject*) (сказуемое)

The subject can be expressed by nouns, pronouns, gerunds, infinitives, numerals, and some other parts of speech.

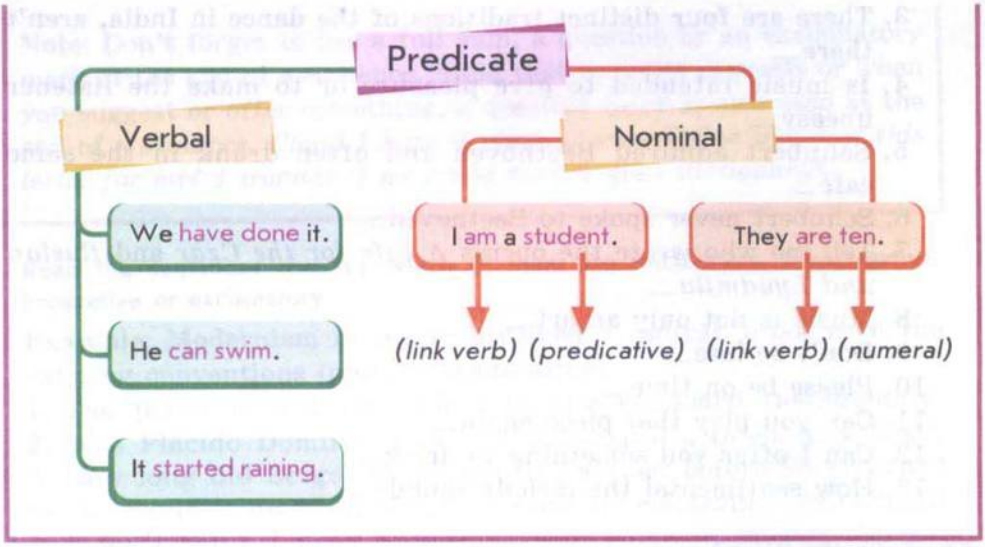
I live in Moscow. (personal pronoun)

Gardening is my hobby. (gerund)

Thirteen is not a lucky number. (numeral)

The predicate can be either verbal[1] (expressed by a verb/verbs) or nominal[2] (expressed by a link verb[3] and its nominal part (predicative[4]) usually expressed by nouns, pronouns, numerals and adjectives:

[1]verbal predicate — глагольное сказуемое
[2]nominal predicate — составное именное сказуемое
[3]link verb — связочный глагол
[4]nominal part or predicative — составная именная часть сказуемого (предикатив)



35. Find the main parts (subject, predicate) in these sentences and say: a) how the subject is expressed, by what part of speech; b) what kind of predicate it is (nominal or verbal).

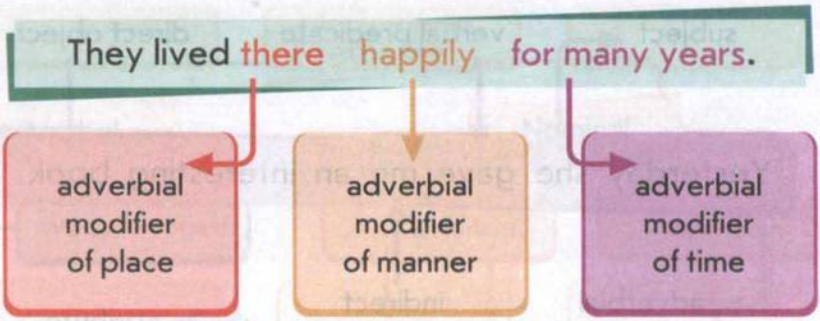
1. The greatest operas of the first half of the 18th century were written in England. 2. Claude Debussy is the key figure in the birth of musical Modernism. 3. The violins produce the highest sound of all the string instruments. 4. Music since 1945 has developed in many different ways. 5. Music is difficult to describe. 6. A melody may have harmony. 7. Dancing plays an important role in my life. 8. Modern composers have developed electronic music. 9. To play the piano as he does is a real art. 10. I love dancing.

Focus on Syntax

MORE INFORMATION ABOUT MEMBERS OF A SENTENCE

The secondary members of a sentence are the object,[1] the attribute[2] and the adverbial modifier.[3]

[1] object — дополнение
[2] attribute — определение
[3] adverbial modifier — обстоятельство



But the word order can be changed: *For many years they lived happily in a small southern town.*

The adverbial modifiers of indefinite time (always, sometimes, generally, occasionally, often, never, seldom, etc.) are usually used before the main verb but after the verb "to be", modal verbs or auxiliary[1] verb:

1. *She is often late.*
2. *He always comes on time.*
3. *I can sometimes understand him.*
4. *I have never been there.*

36. Say what members of the sentence are the underlined words.

1. Call the police immediately. 2. I would like to ride a camel. 3. Dora's cousin lives in Denmark. 4. A dictionary is a wonderful source of information. 5. A dictionary will give you a lot of information about words. 6. John is my best friend. 7. A huge troll lives in a cave. 8. Paris is the city to see. 9. Reading is becoming less popular than it used to be. 10. Big eyes stared from the tiny pale face.

37. Complete the sentences using the adverbial modifiers of indefinite time in their proper places.

1. The ambulance carries medical supplies (always). 2. Jamie watered the garden (occasionally). 3. Girls are more interested in philology than boys (generally). 4. She travels alone (never). 5. We don't see each other at weekends (usually). 6. Jack is late for his classes (seldom). 7. Have you done your room (yet)? 8. It is difficult to choose (always). 9. John is absent from his classes (hardly

[1]auxiliary [ɔːgˈzɪlɪərɪ] verb — вспомогательный глагол

ever). 10. Jo welcomes us with a bright smile (always). 11. We can improve writing with a help of pronouns (often). 12. Cheetahs can run very fast (generally). 13. Harold eats meat (never). 14. They have prepared everything for the trip (already). 15. Late autumn is a succession of rain, hail and snowing (generally).

Vocabulary and Grammar Revised

38. Complete the text with the derivatives formed from the words in the right-hand column.

Sergei Vasilievich Rachmaninov

Sergei Vasilievich Rachmaninov was a Russian composer, pianist and 1_____. Born into a 2_____ family, Rachmaninov had his 3_____ piano lessons with his mother at the family estate. Already in his early years he showed great 4_____ skills. But his First Symphony was a complete flop with the critics. It was 5_____ due to the 6_____ of Alexander Glazunov, who 7_____ the piece and under-rehearsed it. This 8_____ reception led to a 9_____ breakdown. Rachmaninov quickly recovered his 10_____, the result of which was the Piano Concerto No 2. The piece was very well received and remains one of his most popular 11_____. Rachmaninov was also a 12_____ respected pianist. His technical 13_____ and rhythmic drive were 14_____ and his large hands were able to cover a twelfth.

conduct
wealth
one
compose
large, conduct
like
disaster
nerve
confide
compose
high
perfect
legend

39. **Read the text and change the words in brackets or form new words on their basis to make the text grammatically and logically correct.**

Mr and Mrs Wilson lived in a big crowded city. One summer they decided to spend (1. *they*) holidays in the country. The (2. *one*) village they arrived at was the (3. *quiet*) place they ever (4. *be*). They liked it very much. It was so (5. *differ*) from the city. One day they (6. *go*) for a walk and (7. *meet*) an old man who (8. *sit*) alone in the warm sun outside (9. *he*) front door. Mr Wilson asked him, "Do you like living in such a quiet place?" The old man said he (10. *do*). Mr Wilson said, "What are the good things about it?" The old man answered, "Well, everybody (11. *know*) everybody else. People often come and visit me and I often go and visit them. And there are also lots of (12. *child*) there." Mr Wilson said, "That's interesting. And what are the bad things?" The old man smiled, "Well, the same things, really."

40. **Complete the text choosing the best word from the rows after it.**

All lovers of music in Moscow know this beautiful old building in Bolshaya Nikitskaya — the Tchaikovsky Moscow State Conservatoire. In the evening, there are always **1.**____ of people near it, for the concerts **2.**____ there are so popular that there are never enough tickets for those **3.**____ them. So don't **4.**____ of approaching the Conservatoire around this time, you are assailed by eager music lovers asking if by any chance you have an **5.**____ ticket.

The monument **6.**____ Tchaikovsky in front of the Conservatoire building **7.**____ in 1954. Incorporated into the ornament of the railing surrounding the monument is music cast in bronze from **8.**____ compositions — the opera *Eugene Onegin*, the ballet *Swan Lake*, the *Sixth Symphony*, *Quartet No 1*, the **9.**____ for violin and orchestra, and the romance *The Day Reigns*.

1. a) mobs
   b) crowds
   c) numbers
   d) collections
2. a) hold
   b) holding
   c) held
   d) held up

3. a) wanting b) wishing
c) looking d) expecting
4. a) surprise b) be surprising
c) be surprised d) surprised
5. a) free b) independent
c) nobody's d) extra
6. a) by b) of
c) on d) to
7. a) uncovered b) was uncovered
c) was uncovering d) had been uncovered
8. a) six Tchaikovsky popular b) six popular Tchaikovsky
c) six popular Tchaikovsky's d) six of Tchaikovsky's popular
9. a) *Concert* b) *Concerto*
c) *Concertina* d) *Consort*

41. Choose the right verb forms after the text to make it complete.

Three or four hundred years ago there was a little town in Germany where the people weren't as clever as people are nowadays.

One night a large owl (1. *fly*) softly onto a certain barn that belonged to one of the townspeople. Soon the owl, as she hunted about for mice, noticed the sky (2. *get*) lighter. She didn't like daylight and stayed where she was in the nice dark barn hiding.

Soon the sun (3. *rise*) and the townspeople began to wake up, and a manservant came whistling out to the barn (4. *fetch*) some straw. He opened the door and saw the owl's two great gleaming eyes. He was so terrified, that he rushed out again. "Master! Master!" cried he. "There's a huge monster in the barn the like of which I never (5. *see*) before!" His master knew that his servant was not very brave and went to the barn to see for himself. But no sooner he (6. *open*) the door than he saw the owl's eyes gleaming in the light. He as (7. *frighten*) at the sight as his servant.

"Help! Help! Come quickly, neighbours!" cried he. "There's a horrible beast in my barn. I (8. *shut*) it up, but the whole town will be in danger if it (9. *break*) loose!"

Soon a large crowd headed by the mayor gathered around the barn talking excitedly about the terrible monster which was as tall as the church tower and as fierce as a dragon. The mayor even made a little speech in front of his fellow citizens suggesting that the barn

should (10. *burn*). They were making so much noise that the owl left the barn through a window high up in the barn roof and soon reached her own hollow tree without (11. *notice*) by anybody.

1. a) flowed	b) flown	c) flew
2. a) to get	b) getting	c) got
3. a) raised	b) rose	c) risen
4. a) to fetch	b) fetching	c) fetches
5. a) seen	b) had seen	c) have seen
6. a) has he opened	b) he had opened	c) had he opened
7. a) was as frightened	b) was as being frightened	c) had been as frightened
8. a) shut	b) have shut	c) am shutting
9. a) breaks	b) break	c) will break
10. a) burn	b) be burned	c) have been burned
11. a) being noticed	b) notice	c) noticing

42. Open the brackets to complete the text.

Edward got a job at last. His job was the invoicing and transportation of stuff that (1. *sold*). On the first day he (2. *allow*) to go about six. As he (3. *find*) his way back, he (4. *feel*) a deep sense of satisfaction. He (5. *have*) a job. Even he (6. *know*) it was a poor sort of job; but that didn't prevent him from (7. *feel*) like a fam-

ishing man who had suddenly been given food and drink. He was happy. London (8. *give*) him work to do. He was no longer a (9. *stare*) visitor to the city, an idle hanger-on. In this vast ant-heap, he was now an ant that was busy (10. *carry*) a half-inch of straw or fragment of leaf, like most of the other ants. He (11. *satisfy*).

43. **Express the same in English.**

1. — Что ты читаешь, Алик? — «Ангелы и демоны» Дэна Брауна. — Сколько времени (Как давно) ты ее читаешь? — Около двух недель. Это такой интересный роман. Никогда не читал ничего столь захватывающего. 2. Была полночь. Братья и сестры Джоаны мирно спали в своих кроватках. Джоана не могла спать. Она лежала с закрытыми глазами с 10 часов. Она лежала и думала о своем завтрашнем посещении театра. Она едва могла поверить тому, что увидит, как танцуют известные исполнители. 3. Я знаю мужчину, который стоит у окна. Мы отдыхали вместе на Средиземном море в прошлом году. Мы много плавали, загорали, совершали различные увлекательные поездки на лодках на острова. 4. По прибытии вас отвезут из аэропорта в гостиницу на автобусе. Ужин подадут в половине восьмого. Если рейс будет отложен, вам сообщат вовремя. 5. — Мне бы хотелось, чтобы ты сходил в магазин и купил две буханки белого хлеба, пакет муки, банку (консервированных) фруктов и три килограмма (молодого) картофеля. Он такой вкусный. — Хорошо, схожу. Где деньги? — Они на столе. 6. Возможно, дядя Том позвонит сегодня, но это маловероятно. Я думаю, он прибудет в Рим поздно ночью и не захочет беспокоить нас. Но он наверняка заедет к нам завтра утром. 7. — Интересно, какая будет погода завтра? — Думаю, будет довольно прохладно, возможно, пойдет дождь. Такая погода типична для осенней Москвы. Не забудь взять зонтик, когда будешь выходить. 8. — На твоем месте я бы начала учить французский: тебе так хорошо даются языки. — Боюсь, я не могу это делать сейчас, так как мне приходится тратить много времени на математику. Знаешь ли, у меня проблемы с ней. — А ты планируешь изучать иностранные языки после того, как окончишь школу? — Я думаю об этом. 9. Когда утром я вышла из дома, не было и намека *(sign)* на дождь. Ярко светило солнце, а небо было голубым и ясным. Несколько часов спустя на-

чал дуть сильный ветер, небо покрылось облаками, и начался сильный дождь. Я пожалела, что забыла свой зонтик дома. 10. С того момента как музыкант появился на сцене, мы не могли оторвать от него глаз. Мы наблюдали за тем, как он подошел к пианино, сел на стул *(bench)* и открыл инструмент. Музыка, которую мы тогда услышали, была самой впечатляющей из того, что я когда-либо слышал.

44. Make up suitable sentences in the subjunctive mood to give advice.

Example: Why don't you work harder at school? Teachers would like you better. You wouldn't be afraid to get a bad mark at the examination.

1. You should try to get up earlier. 2. Why don't you limit the time you spend on watching television? 3. I think you should find yourself a holiday job for the summer. 4. Why don't you learn to play the guitar? 5. I would recommend cutting down on sweets. 6. You should take up skiing or skating. 7. Why don't you get a cat or a dog? 8. I'm quite sure that you should read more in English. 9. Why don't you redecorate your room? 10. If I were you I would spend more time with my friends.

45. A. Play the personality game and describe yourself, and then one of your friends or relatives.

Categories: animal, plant, colour, food or drink, music, country.

Example: If I were an animal, I'd be a cat because they are so independent. If I were a colour, I'd be red, because it's so exciting.

B. In pairs make up a conversation between a parent and a child in which the child asks for something and the parent is rather doubtful that it should be bought. Use the subjunctive. Act the dialogue out.

Example:

— Dad, please! Will you buy me a dog?

— No, I've told you before if you had a dog, you would spend all your time on it and would neglect your duties.

— But dad, I would take the dog out and have more exercise! Exercise is so useful for me.

— ...

46. Look at the pictures and say who these people are and what they are famous for. What do you know about them?

Topical Vocabulary

47. Study the topical vocabulary to speak about music.

- Music has been called both the most mathematical and the most abstract of the arts. "Music is born of emotion," Confucius observed. It can become a kind of universal language understood by all people on the planet if they are prepared to acquire it. The main elements of music are
  - rhythm;
  - melody;
  - tempo;
  - tone colour.
- The first purposefully composed music appeared in Medieval Europe and the art of composition has been developing ever since. It has passed through the following stages:
  - Medieval music (c. 1000—1450)
    - mostly church music in the form of chants;
    - secular songs sung by minstrels, minnesingers and troubadours;
    - rise of polyphonic techniques when several melodic lines are added to the main melody.
  - Renaissance music (c. 1450—1600)
    - the rise of distinct secular styles and forms;
    - further development of polyphony;
    - instruments are used not only to accompany singers;
    - keyboard instruments and lute become popular.
  - Baroque music (c. 1600—1750)
    - popularity of vocal music;
    - speechlike rhythm over a simple accompaniment;
    - beginning of opera;
    - new forms: the oratorio, the cantata, the concerto;
    - string and keyboard instruments popular.
  - Classical music (c. 1750—1825)
    - opera is the primary genre of vocal music;
    - new forms:
      - the sonata (three- or four-movement piece);

- the symphony (a long piece of classical music played by a large orchestra);
- the concerto;
- the string quartet.

- Romantic music (c. 1830—1910)
  - free adoption of old forms;
  - opera becomes a "total art work" combining music and drama with rapid stage action and melodramatic plot;
  - virtuous piano works;
  - new forms:
    - romantic songs including "songs without words";
    - nocturnes;
    - rhapsodies;
    - preludes.
  - interest in folk music.
- Musical pluralism (after World War I)
  - style becomes a matter of choice rather than a matter of accepted conventions;
  - asymmetric rhythm;
  - extensive use of percussion instruments;
  - appearance of electronic music;
  - computer gives composers new possibilities in synthesizing and processing sounds;
  - experimental music and improvisation;
  - appearance of pop music;
  - new forms: jazz, rock, rap, techno, metal, etc.

- Musical instruments are popularly divided into several groups:
  - string(ed) instruments (strings):
    - the lute family: guitar, banjo, a number of folk instruments;
    - the violin family: violin, viola, cello, double bass [beɪs];
    - harp.
  - woodwind: piccolo, flute, oboe, clarinet, saxophone, bassoon.
  - brass: French horn, trumpet, trombone, tuba.
  - percussion: timpani, drum, cymbals, xylophone, tambourine, orchestral gong, vibraphone.
  - keyboard: grand piano, pianoforte, organ, synthesizer.

- People related to creating and performing music are:
  - composer;
  - instrumentalist;
  - performer;
  - virtuoso(i/s);
  - conductor;
  - singer;
  - chorister;
  - librettist;
  - soloist;
  - vocalist;
  - songwriter;
  - duet;
  - trio;
  - quartet;
  - quintet;
  - sextet;
  - septet;
  - octet;
  - ensemble;
  - band.
- Music can sound very different. Some pieces sound complicated and intricate, others may be just a few bars repeated many times. Some melodies are almost impossible to remember, but others may haunt you for a long time. Music can impress you as
  - divine;
  - serious;
  - harmonic;
  - touching;
  - mystical;
  - expressive;
  - dramatic;
  - daring;
  - complex;
  - lucid;
  - catchy;
  - lively;
  - popular;
  - progressive;
  - individual;
  - avant-garde;
  - experimental;
  - original;
  - imaginative;
  - haunting.

48. **A. Look at the pictures on p. 45 and name these instruments.**

B. Name musicians who play these instruments. Consult a dictionary if in doubt.

Example: cello — cellist; drum — drummer.

a) double bass
b) bassoon
c) cello
d) clarinet
e) cymbals
f) drum
g) flute
h) French horn
i) grand piano
j) harp
k) oboe
l) piccolo
m) trombone
n) trumpet
o) tuba
p) viola
q) violin
r) xylophone

13
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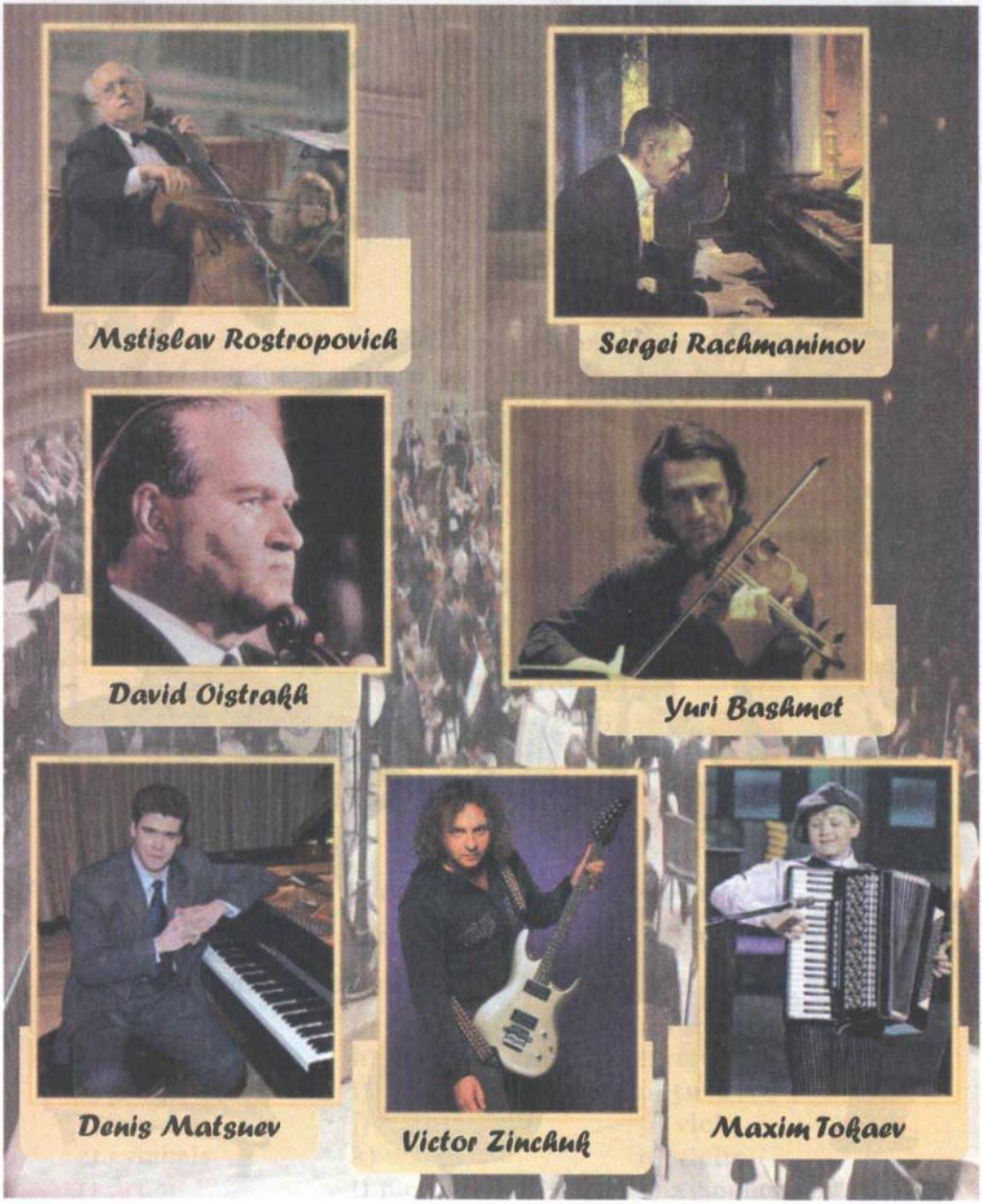
5
17

49. Say what musical instruments these musicians play(ed).



50. **Look at the list of musical terms and find four words in the list which denote:**

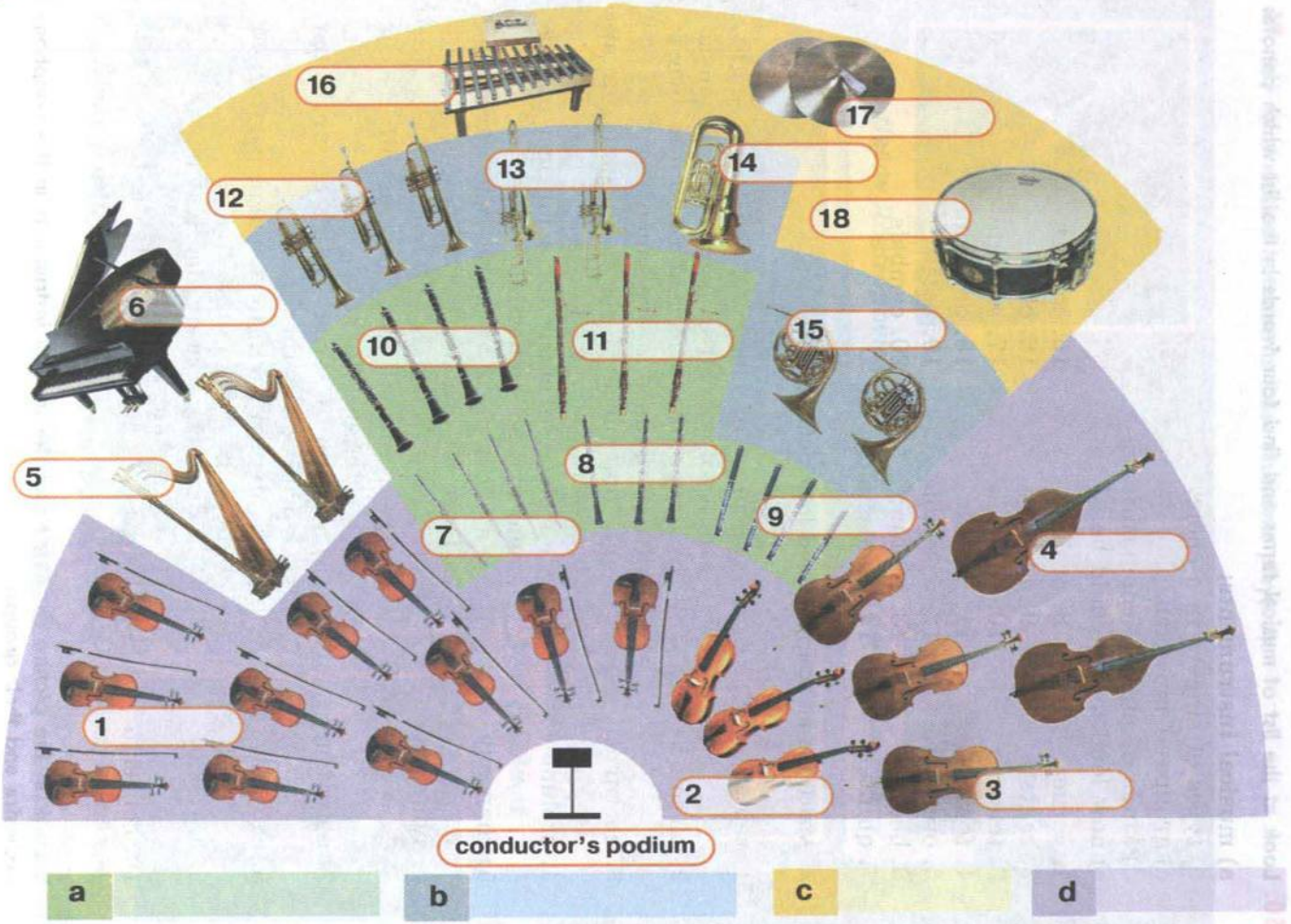
a) musical instruments;
b) types of singers in a choir;
c) groups of musicians;
d) kinds of musical compositions;
e) how loud music could be.

1. cornet
2. cantata
3. tenor
4. forte
5. orchestra
6. bass
7. quintet
8. prelude
9. adagio
10. alto
11. piccolo
12. ensemble
13. soprano
14. pianissimo
15. concerto
16. oboe
17. andante
18. oratorio
19. octet
20. cymbals

51. **A. Match the musical terms and their definitions.**

1. septet	a) a piece of music related to the night, esp. a soft beautiful piece of piano music.
2. piccolo	b) a type of music that combines several different tunes at the same time.
3. nocturne	c) a long piece of classical music for an orchestra.
4. prelude	d) a piece of music for a musical instrument and an orchestra.
5. rhapsody	e) a short piece of music that introduces a large musical work.
6. symphony	f) a long piece of classical music for singers and an orchestra, usually based on a religious story.
7. polyphony	g) a group of seven singers or musicians performing together.
8. cantata	h) a piece of religious music performed by a singer or an orchestra.
9. oratorio	i) a dreamy piece of classical music that is not regular in form.
10. concerto	j) a small flute.

B. Look at the picture (p. 48). Name the musical instruments in the symphony orchestra and their groups.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1
2
3
conductor's podium
a
b
c
d

Speaking

52. **A. Try to match the names of these composers (pp. 49—50) with the periods in the history of music.**

a) Baroque music
b) Classical music
c) Romantic music
d) Modern music

1

Ludwig van Beethoven
['lʊdwɪg væn 'beɪthəʊv(ə)n]

2

Frederick Handel
['hænd(ə)l]

3

Johann Sebastian Bach
[bɑ:k]

4

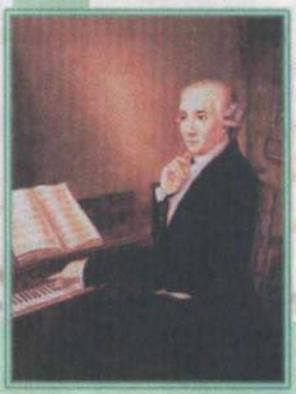
Wolfgang Amadeus Mozart
['məʊtsɑ:t]

5

Franz Liszt

[lɪst]

6



Franz Joseph Haydn

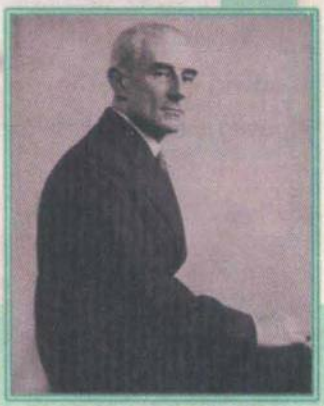
['haɪd(ə)n]

7

Claude Debussy

[də'bu:si:]

8



Maurice Ravel

[ræ'vel]

B. Read the text to check your matching.

Kinds of Music

More kinds of music are available to interested listeners today than ever before — on records, on tape, and in live performances. There are two major traditions of music, generally known as *clas-*

sical and *popular*, although the line between them is not always clear.

The term *classical music* is often used to describe the long tradition of "serious" music from the European Middle Ages to the present. The classics are often associated with orchestral music, but they also include solo music for instruments, opera and choral music.

EARLY MUSIC. European music grew from the music of the Christian church in the Middle Ages. The church used chants in its services — simple music for one voice. In time, some churches added a second voice, producing a kind of harmony. By 1400, composers were writing music for four or more voices. By the year 1600, music both for the church and for the courts of kings and nobles was highly developed. Musical plays gradually developed into opera and ballet. Composers wrote many pieces for two or more parts (either voices or instruments) and produced a style of music called polyphonic, or many-voiced.

BAROQUE MUSIC. The composer and performer who acted as a bridge between this early style and later styles was Johann Sebastian Bach (1685—1750). He was a great organist and composed many pieces for the organ as well as much instrumental music for groups of instruments that were coming to resemble the modern orchestra. The most famous of those are the six Brandenburg Concertos. The other great composer of the age was George Frederick Handel (1685—1759). Although born in Germany, Handel spent most of his life in England. His greatest works were oratorios, dramatic works that often told a biblical story for orchestra, solo voices, and chorus.

CLASSICAL MUSIC. By 1750, composers were tired of the complicated many-voiced music of Bach and Handel. They were looking for a simpler musical language. The result was the music of the classical period (about 1760 to 1790): symphonies, concertos for solo instruments with orchestra, and an increasing amount of music pieces for the newly developed pianoforte. This instrument is an early version of the modern piano. This classical period produced two great composers: Franz Joseph Haydn (1732—1809) and Wolfgang Amadeus Mozart (1756—1791).

ROMANTIC MUSIC. By 1790, still another style was beginning to take over from the classical style. Composers were seeking a musical language that would more easily express their inner-

most thoughts and feelings. The new style came to be called *Romantic*, and it influenced serious musicians for more than 100 years.

The first great Romantic composer was Ludwig van Beethoven (1770—1827). His early works owed much to Haydn and Mozart, but he gradually learned to express his own dramatic feelings in his music. His nine symphonies are among the most important orchestral works ever written. Early in his career, Beethoven became almost completely deaf. He never really heard many of his great compositions performed except in his own mind.

Among later Romantic composers in Germany were Franz Schubert ['ʃu:bət] whose songs for voice and piano are still widely loved and played; Robert Schumann ['ʃu:mən], a great composer for the piano; and Johannes Brahms [brɑ:mz], whose orchestral works seek to outshine even Beethoven's. The Polish-French pianist Frédéric Chopin ['ʃɒpæŋ] and the Hungarian Franz Liszt wrote challenging new pieces for piano, while the Russian Pyotr Ilyich Tchaikovsky became a master of the symphony and other orchestral forms as well as operas and ballets.

Meanwhile, opera became the great national music of Italy. Late in the 1800s, Richard Wagner ['vɑ:gnə] developed a form of grand opera in Germany.

MODERN PERIOD. Since 1900, serious music has undergone rapid changes. Claude Debussy and Maurice Ravel sought to make music more like painting, seeking new "colours" and sounds in orchestra. Igor Stravinsky's early compositions were so filled with unfamiliar timbers, rhythms, and harmonies, that they caused riots in their first performances.

Dmitry Shostakovich and Alfred Schnittke gave up traditional scales and harmonies and composed a new musical language. The Hungarian Bela Bartock and the American George Gershwin, a composer of Broadway musicals, searched for folk themes and used them in new and surprising ways.

53. Look through your *Topical Vocabulary* (ex. 47) and the text "Kinds of Music", name the main periods in the development of music and describe them. Name some composers belonging to each period.

54. A. Read what J. B. Priestley, the well-known British author, wrote about a jazz-band performance he heard in the USA in the 1930s and comment on it. Try to figure out what people's perception/impression of music depends on.

J. B. Priestley writes that the jazzmen were wearing "convicts' clothes" and battered black bowler hats. Now and again, as he notes, one of them would clutch the microphone and follow incomprehensible lyrics into it; but most of the time they simply banged away at the piano and drums and blasted away through trumpet, trombone and saxophone. The author confesses that he didn't know if it was good jazz or bad, but the sheer noise produced by the performers whom he calls "young maniacs" could easily blast anyone's ear-drums. The smoky hot room simply shuddered with sound. Naturally, no talk was possible; only a desperate exchange of roars and shrieks.

B. Do you think your parents/grandparents could say the same about modern music styles and modern music bands?

55. A. In his other essay J. B. Priestley writes about playing music at home. Say if you agree with him and why, in your view, it is becoming a lost tradition. Do you think it can or should be revived?

J. B. Priestley writes that chamber music at home is delightful. Not so much for listeners as for actual performers. For the author there was "a sort of cosy magic about it. You are at home, all safe and snug, and yet also wandering in spirit" with the music. The author remarks that a lot of music was written for fun, but we tend to forget about it and take it too solemn or serious. The performance may not be ideal, but you can catch the mood of the piece. In conclusion he writes, "...every time a violin is taken up to the lumber room, a piano is carried away, and in their place is a gadget that turns music on and off like tap water, we move another step away from sanity."

B. Nowadays there seem to be a lot of gadgets playing music. Look at the pictures and name them.

walkman	mobile	tape recorder
mp3 player	CD-player	music centre

C. In pairs discuss if these gadgets are a blessing or a curse. Below there are some ideas that you may develop.

- "canned" music and live music
- bringing people together or separating them
- cost of the gadgets
- influence on people's health
- convenience of new hi-fi

56. A. Say if you're acquainted with the trends in modern music listed below and with the performers who made them popular. Which of them do you like or dislike?

Disco — dance-based popular music of the '80s. Disco emphasizes the beat above anything else, even the singer and the song.

Dance-pop — music that grew out of disco. In it a pounding club beat frames simple, catchy melodies.

Hip-hop — music related to rap with a relatively slow tempo. The emphasis is on the bass.

House — the music that grew out of the post-disco club culture. It is less pop-oriented with the beat more mechanical and elements of other styles (like rap, jazz, soul, etc.). This music is meant to be instrumental; if there are vocalists, they sing wordless melodies.

Techno — strictly electronic music, designed for a small, specific audience. Techno produced such subgenres as hardcore, ambient, and jungle. Hardcore techno sounds aggressive and undanceable because of its fast beat. Ambient took the opposite direction, slowing the beats down.

Trance — music characterized by brief synthesizer lines repeated endlessly throughout tracks, with minimal rhythmic changes. This style acquired popularity in the late '90s and became dance music around the globe.

B. Speak about your favourite genre of modern music and about why you are hooked on it.

57. **Remember or imagine some situation when listening to a piece of music or song made you laugh or cry or evoked some other profound emotion. Say:**

- when it was;
- where it was;
- what exactly evoked that emotion;
- why you think you felt like that.

58. **What does music mean to you? Below there are some questions that may help you to speak about it.**

1. Do you have a good ear for music or are you tone-deaf? 2. Are you selective in your choice of music? 3. Are you original in your choice or do you conform to the tastes of others? 4. Does music help you or does it interfere with your studies? other interests? 5. Do you prefer to listen to live or "canned" music? 6. Do you collect your favourite music pieces? How many times can you listen to the same piece of music or the same song? 7. Are you a user or a creator of music? 8. Would you like to know more about music? Do you think it could help you understand music better or enjoy it more?

Writing

Writing to explain an opinion

People often share an opinion by writing about it. An essay that explains an opinion is called an *argumentative essay* because when you explain your opinion to others, you usually give the reasons why you feel that way.

59. **Read the paragraph below and say what reasons the writer gives to support his/her opinion.**

Few people would dispute that this is the Age of Communication. More than at any time in history, you are judged on your communication skills, both in speech and in writing. The successful development of your personal life, your relationships and your career now more and more depend on the way in which you express your thoughts into language. How well do you do this depends, in its turn, upon your understanding of grammar. So in

many ways you are as good as your grammar. That's why grammar should be taken seriously.

60. A. Read the list of different opinions. Choose one of them and think of the reasons to support it. Write as many reasons for the chosen opinion as you can.

1. Every child should be taught to understand and enjoy classical music. 2. Classical music belongs to the past. Modern people require modern music. 3. Opera and ballet are entertainments for the selected few. 4. Each child should be able to play some musical instrument. 5. Even if you don't have a good ear for music, you can develop it. 6. Music classes play an important role in schoolchildren's development, but they should be different.

B. Talk over the chosen topic with other people to get more reasons. Sometimes talking and discussion can change your opinion. Keep an open mind.

61. Think of an opinion and write a paragraph on it. Remember to provide the key sentence in your paragraph. Try and be as convincing as you can.

Miscellaneous

62. Listen to the poem (No 6) and say what its message is.

The Minstrel Boy

by Thomas Moor

The Minstrel Boy to the war is gone
In the ranks of death you will find him;
His father's sword he hath girded on,
And his wild harp slung behind him;
"Land of Song!" said the warrior bard,
"Though all the world betrays thee,
One sword, at least, thy rights shall guard,
One faithful harp shall praise thee!"

The Minstrel fell! — but the foeman's chain
Could not bring that proud soul under;
The harp he loved ne'er spoke again,
For he tore its chords asunder;
And said, "No chains shall sully thee,
Thou[1] soul of love and bravery!

[1]thou = you

Thy[1] songs were made for the pure and free,
They shall never sound in slavery!"

63. Translate the text into Russian. Try to preserve the original style of the author.

George got out his banjo after supper, and wanted to play it, but Harris objected: he said he had got a headache, and did not feel strong enough to stand it. George thought the music might do him good — said music often soothed the nerves and took away a headache; and he twanged two or three notes, just to show Harris what it was like.

Harris said he would rather have the headache.

George has never learned to play the banjo to this day. He has had too much all-round discouragement to meet. He tried on two or three evenings, while we were up the river, to get a little practice, but it was never a success. Harris's language used to be enough to unnerve any man, added to which, Montmorency would sit and howl steadily, right through the performance. It was not giving the man a fair chance.

"What's he want to howl like that for when I'm playing?" George would exclaim indignantly, while taking aim at him with a boot.

"What do you want to play like that for when he is howling?" Harris would retort, catching the boot. "You let him alone. He can't help howling. He's got a musical ear, and your playing *makes* him howl."

So George determined to postpone study of the banjo until he reached home. But he did not get much opportunity even there. Mrs P. used to come up and say she was very sorry — for herself, she liked to hear him — but the lady upstairs was in a very delicate state, and the doctor was afraid it might injure the child.

Then George tried taking it out with him late at night, and practising round the square. But the inhabitants complained to the police about it, and a watch was set for him one night, and he was captured. The evidence against him was very clear, and he was bound over to keep the peace for six months.

[1] thy = your

He seemed to lose heart in the business after that and advertised the instrument for sale at a great sacrifice — "owner having no further use for same" — and took to learning card tricks instead.

It must be disheartening work learning a musical instrument. You would think that Society, for its own sake, would do all it could to assist a man to acquire the art of playing a musical instrument. But it doesn't!

(Abridged from "Three Men in a Boat" by Jerome K. Jerome)

64. Did you know that...?

- The symphony orchestra in the 19th century could consist of 80 or more instruments performing for a conductor in a concert hall. Generally, the 19th-century structure of the orchestra hasn't changed.
- The oldest musical instrument is, probably, human voice. But the instruments as such are very old, too. Archaeologists have discovered musical instruments dating back almost 30,000 years. Stringed and wind instruments are mentioned in the Bible, and they played an important role in the ceremonies and entertainments of the Greek and Roman civilizations.
- Beethoven originally meant his *Eroica* symphony to be a homage (an evidence of respect and admiration) to Napoleon. This was quite a romantic act because Napoleon for a time being was regarded as the champion of freedom. Later the composer decided to delete Napoleon's name when the French general declared himself emperor.
- In Japanese music there are two distinct traditions: folk music and art music. Japanese folk song is associated with work, dance, ceremony or feasts. It is sung with or without the accompaniment of hand-clapping or instruments. Art music is associated with the court, and with the religious ceremonies. It is performed by a male choir with instrumental accompaniment.

Project Work

A. Prepare a presentation devoted to one of these:

- a composer;
- a conductor;
- an opera or a ballet;
- a performer (singer, dancer, pianist, etc.);
- a group of musicians (singers, dancers);
- one of trends in music.

B. Present this information to the class. Illustrate it with musical fragments, slides and pictures.

TOWN AND ITS ARCHITECTURE

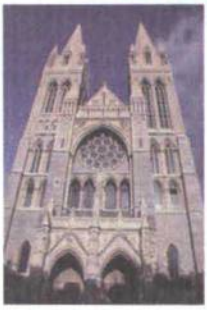
UNIT ONE

UNIT TWO

UNIT THREE

UNIT FOUR

No architecture can be truly noble which is not imperfect.
(**John Ruskin.** *The Stones of Venice*)



Introduction

Architecture, as you know, is the art and science of planning, designing and constructing buildings. It is also a particular style in which a building is constructed — Gothic or Baroque for example. We can also speak about the architecture of New York, Moscow or London. Different cities look different due to their architecture, which gives them individuality.

But can we always recognise beauty when we see it? And is beauty a universal phenomenon never changed? What is more important for buildings — to be beautiful or to be functional? To answer these we should remember that architecture is not all about beauty: the graceful lines of buildings, perfect proportions and elegant decoration. It is also about people and their comfort, because buildings are constructed for use. When we speak about architecture we mainly think of big cities, cities with their numerous problems — pollution and overpopulation, heavy traffic and alienation, fast tempo of living and nearly bearable stress city dwellers have. Yet many people believe that "there is only in cities all that life can afford".

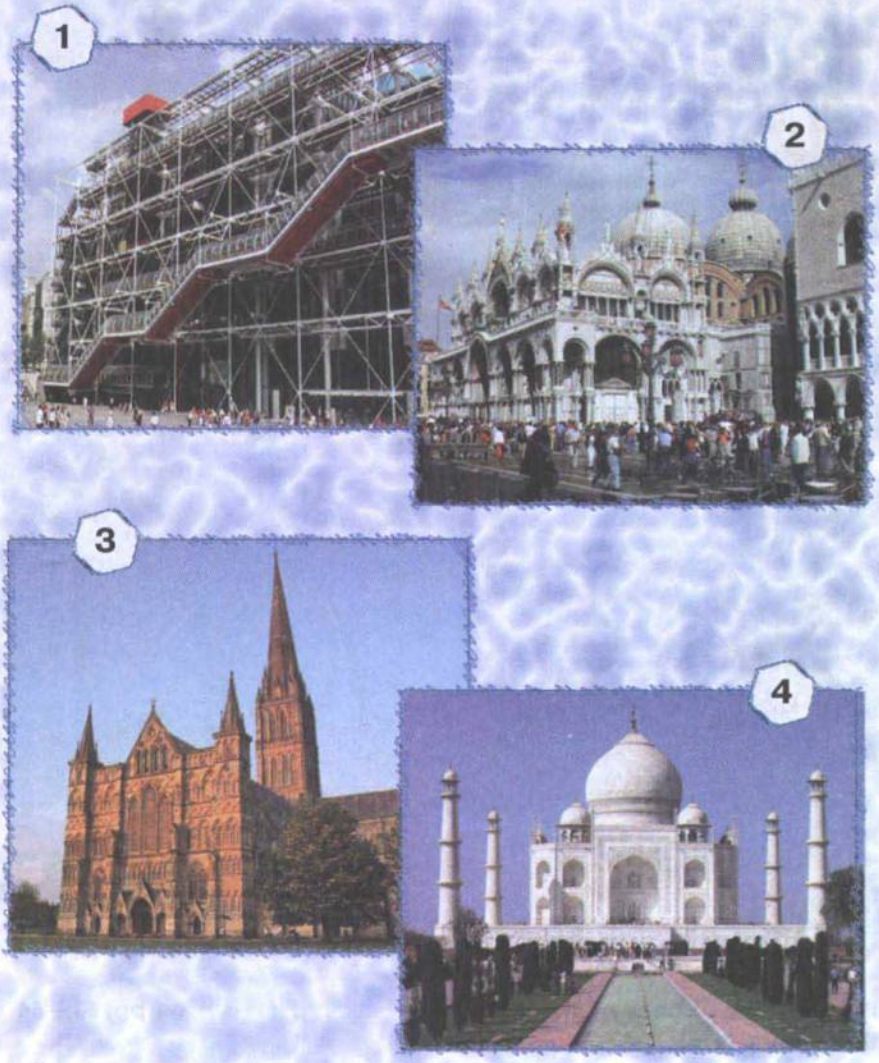
1. Answer the questions.

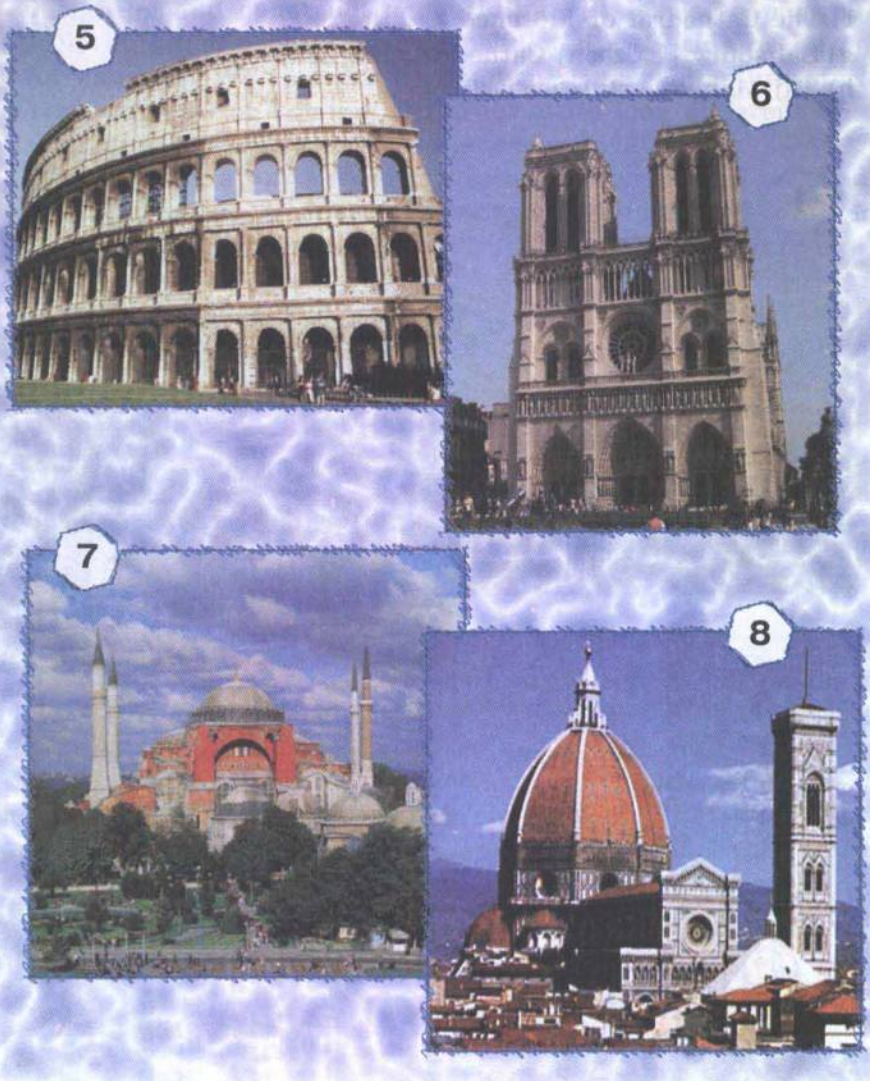
1. Have you ever been interested in architecture? What do you think of this art? 2. When, in your opinion, was architecture more decorative and impressive: in the previous centuries or nowadays? Explain your answers. 3. What styles of architecture do you know? When and where did they emerge? 4. What buildings in our country can you refer to ancient Russian architecture? 5. What do you think of modern architecture in Russia? 6. In what building do you live? Where would you like to live? 7. What factors in your view are more important for architecture — beauty or functional significance? 8. What are the main problems of big cities? How is it possible to solve them? 9. Do you live in a big city, a town or a village? What are advantages and disadvantages of the place where you live?

2. A. Match the pictures of these famous buildings (1—8) on pp. 61—62 with their names (a—h).

a) San Marco in Venice ['venɪs] (The Cathedral of Venice)
b) Hagia ['aɪə] Sophia in Istanbul
c) The Colosseum [ˌkɒlə'siːəm] in Rome

d) The Centre Pompidou in Paris
e) Notre Dame [ˌnəʊtrə ˈdɑːm]
f) The Cathedral of Florence
g) Salisbury [ˈsɔːlzbərɪ] Cathedral, England
h) Taj Mahal [ˌtɑː(d)ʒ məˈhɑːl]

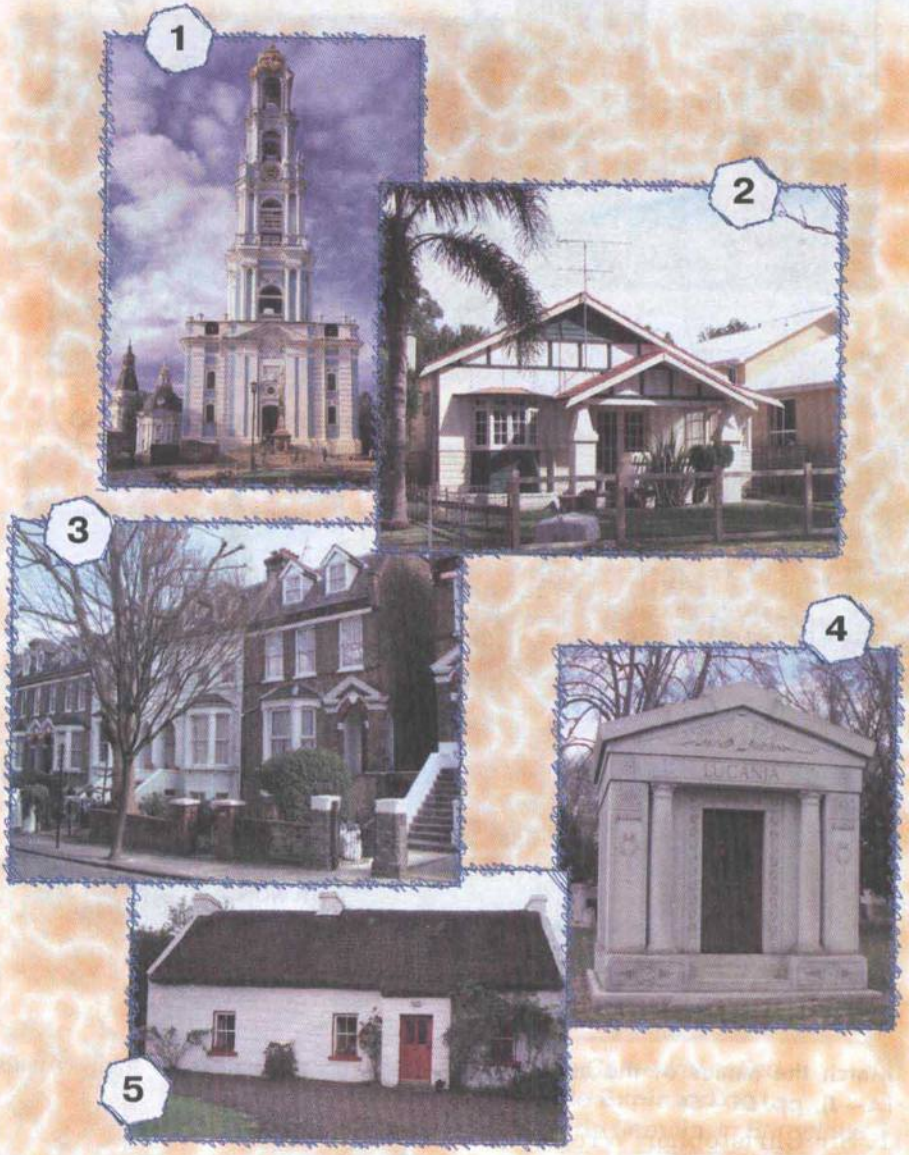




B. Match the pictures of these types of buildings (1–10) on pp. 63—64 with their names (a–j).

a) mansion
b) castle
c) palace
d) chapel

e) bell-tower
f) tomb
g) high-rise building
h) terraced house
i) cottage
j) bungalow



3. **Match the names of the architects (1—10) with the names of their creations (A—J), pp. 65—66.**

1. Sir Christopher Wren
2. Andrei Voronikhin
3. Antonio Gaudi ['gaʊdɪ]
4. Matvey Kazakov
5. Francesco Bartolomeo Rastrelli
6. Vasily Bazhenov

7. Barma and Postnik
8. Auguste de Montferrand [ˌməʊnfə'rɑ:n]
9. Alexey Shchussev
10. Joseph Bouvé [bu:'veɪ]

A. The Catherine Palace *in Tsarskoye Selo*

B. Petrovsky Palace *(intended to be the last overnight station of royal journeys from St. Petersburg to Moscow)*

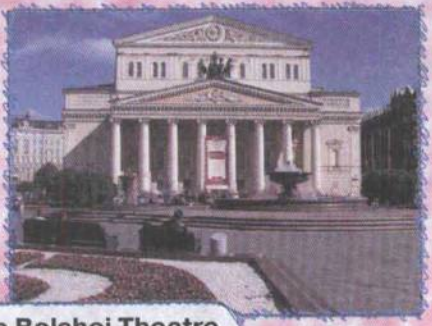
C. Pashkov's House *(the old building of the Russian State Library)*

D. *The Cathedral called* **Temple Expiatori de la Sagrada Família** *in Barcelona*

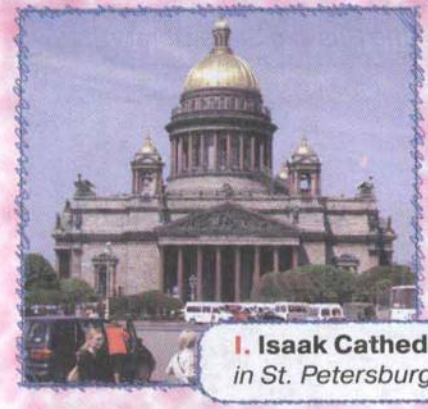
E. The Komsomolskaya Station *of Moscow metro*

F. Kazan Cathedral
in St. Petersburg

G. Cathedral of St. Basil the Blessed
in Moscow



H. The Bolshoi Theatre
in Moscow



I. Isaak Cathedral
in St. Petersburg

J. St. Paul's Cathedral
in London

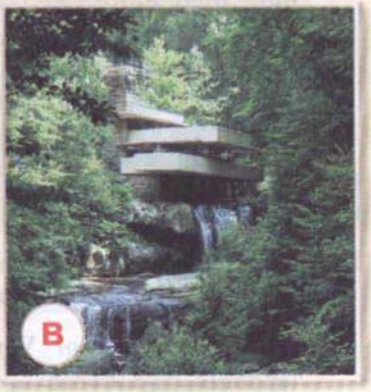
4. Answer the questions.

1. Do you live in town or in the country? Is it where you would always like to live? Why (not)? 2. What are the advantages and disadvantages of living in a big city and living in a small place?

6. **Speak about the history and peculiarities of a church (cathedral) or a secular building of some architectural interest.**

7. **Listen to the text "Organic Architecture" (No 8) and**

a) say which of the two buildings in the pictures is the Kaufmann House and which is Civic Centre;



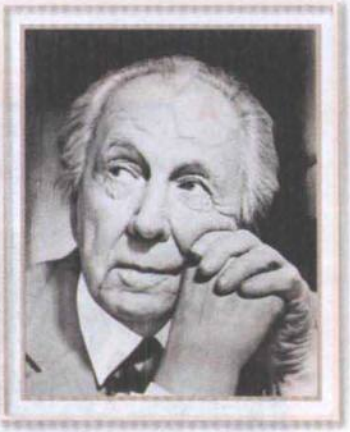
b) choose the right item to complete the sentences.

1. The International Style in architecture ____ until very recently.
   a) has been doomed
   b) has been most influential
   c) has been dominating

2. The buildings of the International Style ____.
   a) are easily recognizable and look alike
   b) are varied in numerous details
   c) are full of individuality each

3. ____ with the principles of modern International Style.
   a) All contemporary architects agree
   b) Not every architect agrees
   c) Hardly any architect agrees

4. Frank Lloyd Wright is famous for his ____ buildings.
   a) outmoded
   b) classical
   c) unconventional
5. Frank Lloyd Wright quite naturally ____ his buildings into the setting.
   a) incorporates
   b) installs
   c) extracts
6. Frank Lloyd Wright's ____ on modern architecture was really great.
   a) spell
   b) impact
   c) authority



8. **Speak about *organic architecture*.**

- explain how you understand the term "organic architecture";
- if you like the idea of this style;
- if this architecture is more suitable in your opinion for big towns or the countryside.

9. **What building repeating the shape of the natural object(s) could you think of? Describe it.**

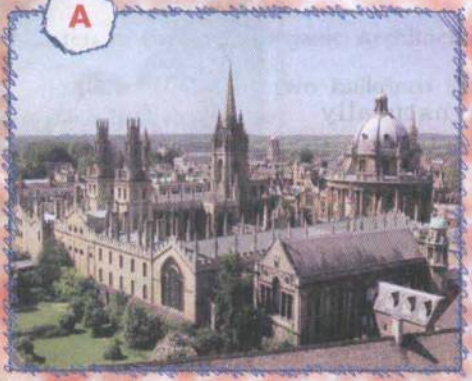
10. **A. Listen to the five guidebook texts about English towns (No 9) and say which of the towns:**

1. is an important centre of automobile production;
2. has two parts that don't look alike;
3. is a well-known resort;
4. has a lot of vegetation;
5. was founded for military purposes by Romans.

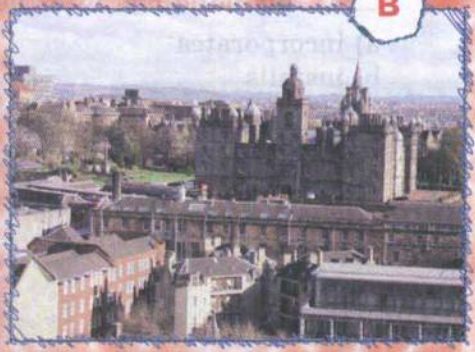
B. Match the texts with the pictures on p. 70.

11. **Say which of the places mentioned in ex. 10 you would like to visit and why.**

A



B



C

D

E

Reading

12. **Read the texts about Russian architects and say which of them**

a) didn't finish his education in architecture;
b) was not born a free person;
c) had an administrative post alongside with his work of an architect;
d) built the official residences of the Russian royal family in the city of St. Petersburg;
e) lived long enough to witness most of his works destroyed;
f) was born and died in the same century.

1. Francesco Bartolomeo Rastrelli was a Russian architect of Italian origin. He developed an easily recognisable style of late Baroque.
   His major works, including the Winter Palace on the Neva River and the Catherine Palace in Tsarskoye Selo, are famed for extravagant luxury and opulence of decoration.
   Rastrelli was appointed to the post of senior court architect in 1730. His works found favour with Empress Anna and Empress Elizabeth. The new Empress Catherine dismissed baroque architecture as old-fashioned, and the aged architect had to retire to Courtland where he supervised decoration of the ducal palaces. The square before the Smolny convent bears Rastrelli's name since 1923.

The Winter Palace
(St. Petersburg)

2. Matvey Fyodorovich Kazakov was a Russian Neoclassicist architect. He was one of the most influential Muscovite architects during the reign of Catherine II.
   Kazakov completed numerous private residences, two royal palaces, two hospitals, Moscow University and the Kremlin Senate. Kazakov was born in Moscow in 1738 and died in 1812 in Ryazan.

When he was twelve, he joined the architectural school of Dmitry Ukhtomsky where he worked and studied. Instead of going to Italy to study Italian classics, Kazakov learned his trade repairing relics and never travelled far from Moscow.

Numerous private houses built by Kazakov literally shaped the city before 1812. Those were very simple classicist structures. "Kazakov's Moscow" disappeared in the fire of 1812. The few surviving houses were later altered, rebuilt or torn down.

The old building of Moscow University *(Moscow)*

3. Vasily Ivanovich Bazhenov was born in 1737 and died in 1799.

In the Russia of the 18th century the architecture was, perhaps, the most prospering kind of art and Bazhenov was certainly one of the leading architects of that time. Bazhenov received formal European education, studied in France and Italy.

When he returned to his native Moscow he found there the work to his talent and aspirations. He was to reconstruct the Kremlin. This project was not finished. Catherine ordered to stop the work. There was no money.

For more than ten years Bazhenov had been building Tsaritsyno. But the Empress didn't like the manor. Beautiful small houses seemed to her too small and close — on paper everything looked more impressive. She ordered to reconstruct Tsaritsyno.

Pashkov's House *(now the old building of the Russian State Library)*

4. Andrei Nikiforovich Voronikhin was born in Ural. His parents were serfs of Count A. S. Stroganov. At the age

of 13—14 he began to show real interest in architecture. His abilities were noticed and he was sent to Moscow for further education. He joined the architectural team of V. I. Bazhenov. M. F. Kazakov predicted Voronikhin's bright future.

According to the remaining documents, we can assume that Voronikhin took part in painting of hallway of Troitse-Sergieva Lavra in 1778.

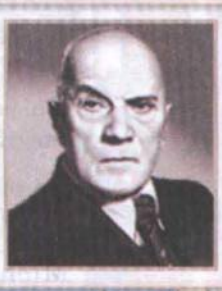
The year of 1800 was a turning point in his life: architectural design of the Kazan Cathedral was approved.

The Kazan Cathedral *(St. Petersburg)*

5. Alexey Viktorovich Shchussev was that Russian architect whose works may be regarded as a bridge connecting the architecture of Imperial Russia with the style of Communist Russia. He studied under Leon Benois and Ilya Repin. From 1894 to 1899, he travelled in North Africa and Central Asia. He was also a diligent student of Old Russian Art.

After briefly experimenting with Neoclassicism, Shchussev turned to Constructivism in the 1920s. He designed the Kazan Railway Station, Lenin Mausoleum, and the Hotel Moskva in Moscow. After the mausoleum commission, Shchussev was cherished by the government authorities.

In 1926, he was nominated director of the Tretyakov Gallery. He was appointed head of the group that designed major bridges and apartment complexes in Moscow. Shchussev died four years after the end of World War II.



The Mausoleum in Red Square *(Moscow)*

6. Frants Osipovich Shekhtel (1859—1926) was born in St. Petersburg. His education in architecture was incomplete. When he was young he was a stage-painter and a book designer. Author of numerous mansions, pavilions at international exhibitions, industrial buildings and structures, Shekhtel designed the Yaroslavsky Railway Station in Moscow.

His best works include the mansion of the industrialist Ryabushinsky built in 1900—1902. The configuration of the building is such that a casual observer is at a loss to say how many storeys the building has.

The Yaroslavsky Railway Station
(Moscow)

NEF **13. A. Discuss the problem of how much the work of an architect depends on those who commission buildings. Say if architects are free to choose**

- the location;
- the size;
- the style;
- the material;
- the decoration of the building.

B. Do you think the proverb "He who pays the piper calls the tune" has any grounds?

NEF **14. Read the text and choose the right item in the statements after it.**

Michelangelo as an Architect

Michelangelo Buonarroti is now most famous as a sculptor, painter and draftsman. Few visitors to the Sistine ['sɪstiːn] Chapel in the Vatican may be aware of his enormous contribution to the final design and completion of St. Peter's. Of the hundreds of thousands who go to see his "David" at the Academia in Florence, only a handful will even know of the existence of his Laurentian Library in the same city — one of the most revolutionary interior designs in architectural history.

Yet, the Florentine artist spent more of his long career occupied with architecture — he devoted 18 years to St. Peter's alone — than with any other pursuit.

Michelangelo had initially trained as a painter, but the creator of the Sistine ceiling denied that this was — or had ever really been — his calling.

Similarly, when invited to undertake the design for the Laurentian Library in 1524, he warned: "Farò ciò che io saprò, benché non sia mia professione" — *I'll do what I can, although it's not my profession.*

Though the artist destroyed many of his drawings before his death in February 1564, a reasonable number of architectural drawings escaped the flames. Without them we would have little idea of his highly unconventional working methods, which produced in turn highly original architectural results.

On being asked in 1515 to collaborate on the design of the facade for the church of San Lorenzo in Florence, to which complex the Laurentian Library would later be added, Michelangelo recognised that he lacked experience in this type of design. Accordingly, he hastened to put himself through a crash, teach-yourself course, making particular use of the so-called Codex Coner, a manuscript compendium of architectural and decorative drawings from which he copied classical motifs and features.

Woodcut Portrait of Michelangelo
by Cristoforo Coriolano

Not a team player, Michelangelo worked alone, defensive of his independent status and never, as he said himself, "the kind of painter or sculptor to keep a studio." Operating outside the studio system, he often became involved in designing the settings for his own sculptures.

Convinced that an understanding of the human body was as necessary a skill in architecture as in the figurative arts, the artist tackled the design of a piece of architecture very much as he would have done a preparatory figure drawing. Rather than starting with a simple "idea" sketch, and developing more detailed and exact drawings on successive sheets of paper, Michelangelo would typically do an initial sketch and then repeatedly draw on top of it, creating a kind of multilayered drawing as his ideas advanced.

One remarkable upshot of this was that, having tried various superimposed alternatives, rather than choosing one or another, he would combine elements from several to create hybrid versions that were fresh and original.

Paper was expensive and the artist had austere habits, so every available sheet of paper, including his own draft letters and those he had received from others, was covered back and front with his drawings.

Having effectively produced architecture on the page, he would then make a clay or wax model of the kind that he would do for a sculpture, in which form he would continue to modify the design. While the artist studied classical buildings and their ornamental features, his approach was not archeological, for he saw them as essentially a means to the end of creating something quite new.

Rules, as far as he was concerned, even if laid down by the ancients, were there to be broken, and break them he did, often to the surprise and consternation of his contemporaries. Moreover, his application of sculptural methods in modelling buildings and his manipulation of space, light and shadow helped to break down the divide between structure and decoration, introducing a new sense of freedom.

These lessons took time to be fully understood, and the baroque builders Bernini and Borromini, born more than 30 years after Michelangelo's death, were his first true disciples.

It was Bernini who said about him: "He was a great sculptor and painter, but a divine architect."

1. People know more of Michelangelo's work as ____ than as ____.
   a) an architect ... a painter
   b) a painter and a sculptor ... an architect
   c) a sculptor ... a painter
2. The artist ____ thought that architecture was his strongest point.
   a) hardly b) definitely c) really
3. Michelangelo's architectural drawings were ____ lost.
   a) all b) partly c) nearly all
4. The artist realised that he was ____ for working on the design of the church of San Lorenzo.
   a) well prepared b) not quite prepared c) made

5. The artist ____.
   a) brushed up his knowledge of design
   b) asked more experienced artists to help
   c) wrote a manuscript describing his working methods
6. Michelangelo preferred to work ____.
   a) together with other artists
   b) on his own
   c) with his disciples
7. The artist made his architectural drawings ____.
   a) in the same manner as most architects did
   b) in the traditional way
   c) as if he were making sketches of human figures
8. The artist's architectural drawings were ____ the final stage of his work on the project.
   a) not b) — c) considered to be
9. The artist often produced ____ buildings.
   a) classical b) conventional c) original
10. Michelangelo's architectural genius was ____ recognised.
    a) never b) immediately c) eventually

15. A. Read the text "Michelangelo as an Architect" again and find in it words and word combinations which mean the same as the following:

1) to know, to realise
2) something that you do that helps to achieve something
3) a very small number of people
4) an activity that you enjoy
5) unusual, original working methods
6) to work with someone to produce something
7) not to have enough experience
8) a course of study in which you are taught a lot about a subject in a short time
9) written by hand before books began to be printed
10) art representing people, objects and scenes, rather than feelings and ideas as abstract art does
11) the first original sketch
12) a mixture of different things or styles
13) a lifestyle when a person severely reduces the amount of money that is spent
14) a letter that may have changes made to it before it is finished
15) the people who lived a very long time ago, especially in Greece or Rome

16) a shocked feeling, often caused by something unexpected
17) people who lived at the same time as a particular event or person
18) extremely good

B. Use some of the words and word combinations in sentences of your own.

16. There are some names of people and Italian places and works of art mentioned in the text about Michelangelo. How much do you know about them? Share your information with your classmates.

17. Read the text and say which of the three titles is more suitable for it and why.

a) The First Impressions of London
b) The First Customers
c) The First Days of a New Life

This extract comes from "They Walk in the City", by John Boynton Priestley (1894–1984), a British writer and broadcaster who took a humorous view of English life in his novels. His many plays include "Dangerous Corner". He also wrote about literature, travel and society. The main character of the novel "They Walk in the City" is Rose Salter, born in a small textile town of England, who comes to London and becomes a waitress.

Rose was shown what to do by a senior waitress, who had been carrying poached eggs on toast and pots of tea for the last ten years, called Wade. She knew every labour-saving trick and spoke of the customers always as if they were fairly amiable but occasionally dangerous lunatics, her view being that the customer was always wrong.

This was fortunate for Rose, who, in spite of her trembling anxiety at first which made every trip to a table a terrific ordeal, could not help making a few mistakes. Rose's chief difficulty was in understanding what people said. She was used to hearing people shout at the top of their broad Haliford voices.

Here people either mumbled into their newspapers or rattled away in high birdlike London tones that made no sense at all. Some were disagreeable: they had been bossed about half the day themselves, and now it was their turn to be superior and unpleasant to somebody.

Unlike Miss Wade, who took it easy and had only the minimum time and no real sympathy to spare for customers, Rose was not only willing but deeply sympathetic. She felt sorry for most of the

people who came in; they looked so worried and tired; and she was only too anxious to rush away and bring them quarts of tea,[1] and mounds of poached eggs. Some of them were exciting, too. On her third afternoon there she had quite a talk with one odd and exciting person. He came in carrying a mass of typed sheets in a ragged blue cover, flopped into a chair, and instead of looking at the menu he stared gloomily at these typed sheets. When Rose asked him what he wanted, he did not even look up but groaned: "Anything."

"Well," said Rose, "but what's *anything*?"

"Oh, I dunno." He looked from his messy typed sheets to the menu, and from the menu up to Rose. Then he smiled, quite cheerfully, and promptly gave an order for tongue and salad and a roll and coffee.

When she returned with her tray, he looked up at her again and said: "You're from Leeds, aren't you?"

"No, I'm not," she told him. "Haliford. And — my God — what a place!" He said nothing more for a moment while she was setting out his lunch. Then he asked: "And when did you leave Haliford?"

"Last week."

He laughed at that, though Rose saw nothing funny about it.

[1]quarts of tea — *зд.* литры чая (1 quart = 2 pints = 1.137 litres)

But he was quite pleasant. "And what do you think of London, then, Miss Haliford?"

"Well," said Rose carefully, "I think I shall like it. Of course I haven't seen much of it yet."

"Of course," he said gravely, "you can't have. In fact, you haven't begun to see it yet, have you?"

No, she hadn't. He seemed to want to talk and she was ready to listen, so she contrived to linger on without looking as if she were merely gossiping.

"It isn't a town, a place like Haliford, this isn't, y'know," he continued slowly. "It's a wilderness. It's the Amazonian jungle. It's another Grand Canyon. Whole tribes live here, buried away, nobody knows much about 'em. One night you might wander into the middle of one of 'em, and never be heard of again. That's London, lass — that's London." He sighed, and Rose, who could not make head or tail of this nonsense, looked vaguely sympathetic. Then he smiled, and so she smiled back at him, and the effect was to make his whole face to light up. "You're what this salad ought to have been — young and fresh and crisp and green. And where d'you live? Islington? And why Islington? Oh, you were recommended to go there? Well, be careful. There are old witches in Islington living on second floors behind lace curtains." He turned to his lunch and Rose left him.

When she went to give him his bill, he stared gravely at her. "Wish me luck," he said. Rose did, as he got up. He looked hard at her again. "Don't forget the unknown tribes. Or the old witches in Islington. Watch out! Be careful, I say. Turn down the wrong street of London and you're lost for ever. Goodbye, my child."

18. Find in the text the English equivalents for these:

1) яйцо пашот
2) уловка, позволяющая не делать лишней работы
3) достаточно дружелюбный
4) большое испытание
5) голоса с заметным халифордским акцентом
6) трещать напропалую, безудержно
7) неприятный (*о человеке*)
8) ими помыкали
9) не принимать близко к сердцу

10) сочувствие к посетителям
11) «горы» яиц
12) плюхаться в кресло
13) тут же, без задержки
14) ухитриться задержаться надолго
15) дикая местность, пустыня
16) разобраться в чем-либо
17) свежий и хрустящий
18) кружевные занавески

19. **Answer the questions on the text (ex. 17).**

1. Where is the scene laid? 2. What did Rose do there? Do you think she had any previous experience of the job she was doing? 3. What was Miss Wade's position in the café? Why was it fortunate for Rose that her supervisor was Miss Wade? 4. What did Rose think of her customers? Why was it difficult for her to understand them? 5. What was unusual about the customer who came into the café on the third day of Rose's work? 6. Was he satisfied with his lunch? 7. What did he tell her about London? 8. What did the customer caution Rose against? Do you think Rose understood the customer's warning? 9. What did she think of London? 10. Why do you think Rose was rather careful choosing the answer to the question if she liked London? 11. The customer was sure that Rose hadn't begun to see London yet, wasn't he? What made him feel so certain of it? 12. How would you comment on the customer's utterance "Turn down the wrong street of London and you're lost for ever"? Do you think he really meant a street or was he talking about something else?

20. **A. Think of how the plot of Rose's story could possibly develop.**
B. Say what problems people coming from small provincial places may face in a big city.

21. **In the book "They Walk in the City" J. B. Priestley says that Haliford was a little market town where a lot of mills had closed down and the population had grown old. How can you describe the lifestyle in Haliford? How does it differ from the lifestyle in London? Why do a lot of people tend to move to big cities? What makes people leave big cities for small places?**

Use of English

New Vocabulary

22. **Learn to use the new words.**

1. **amiable** ['eɪmɪəbl] (adj): friendly and pleasant. *Liz is a gentle, funny, amiable person. What an amiable young man he is!*
2. **crisp** [krɪsp] (adj): 1) firm in a pleasant way (*about food*). *I like my bacon to be crisp. The new carrots were fresh and crisp*; 2) clean and smooth (*about cloth, paper*). *She looked very neat in her crisp white blouse*; 3) cold and dry (*about weather*). *It was a crisp winter day and we decided to take a walk along the river.*
3. **gloomy** ['gluːmɪ] (adj): feeling or looking sad and without hope. *What makes you so gloomy today? I remember spending hours in the gloomy old library. That winter the economic news was gloomy.*
4. **gossip** ['gɒsɪp] (v): to talk about other people or things that are not important. **To gossip about or over someone or sth.** *I don't like those who gossip about their friends, I don't trust them.*
5. **linger** ['lɪŋgə] (v): 1) to stay somewhere longer or spend longer time doing sth than necessary for your own enjoyment or benefit. *We decided to linger after class.* **To linger over sth.** *My father likes to linger over breakfast and read the newspapers*; 2) to be fixed on sth (*about eyes*). *She let her eyes linger on him.* **To linger in the mind or the memory.** *The girl's lovely face lingered in my memory*; 3) to last or continue for a long time. **To linger on.** *The smell of fish lingered on in the kitchen.*
6. **nonsense** ['nɒns(ə)ns] (n): 1) ideas or statements that are not true. *Don't trust him: what he is saying is complete nonsense. It is nonsense to believe this superstitious stuff.* **To talk nonsense.** I think he was talking nonsense yesterday; 2) unreasonable or annoying behaviour. **To stand or put up with (any) nonsense.** *I don't want to put up with any more nonsense from you.*
7. **ordeal** [ɔː'diːl] (n): an extremely unpleasant experience, especially one that lasts a long time. *During the war these people suffered a terrible ordeal. The work turned out to be an ordeal for me.*
8. **rattle** ['rætl] (v): to make short sharp knocking sounds as it moves or shakes. *The wind was so strong that the house shook and the doors and windows rattled. James entered the room rattling a*

bunch of keys. **To rattle on (away).** to talk quickly and for a long time. *Jane was rattling on, though no one was listening.*

9. **spare** [speə] (v): 1) if you spare sth, you can give, lend or spend it. *How much money can you spare? Can you spare me five minutes?* **To spare neither money nor expense.** *He spared neither money nor expense in helping us*; 2) to prevent someone from experiencing an unpleasant, painful or embarrassing situation. *Can you spare me the trouble of going there?* **To spare sb's feelings.** *Break the news gently to spare your mother's feelings.* **To spare sb from doing sth.** *No one can be spared from cleaning the classroom.* **To spare sb sth.** *I'm so happy she was spared the ordeal of surgery. Spare me the necessity of doing it.* **To spare sb's life.** *The soldiers displayed so much bravery that Napoleon ordered to spare their lives.*
10. **sympathy** ['sɪmpəθɪ] (n): 1) a natural feeling of kindness and understanding that you have for someone who is experiencing sth unpleasant. *They write about the problems of immigrants with a lot of sympathy.* **To have sympathy for someone.** *We all have great sympathy for the victims of the flood*; 2) agreement with or support of an idea, a plan, etc. **To have sympathy with sth.** *Do you have any sympathy with his plans?* **To be out of/in sympathy with sb or sth.** *Some people are still in sympathy with these strange ideas.*
11. **sympathetic** [ˌsɪmpə'θetɪk] (adj): kind to someone who has a problem and willing to understand how they feel. *In the difficult situation Paul turned out to be the only sympathetic person. Jill was a sympathetic listener.* **To be sympathetic to someone or sth.** *The government were very sympathetic to the new proposals.* **To have a sympathetic ear.** *If you have a sympathetic ear, you are willing to listen to other people's problems.*
12. **vague** [veɪg] (adj): 1) not clear, not definite. *Through the fog we saw the vague outline of a ship*; 2) forgetful, absent-minded, not precise. *He was always very vague when making arrangements.*
13. **flop** [flɒp] (v): 1) to fall heavily. *She flopped into an armchair. At the end of the scene the actors flopped on to the floor*; 2) to fail, be unsuccessful. *The new play flopped and was taken off Broadway after a week.*

23. **A. Find the phrases *to be fortunate for sb, a terrific ordeal, to be used to doing sth, to shout at the top of one's voice, to be bossed, to flop into a chair, to linger on sth, to make head or tail of sth, watch out* in the text of ex. 17, explain what they mean and say in what situations you can use them.**
B. Illustrate one of the phrases by a short story.

24. **Complete the sentences with the missing prepositions (*about, for, from, in, on, of, out, to, with*) where necessary.**

1. She said she could spare only fifteen minutes ____ our meeting. 2. Someone has been spreading malicious gossip ____ me. 3. Grace was very sympathetic____ the problems of senior students. 4. You have to watch ____ because there are land mines all over the place. 5. Allan couldn't make head or tail ____ her explanations. 6. I have no sympathy ____ this point of view. 7. She flopped, exhausted, ____ to a sofa. 8. The scent of her perfume lingered ____ in the room. 9. Spare me ____ your apologies. 10. Please, stop rattling ____ that nonsense of yours, it is getting on my nerves. 11. Can you spare some money ____ the homeless? 12. Jack was ____ of sympathy ____ Linda. He thought everything that had happened was only her fault. 13. Old Mrs Richardson was so tired that she flopped ____ the chair next to her.

25. **Change the sentences so that you could use the new words.**

1. She seems to be getting rather absent-minded and forgetful as she grows older. 2. Rachel fell on the sofa heavily. 3. I want to prevent Frances from the embarrassment of discussing this subject. 4. Sylvia was very kind to me and showed that she understood my problems. 5. The feeling of shame continued to exist for a long time and Roy was never comfortable in Mrs Davidson's house after that. 6. I know that Alex supports our plan. 7. Bake the potatoes for 15 minutes till they have a pleasantly hard surface. 8. It was so dark in the room that we couldn't see very well. 9. What you say is silly and untrue. 10. She is fond of spreading rumours about her friends. 11. I like Florence. She is friendly and pleasant to be with. 12. She slammed the kitchen door so hard that I heard the dishes produce short sharp knocking sounds. 13. The situation was quite difficult and unpleasant.

26. **You know the words in column A. Read the sentences and say what the words in column B mean. Look them up in a dictionary if necessary.**

A	B	A	B
gossip (v)	gossip (n)	sympathy (n)	sympathize (v)
spare (v)	spare (adj)	amiable (adj)	amiability (n)
gloomy (adj)	gloom (n)	crisp (adj)	crisps (n)
rattle (v)	rattle (n)	flop (v)	flop (n)

1. I never listen to office gossip.[1] 2. What a terrible gossip[2] she is. 3. We haven't a spare bedroom for guests in our house. 4. Most cars carry a spare tyre. 5. What do you do in your spare time? 6. I could not tell the colour of the car in the gloom. 7. The baby waved its rattle. 8. I find it difficult to sympathize with him when he complains so much. 9. I have always found his amiability charming. 10. American English for potato crisps is potato chips. 11. His first play was a disastrous flop.

27. Express the same in English.

1. Избавь меня от необходимости идти туда. 2. Я глубоко сочувствую его семье. 3. Терпеть не могу эту старую сплетницу. 4. Я только раз видела Джейн, но она производит впечатление достаточно приветливой девушки. 5. Алиса плюхнулась в кресло и расхохоталась. 6. Она была в унынии, так как от Рики *(Ricky)* не было даже открытки. 7. Она опять ест картофельные чипсы! Они всегда были ее любимой едой. 8. Не мешкая ни минуты она направилась к вокзалу. 9. Какое же это тяжкое испытание! 10. Машина громыхала по камням. 11. Ее слова, полные сочувствия, произвели должное впечатление на меня. 12. Он был весьма уклончив (неопределенен) относительно своих планов. 13. Во время нашей встречи он нес чепуху, что всех очень удивило. 14. Я сочувствую госпоже Кристал. Она потеряла всю семью в автокатастрофе.

28. Read the skeleton story of the Golden Apples and do the task after it.

The Golden Apples

(a Greek legend)

When Hera married Zeus, she was given some golden apples. She had them planted in her garden near the Atlas mountains. The attractive apples were guarded by an immortal dragon with a hundred heads and by the three Nymphs called the Hesperides.

One of Heracles' labours was to find the country of the Hesperides and to get some apples from Hera's garden. Heracles had many adventures on the way. One of them was wrestling with Antaeus [æn'ti:əs]. This was far from easy. As long as the giant had his feet on the ground he could draw strength from Earth,

[1]The noun *gossip* here is uncountable.

[2]The noun *gossip* in this case is a countable noun (e. g. town gossips).

his mother. Heracles lifted Antaeus on to his shoulders, breaking his contact with the ground. Then he killed Antaeus by squeezing his throat.

On his voyage Heracles also freed Prometheus. Heracles shot the eagle that had been coming to rip out Prometheus' liver, and released Prometheus from his chains. In gratitude, Prometheus advised Heracles not to pick the apples himself but to ask Atlas to do it for him. The Giant Atlas was responsible for holding up the sky on his shoulders. Heracles offered to hold the sky for him on condition that Atlas picked three golden apples. Atlas fetched the apples but refused to take his burden of the sky back. Once again Heracles had to use all his cunning: he asked Atlas to hold up the sky for a moment while he, unused to such weights, put a cushion on his shoulders. Atlas believed him and shouldered the burden while Heracles snatched up the apples which Atlas had laid down and took to his heels. That was how Eurystheus got his apples.

What you have read is only a skeleton story. Tell it in a proper way adding some colourful details. Use the following words and word combinations:

gloomy enchanted garden, beautiful apples that looked crisp and juicy, gossip had it that they were magic, like a huge rattlesnake, a vague idea of the route, the journey proved to be a real ordeal, Antaeus turned out to be far from amiable, the body flopped on to the ground, lingered at the place where Prometheus was chained, spared the hero his sufferings, pretended to be sympathetic, believed the nonsense Heracles told him.

29. A. In the text "They Walk in the City" you came across the verbs "walk" and "wander". Study what *Macmillan English Dictionary* writes about them and other verbs which express the idea of moving on foot.

walk	to move forwards by putting one foot in front of the other.
wander	to walk without a specific purpose. *I found him wandering in the street without a coat.*
stroll	to walk for pleasure and without hurrying. *They were strolling through the park, chatting about old times.*
march	to walk in a military way or with a lot of energy. *He marched right in and demanded to see the manager.*

stride (strode, stridden)	to walk fast, taking big steps. *He strode off towards the lake, and Mary ran after him.*
creep (crept, crept)	to try not to make any noise as you walk because you do not want people to notice you. *He crept out of the bedroom and down the stairs.*
shuffle	to walk slowly without lifting your feet off the ground. *She just shuffles around the house complaining about her cold.*
stagger	to walk with uneven steps, almost falling over. *She managed to stagger to a phone before collapsing on the floor.*
swagger	to walk as if you think you are very important. *A self-important man in a brand new uniform pushed open the door and swaggered in.*
trudge	to walk slowly and with effort as if you are very tired or have been walking for a long time. *She trudged up the hill, bent under a heavy backpack.*

B. Say which of the verbs above you are likely to use describing the following people:

1. a burglar trying to get into sb's house

2. a drunken man

3. a group of soldiers

4. a very old person

5. a monarch walking to his throne

6. someone waiting for the flight and killing time in the airport

7. someone who has been carrying very heavy bags for a long time

8. two lovers walking along the moonlit river

9. a man hurrying to his office in the morning

30. Complete the sentences with the most suitable verbs describing different manner of walking.

1. The sergeant made them ____ for hours. 2. He ____through deep snow to the village. 3. A broad-shouldered man wearing a dinner jacket ____ confidently up to the bar. 4. They say he likes to ____ around the city at night. 5. He lost his balance, ____ back and fell down. 6. He put on his old slippers and ____ awkwardly towards the door. 7. He ____ leisurely through the streets enjoying the sunshine and the fresh air of the summer morning. 8. I could hear someone ____ quietly behind me. 9. He was in a hurry and ____ energetically in the direction of the railway station.

Words not to be confused

31. Learn how the synonyms below can be discriminated.

1. *work — labour — toil*

work[1] — effort made in order to achieve or make sth. *John has put a lot of work into the essay.*

labour (*formal*[2]) — work, especially hard physical work. *The building of the cathedral took much labour.*

toil (*literary*[2]) — work difficult and tiring. *John slept well after his hours of toil. That was a real intellectual toil.*

2. *customer — client*

customer — a person or company that buys goods or services. *Discounts in the shop are available for our regular customers.*

client — someone who pays for the services of a professional person such as a doctor or lawyer. *Mrs Nicholson advises clients on their investments.*

3. *chief — main*

chief — a) main or most important. *Lack of hygiene is the chief cause of disease*; b) highest in authority, position or rank. *Chief Medical Officer.*

[1] In this meaning the word *work* never becomes countable.

[2] *Formal* and *literary* are style labels. Formal = not used in ordinary conversation or in normal everyday writing. Literary = old but still used in some kinds of creative writing.

main — most important, largest, or most frequently used. *Where is the main entrance to the University? The main character of the novel is an old man. What is the main purpose of this question?*

Remember these collocations: *the main character, the main building, the main purpose, the main entrance.*

4. *amiable — amicable*

amiable — pleasant and friendly (*about people*). *She is a gentle, funny, amiable person.*

amicable ['æmɪkəbl] — friendly (*is not used about people*). *Theirs was an amicable divorce.*

32. **Complete the sentences with the suitable words.**

A. ***work — labour — toil***

1. I know you have a lot of ____ to do, but I also know that it is rather easy. 2. Some books are a ____ to read. 3. The things they had to do were tiring and not easy at all, in fact that was a real ____. 4. That was really a ____ of Heracles. 5. The first Monday of September is ____ Day in America. 6. I can't say he is good at manual ____. 7. Employees may take ____ home if they wish. 8. The price quoted includes the cost of all ____ and materials (*from the Ministry Report*). 9. The ____ is rather monotonous but it has to be done.

B. ***customer — client***

1. Mr Thomas Wilson is our regular ____. He comes to buy fresh bread every morning. 2. Sometimes a social worker has to act against a ____'s wishes. 3. Supermarkets use a variety of tactics to attract new ____. 4. Naturally being so famous Dr. Johnson has a lot of ____. 5. The new shop across the road has taken away all our ____. 6. Mr Smith has been this bank's ____ for many years.

C. ***chief — main. In some sentences both words can be used.***

1. Where's the ____ Editor's office? 2. The ____ news is printed on the second page. 3. Cinderella is certainly the ____ character of the fairy tale under the same name. 4. Jack has been ____ engineer of the plant for nearly eight years. 5. Do you know the ____ purpose of his visit? 6. Can you tell me the ____ rivers of France? 7. This is the ____ building of our school.

D. *amiable — amicable*

1. Captain Justin is such an ____ man. 2. Theirs was an ____ agreement. 3. Alice has always been an ____ person. 4. We settled all the difficulties in an ____ way. 5. We have reached an ____ settlement of the dispute. 6. At first his ____ manner deceived us.

33. Complete the sentences with the words from the box.

guests	clients	patients	customers	shoppers	passengers

What is the right way to call these people?

Those who go out to buy things in shops are 1____.
Those who buy things in a particular shop are the shop's 2____.
Those who pay for professional services (except medical services) are 3____.
Those who pay for medical services are 4____.
Those who are staying in a hotel are 5____.
Those who use transportation services are 6____ or customers.

Phrasal Verb *to carry*

1. **to be (get) carried away** = to become so excited and involved in sth that you lose control of your feelings or behaviour. *Let's not be carried away, they haven't signed the contract yet.*
2. **to carry on** = to continue doing sth. *Carry on! You are doing fine. Just carry on with what you were doing.*
3. **to carry out** *(often passive)* = to do a particular piece of work, research, etc. *An investigation is being carried out by the Department of Transport. They are carrying out urgent repairs.*
4. **to carry over** *(often passive)* = a) to produce a similar effect in the new situation as it had in the old one. *Stresses at work can often be carried over into your home life*; b) to take sth that you earn or are given in one period of time into the next period of time. *You are not allowed to carry over holiday entitlement from one year into the next.*
5. **to carry through** = a) to complete sth that was planned, often despite difficulties or opposition. *It's a tough job, and we're relying on you to carry it through*; b) to make it possible for someone to deal successfully with a difficult or unpleasant situation. *It was my parents' support that carried me through this crisis.*

34. **Translate these sentences into Russian paying attention to the phrasal verb *to carry*.**

1. They have failed to carry out their obligations. 2. Even after the music started they carried on talking. 3. His strong determination carried him through his illness. 4. Charlie carried out his plan. 5. Sorry, I couldn't carry out my promise. 6. I found myself being carried away in the general mood of excitement. 7. The same enthusiasm for life carried over into her charitable work. 8. I got rather carried away at the clothes sale and spent far too much money. 9. Though he is eighty, he carries on with his business. 10. We're united and determined to carry through the necessary reforms.

35. **Complete these sentences. Use *away, on, out, over, through*.**

1. "Did I say you could kiss me?" "Sorry, I was carried _____." 2. It was the worst possible place to carry _____ his research. 3. She could not carry _____ a sensible conversation any longer. 4. Small children often live a life of fantasy and they carry this fantasy _____ into action. 5. The first experiments were carried _____ by Dr. Morris. 6. She was not in the least disturbed, and carried _____ reading. 7. Irving began these policies and we are determined to carry them _____. 8. Absolute obedience is sometimes carried _____ from one's childhood into their grown-up life. 9. It is worth looking in at a sale, but do not get carried _____. 10. I decided to carry _____ with my studies at the University.

New Grammar

Focus on Syntax

Sentences can be structurally classified into *simple*, *compound* and *complex*.

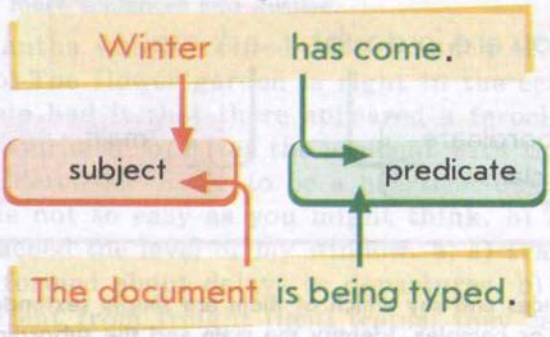
I. SIMPLE SENTENCES

A simple sentence consists of a single main clause.

We went to Edinburgh.

My grandfather has now retired.

Simple sentences can be further subdivided into extended and unextended. A sentence which consists only of a subject and a predicate is called unextended.



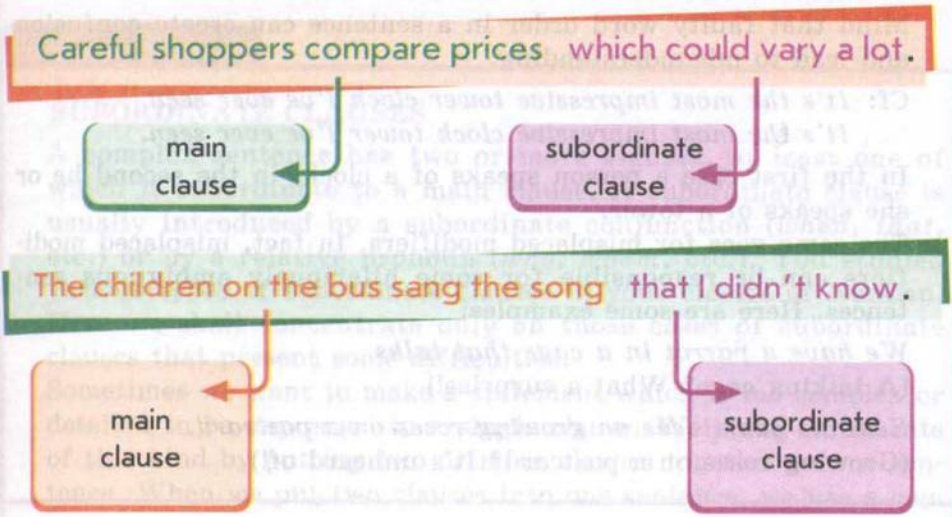
A sentence which has some secondary parts is called extended.
A rose bush grew in the garden.
Max doesn't like eating in restaurants.

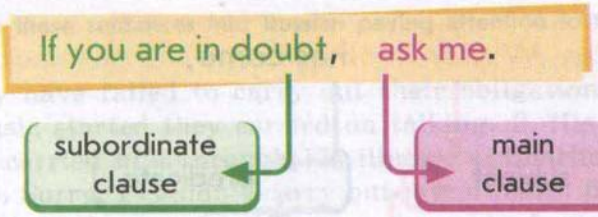
II. COMPOUND SENTENCES

A compound sentence consists of two or more main clauses.
It was midnight and there was no one in the street.
Jane was washing up in the kitchen and her sister was ironing the linen.

III. COMPLEX SENTENCES

A complex sentence consists of a principal (main, independent) clause and one or more subordinate (dependent) clauses.





36. **Read the sentences and say which of them are simple (extended or unextended), compound or complex. Identify the main and the subordinate clauses.**

1. We shall start at six, if it is possible. 2. I have finished the exercise and John has finished, too. 3. Love ceases to be a pleasure when it ceases to be a secret. 4. While I was trying to open the door, I broke the key. 5. Susan takes ballet lessons. 6. My little daughter can put such puzzles together. 7. David can't read. 8. People used to believe there are nine planets in the solar system, but now there is a different point of view. 9. The headmaster did not like us very much and he seldom gave us any praise. 10. It was clear that the headmaster did not like us very much, because he seldom gave us any praise.

Focus on Syntax

Mind that faulty word order in a sentence can create confusion and lead to misunderstanding.

Cf: *It's the most impressive tower clock I've ever seen.*
It's the most impressive clock tower I've ever seen.

In the first case a person speaks of a clock, in the second he or she speaks of a tower.

The same goes for misplaced modifiers. In fact, misplaced modifiers can be responsible for some hilariously ambiguous sentences. Here are some examples:

We have a parrot in a cage that talks.
(A talking cage? What a surprise!)

Send us your ideas on growing roses on a postcard.
(Growing roses on a postcard? It's unheard of!)

37. A. Translate these sentences into Russian.

1. a) Samantha was presented with a bunch of beautiful garden flowers. b) The flower garden is right in the centre of the park. 2. a) Gossip had it that there appeared a ferocious killer dog in the neighbourhood. b) After the accident with the puppy the children considered Mr Rider to be a heartless dog killer. 3. a) Tree growing is not so easy as you might think. b) The growing tree finally reached the level of my window. 4. a) Train passengers are always informed about delays in departures. b) Passenger trains look different from freight [freɪt] trains; they can hardly be confused.

B. Try to think of another similar example of two sentences in which the order of nouns influences the meaning.

38. Some of the sentences below are not ideal. Improve the word order in them.

1. In the evening we visited the British Museum already tired after doing the city. 2. He found a newspaper on the chair dated by 24 October. 3. The team won a few matches with a lot of effort. 4. You can see a lot of churches walking about the town. 5. The book was found in the corner of the room covered in dust. 6. The bomb was discovered by a security man in a plastic bag. 7. An animal doesn't know the taste of freedom that is born in the zoo. 8. At last we saw the lake with our own eyes.

Focus on Syntax

SUBORDINATE CLAUSES

A complex sentence has two or more clauses, at least one of which is subordinate to a main clause. A subordinate clause is usually introduced by a subordinate conjunction (*when*, *that*, etc.) or by a relative pronoun (*who*, *whom*, etc.). You studied various types of subordinate clauses in your classes of Russian. Here we shall concentrate only on those cases of subordinate clauses that present some difficulties.

Sometimes we want to make a statement which is too complex or detailed to be expressed in a single clause. We make statements of this kind by putting two or more clauses together in one sentence. When we put two clauses into one sentence, we use a *con-*

junction[1] to link them and to indicate the relationship between them. The relations between the principal and the subordinate clauses can be different. The subordinate clauses can give the reason for what is stated in the main clause or specify something or somebody mentioned in the main clause, etc. There are three main kinds of subordinate clauses:

1. Reported clauses (e. g. *He asked if he could come.*)
2. Relative clauses (e. g. *I don't have the CD you are looking for.*)
3. Adverbial clauses (e. g. *I will be ready when he comes.*)

39. **Read the sentences and say to what kinds of subordinate clauses they belong.**

1. Here is the book you've been looking for. 2. I'll return when autumn comes. 3. I'd like to know what places you visited in Canada. 4. This is the best film I've ever seen. 5. We can meet where the new theatre has been built. 6. Paul told us everything what he knew.

Focus on Syntax

REPORTED CLAUSES

that-clauses versus *what-clauses*

a) *No one knows that he has arrived.*
b) *No one knows what caused the accident.*

Both clauses (a, b) are noun clauses but they are different.
In (a) "that" can be omitted: *No one knows he has arrived.*
In (b) "what" cannot be omitted as it is the subject of the noun clause.

40. **Choose the right word to complete the sentences.**
***What* or *that*?**

1. I did ____ I was supposed to do. 2. I didn't buy anything because I didn't see ____ I wanted to buy. 3. Jane told me ____ she had been misinformed. 4. I am sure ____ ____ you say is true. 5. He wasn't surprised at ____ he saw because I told him

[1]conjunction [kən'dʒʌŋkʃən] — союз

_____ to expect. 6. Show me _____ you've got in your hand. 7. _____ always makes me feel better is a good song or a funny comedy. 8. The children never learned _____ they had been adopted. 9. You'll never guess _____ I'm thinking about at the moment. 10. The story _____ she was told the other day captured her imagination. 11. I gave her just the money _____ she needed. 12. I gave her _____ she needed.

Focus on Syntax

RELATIVE CLAUSES

- When you mention someone or something in a sentence, you often want to give further information about them. One way to do this is to use a *relative clause*. You put a relative clause immediately after the noun which refers to the person, thing, or group you are talking about. Relative clauses have a similar function to adjectives.

  E. g. *Meet Samantha, the girl I told you so much about.*
  This is the umbrella I bought yesterday.

- In relative clauses *that* is very often used instead of other relative pronouns, especially in a conversational style: *Where's the girl that came here yesterday?* (=...who came...)

He's the man that people like at first sight. (=...whom people like...)

She has boiled the potatoes that I bought in the morning. (=...which I bought...)

That is especially common after the following words:

all	something	any
little	anything	no
few	nothing	none
much	every	only
everything	some	

Is this *all* that is left?
The *only* thing that matters is to find our way home.
Have you found *anything* that belongs to me?
In conversational English *that* in such sentences is often left out.
He's a man people like *at first sight.*
Anything you say *is all right with me.*
Nothing you do *will make any difference.*

41. **Put these ideas together to make sentences with relative clauses.**

Example: My friend lives in a small village. The village consists of about a hundred houses.

My friend lives in a small village which consists of about a hundred houses.

1. He never plays such games. They are games in which he is likely to lose. 2. This factory produces cars and other machinery. Their cars have recently become very popular. 3. The man lives in my street. You saw this man's photograph in the newspaper yesterday. 4. I saw the boys at the same place before. The boys are playing basketball. 5. I always feed birds and hope that I help them by doing it. The birds don't fly away in the winter.

42. **Say the same using *who, whom* or *which* instead of *that*.**

1. The dictionary that is on my desk is a unique publication. 2. Are the boys that I saw in the cinema your friends? 3. I keep thinking about the story that you told me after classes. 4. I have a lot of respect for people that know what they want and reach their aim. 5. The girl that is sitting at the door is waiting for you. 6. The car that was stolen last week has been found. 7. I want you to meet the girl that I love dearly. 8. The building that is on your right is our new bank. 9. The team that is playing today is probably the best. 10. Nobody that he mentioned sounded new to me. 11. The young man that opened the door was too young to be her husband. 12. The taxi that you hired on the phone has just arrived.

Focus on Syntax

IDENTIFYING AND NON-IDENTIFYING RELATIVE CLAUSES

Introduction

Consider the following sentences:

1. The box (that is) on the right has got biscuits in it.
2. Do you see the old car which is over there on the right?

In the first sentence the clause *that is on the right* tells us which box the speaker is talking about, in other words the clause identifies which box is meant. Such clauses are called *identifying relative clauses* (та самая коробка, которая...; именно та коробка, которая...).

In the second sentence the clause *which is over there on the right* gives useful additional information, but it doesn't identify the noun *car*.

Such clauses are called *non-identifying relative clauses*.

The identifying clauses could not easily be left out. For instance, if somebody in the sentence *Is that the woman who wants to buy your car?* would omit the clause (Is that the woman?), we probably would not understand what he/she means. If the non-identifying clause is omitted in the second sentence (Do you see the old car?), we probably would still know which car is meant. Non-identifying clauses are often separated from the rest of the sentence by pauses in speech and by commas in writing while identifying clauses are not.

The woman who makes my dresses has left for York.
Alice, who makes my dresses, has left for York.

Non-identifying relative clauses are rather unusual in conversation. They are often heavy and formal, and are much more common in written English. Mind: *that* cannot be used instead of *who*, *whom* or *which* in non-identifying clauses:

Mr Richardson, *who lives next door*, writes history novels.
Mozart's opera "The Magic Flute", *which was written in 1791*, is one of the most famous operas ever written.

43. Say which of the sentences below contain a) identifying clauses, b) non-identifying clauses.

1. Believe me that I'm your friend, who is here to help you. 2. The play, which was staged in the Maly Theatre, is now running all over the country. 3. Look, here is the bike that my father made with his own hands. 4. I quite enjoyed the tea and the cakes, which Alice made for us. 5. You are telling me the same old story which I heard so many times. 6. All the people, who had gathered in the square, stood silent listening to the speaker. 7. I'll take the apples which cost 90p for a pound. 8. Look at the boy who is dancing at the front! Isn't he a perfect dancer? 9. The coat, which was left behind by one of the visitors, looked strangely familiar to me. 10. Our parents, who wish us only good, often caution us against possible mistakes.

44. **In these sentences change *who* and *which* for *that* where possible.**

1. I've brought you the book which I've been reading lately. 2. Meet my friend Jim, who has just arrived from London. 3. Most of all I liked the biscuits which tasted of vanilla. 4. Martin, who visits us from time to time, tells us all the local news. 5. We chose the table which stood at the window to admire the view of the Seine. 6. Have you seen the new film which all people are talking about? 7. The picture, which was hanging above the fireplace, reminded me of something long-forgotten. 8. She says she would like to marry a man who is like her father. 9. She was stirring the stew which was boiling in a big pan on the gas cooker. 10. He put down the newspaper, which he had been reading, and got to his feet.

Focus on Syntax

RELATIVE CLAUSES (continued)

Sometimes a relative clause refers not just to the noun before it, but to the whole sentence before. Compare:

1. John wrote to me the letter that upset me.
2. John tore my letter up, which upset me.

In the first sentence it was the letter that was upsetting. The relative clause refers to the noun *letter*. In the second sentence the fact that *John tore the letter up* was upsetting. The relative clause (*which upset me*) refers to the whole sentence. In cases like this, *which* is always used (*that* and *what* are impossible), and there is always a comma.

James shouted at the top of his voice, *which shocked me*.

45. **Say in which of these sentences the relative clause refers to the whole sentence.**

1. This is the newspaper which published the scandalous photographs. 2. She said she was not going to university, which made me rather unhappy. 3. Everyone thinks that language learning is easy, which is not quite true. 4. I always catch the train which departs at seven-thirty. 5. No one answered my question, which was not surprising under the circumstances. 6. The mirror, which hung in front of me, reflected a sad tired face. 7. We stayed for the night in a hotel which looked like an ancient castle. 8. He never reads books, which tells on his intellect.

tioned in his talk and ____ works he so much admired. 7. Help is needed for families ____ homes were destroyed in the earthquake. 8. I know ____ you are and ____ you represent. 9. The paper is by Raikes of ____ you have already heard. 10. Mr Hopkins was wearing an old suit ____ jacket had gone through at the elbows. 11. She has a nice little house ____ doors open directly onto the street. 12. We have a large number of customers most of ____ have slightly different requirements. 13. I'm sure we're to begin selling this new computer, ____ low cost will make it very attractive to students. 14. A postman is a person ____ delivers letters. 15. With ____ was she dancing?

Vocabulary and Grammar Revised

48. Complete the text with the derivatives formed from the words in the right-hand column.

Architects

Much more is known of ancient 1____ than of their 2____ and people who built them. The names of a few Greek and 3____ architects have survived, but the 4____ of the great cathedral builders of the Middle Ages are mostly 5____.

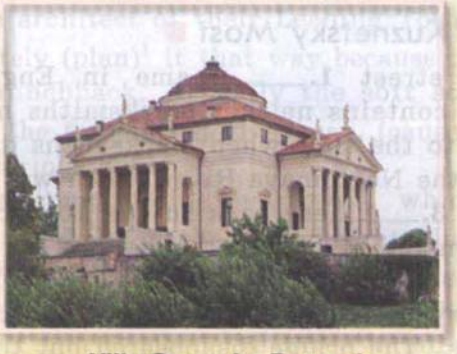
build
design
Rome
identify
know

The Erechtheum
by Mnesicles

The names of architects first began to be known in Italy during the Renaissance in the 15th and 16th centuries. The idea of a 6____architect with 7____ training and academic 8____ is a 9____ of the 19th century when courses in 10____ were offered in Paris and then in London. Until World War I, however, most architects were trained while working in the offices of 11____ architects, and 12____ were slow to insist upon qualification tests. Great Britain passed the first licensing law as late as in 1931.

profession, form
qualify, produce
architect

practise, govern



Villa Capra La Rotonda
by Andrea Palladio

49. Read the text and change the words in brackets or form new words on their basis to make the text grammatically and logically correct.

Jean was travelling around New England by car. One day she stopped in a small village (1. *look*) at a beautiful old church. There was a cemetery in front of it, and an old man (2. *rake*) the grass around the graves.

Jean got out of (3. *she*) car, went into the cemetery and looked at some graves. Then she (4. *go*) over to the old man and said to (5. *he*), "Good morning. Do people often die in this village?"

The old man stopped (6. *work*) for a few seconds, looked at Jean (7. *careful*) and said, "No, they (8. *die*) once."

Jean laughed when she heard this, and then remarked, "I'm sorry. I didn't say that (9. *correct*). Do a lot of people die in this village?"

The old man stopped (10. *he*) work again. "Yes," he said. "All of them (11. *do*)." Then he began (12. *rake*) the grass again.

50. **Choose the right items in the rows after the text and complete it.**

Kuznetsky Most

This old Moscow street **1.**____ name in English means Blacksmiths' Bridge contains neither blacksmiths nor bridges. The name goes back to the time when blacksmiths did live here along the **2.**____ of the Neglinnaya River which was spanned by a wide bridge. They **3.**____ here back in the 15th century and produced goods known far beyond the boundaries of the Russian state.

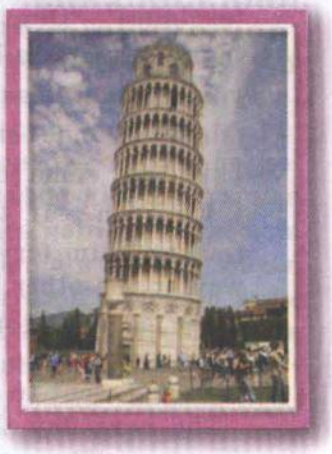
In the 19th century, the Neglinnaya River **4.**____ into an underground aqueduct. The bridge disappeared but the name has remained.

Once a neighbourhood of artisans, Kuznetsky Most became a shopping district. This is how a guidebook from the first **5.**____ of the 19th century described Kuznetsky Most: "As you stand at the **6.**____ of the street, you see **7.**____ your right and **7.**____ your left continuous rows of shops **8.**____ sundry goods, mostly **9.**____ hats. The words "Bought at Kuznetsky Most," **10.**____ a special charm to any purchase." In the same century large buildings of fine architecture were erected along this popular shopping street.

1. a) which	b) who	c) whose	d) that
2. a) shore	b) bank	c) coast	d) beach
3. a) settled	b) settled down	c) settled up	d) settled on
4. a) diverts	b) diverted	c) was diverted	d) had diverted
5. a) three	b) third	c) thirty	d) thirties
6. a) top	b) summit	c) peak	d) head
7. a) in	b) on	c) at	d) from
8. a) sell	b) sold	c) selling	d) sailing
9. a) lady	b) ladies	c) lady's	d) ladies'
10. a) lend	b) bear	c) present	d) offer

51. Choose the right verb forms after the text to make it complete.

The Leaning Tower of Pisa



The citizens of Pisa, Italy, like to believe that the architect of their Leaning Tower deliberately (plan)[1] it that way because he was a hunchback. Actually the soft soil beneath the foundation gives way, (cause)[2] the precarious angle.

On its completion, the tower, which (house)[3] the bells of the cathedral at Pisa, leaned fourteen feet off and it (tilt)[4] further ever since at the rate of a few inches a year. If you climbed the three hundred steps to the top of the tower, you (be)[5] more than seventeen feet out of line.

Six galleries of pillars compose this strange, 179 foot-high phenomenon, which seems (defy)[6] all laws of gravity. The tower (build)[7] for 176 years; (begin)[8] in 1174 it (complete)[9] in 1350. Unfortunately the Leaning Tower of Pisa is now in danger of falling down completely and all sorts of projects (undertake)[10] to save it.

1. a) was planning	b) has planned	c) planned
2. a) to cause	b) caused	c) causing
3. a) house	b) houses	c) is housing
4. a) has been tilting	b) is tilting	c) has been tilting
5. a) will be	b) would be	c) would have been

6. a) to defy	b) defying	c) defied
7. a) built	b) was built	c) was being built
8. a) begin	b) beginning	c) begun
9. a) completed	b) was completed	c) has completed
10. a) are being undertaken	b) are undertaking	c) undertaking

52. Open the brackets to complete the text.

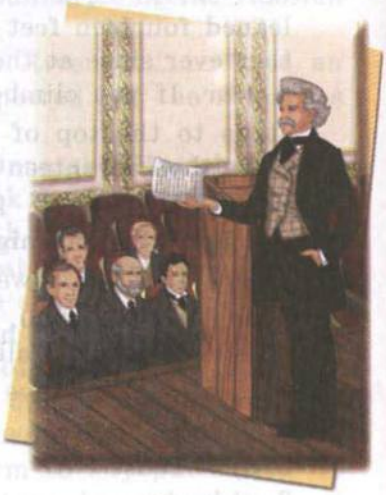
The Author's Lecture in Newark

(after Mark Twain)

Not long ago I lectured in Newark for the young gentlemen of the society. During the afternoon of that day I (talk)[1] to one of them. He said he (have)[2] an uncle who for some reason or other (stop)[3] (feel)[4] any emotion. With tears in his eyes, this young man (exclaim)[5], "Oh, if I (can)[6] only (see)[7] him (laugh)[8] once more or (notice)[9] tears in his eyes!" I (move)[10]. I (feel)[11] quite sorry for the young man. I said, "Bring him to my lecture. I (make)[12] him (show)[13] some emotion!" I explained to the young man that I (know)[14] some jokes that always (make)[15] people (laugh)[16]. "But," I went on, "if those (not, work)[17] I've got some others that (make)[18] him (cry)[19] or (kill)[20] him, one way or the other."

"Oh, if you (do)[21] it, our family (be)[22] very grateful to you," said the young man and went to get his uncle.

The next day the young gentleman's uncle (put)[23] in the first row of benches and I (begin)[24] on him. I (try)[25] him with light jokes, then with heavy jokes; I told him bad jokes and told him good ones; I fired old jokes at him, I fired red-hot new ones; I talked until I was hoarse and sick and angry but I never moved him once — I never (see)[26] a smile or a tear on his face. I more (surprise)[27]



[1]Newark ['nju:ək] — a large city and port in New Jersey, US, across the Hudson River from New York.

than ever. I closed the lecture with one last shout and fired my best joke on him. The president of the society (come)[28] up and asked, "What (make)[29] you so excited towards the end?" I explained. He (shake)[30] his head and said I (waste)[31] my time as the old man was deaf and dumb and blind.

53. **Express the same in English.**

1. Эти люди ждут свои паспорта. Как только они их получат, они смогут отправиться в аэропорт. 2. Можно мне взглянуть на ваш журнал? В нем есть статья, которая очень меня интересует. Она находится на пятнадцатой странице. А вы прочитали ее сами? 3. Физика — это наука и учебный предмет. Когда я училась в школе, у меня с ней всегда были проблемы. И даже сейчас я не могу сказать, что она хорошо мне дается. 4. Я никогда не забуду день, когда Джордж впервые появился у нас в доме. Я никогда не видела такого красивого молодого человека прежде. Он был около шести футов в высоту, хорошо сложен, и у него была дружелюбная улыбка. 5. Если бы я была там вчера, я бы приняла иное решение. Думаю, по-настоящему вы не решили проблему. 6. Доктора, учителя, менеджеры офисов не могут позволить себе не иметь телефонов. Телефон для них весьма важен. 7. Ты купил овощи? У нас кончились картофель, свекла и морковь. 8. Я ожидал, что Джеральд вернется в шесть. Сейчас восемь, а он еще не пришел. Интересно, что он делает в этом своем клубе? 9. Я слышал *(I hear)*, новый кинотеатр строится недалеко от нашей многоэтажки. Не знаешь, когда они закончат его строительство? 10. В то время как Джейн убирала комнату, ее сестра готовила на кухне. Они знали, что мама вскоре вернется с работы, и хотели, чтобы она получила приятный сюрприз.

54. **Speak about your regrets. Tell your friends what you'd like to change in your past life.**

Example: If I had joined the school football team two years ago, I would have visited Samara last summer during the school football championship.

55. **Say in what way life would be different now if some events hadn't happened.**

Example: Last year a new theatre was built in our town. If it hadn't been built, we would be going to the old one, which is not half as comfortable.

56. **Say what you would have done under the circumstances. Compare your answers and decide who in your group has the most constructive idea.**

Example: 0. A few days ago I saw a man steal a mobile phone from a girl dozing on the train. I was so shocked that I couldn't move and just allowed him to leave the carriage calmly right in front of me. **Possible reaction:** If it had happened to me, I would have shouted and drawn the passengers' attention to the thief.

1. The other day Daniel was at a performance. His seat was in the front row and suddenly the conjurer addressed him from the stage suggesting that Daniel could help him with his magic tricks. Daniel refused point-blank as he was afraid to look silly in front of the audience. 2. Yesterday Margo borrowed a book from the library and when she started turning over the pages, she found a one hundred dollar bill between them. Margo spent the money on a new pair of shoes she needed badly. 3. Last week when I was taking the rubbish out, I left my key in the flat. So when I came back, the door was locked and there was no one at home to open it for me. I waited on the steps for over two hours until my mother returned from work. 4. A few days ago Steven saw his girlfriend in the street walking along with some boy and laughing happily. Steven crossed the road and got lost in the crowd. He never mentioned the stranger boy to his girlfriend. 5. Last summer Jane was on board a ship travelling to Venice. Sitting on the deck she saw her favourite actress admiring the seascape. Jane wanted to talk to her but was too shy to do so.

Topical Vocabulary

57. **Study the topical vocabulary to speak about architecture.**

Architecture may be the oldest of fine arts. It is also the most practical of them all. Apart from serving functional purposes architecture is supposed to meet aesthetic [iːs'θetɪk] requirements.

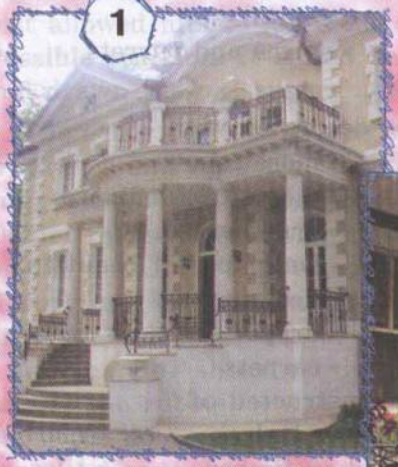
- The basic elements of any building are
  - a foundation
  - a basement
  - a floor
  - wings
  - a roof
  - walls
  - an attic
  - doors and windows
- Additionally a building may have
  - a portico
  - a porch

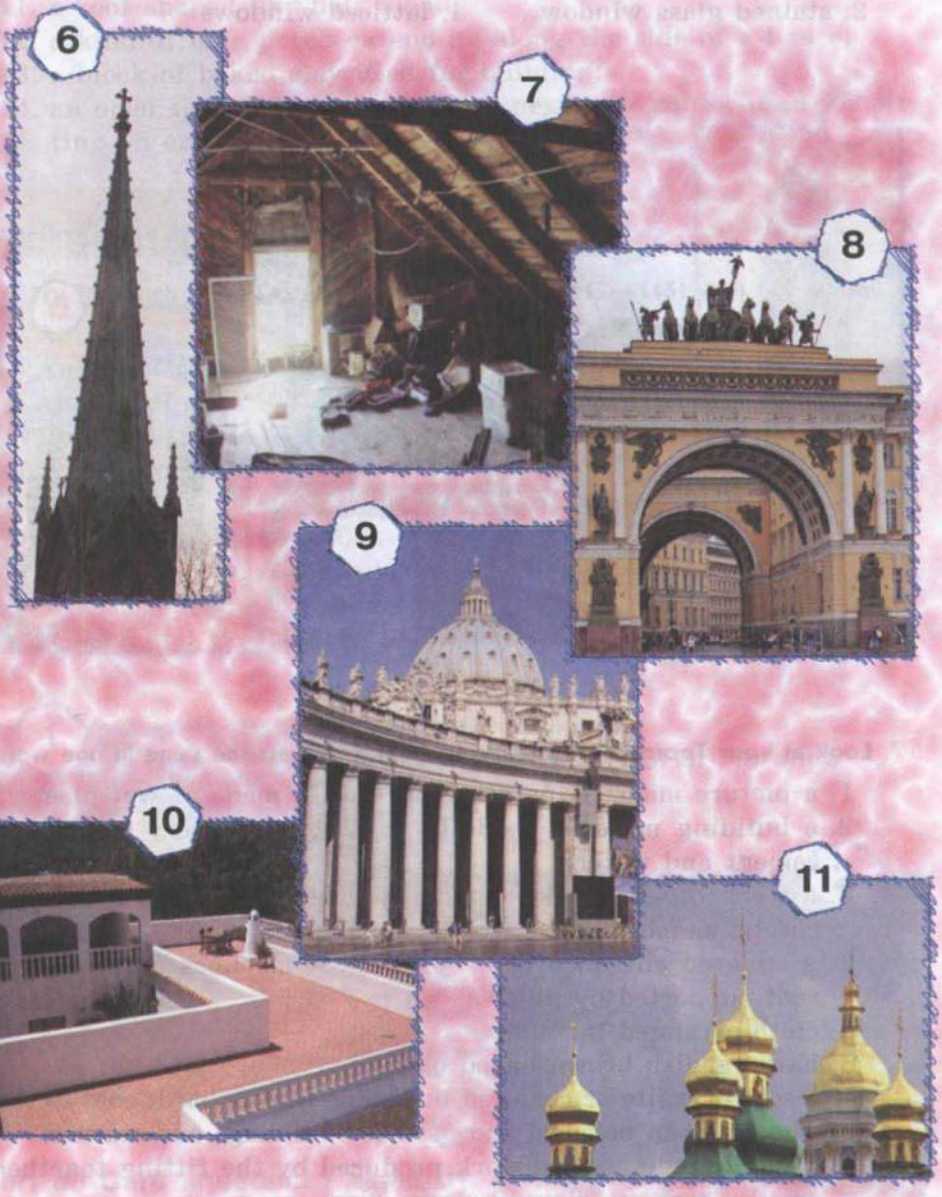
- a dome or a cupola
- a colonnade or a row of columns/pillars
- a balcony or a veranda(h)
- a patio or a terrace
- a roof terrace
- a courtyard
- arches (pointed or round-headed)
- French, latticed, stained glass or tracery windows
- capitals
- spires and turrets

- The interior of a building can be decorated with
  - fresco(e)s
  - tapestries ['tæpɪstrɪz]
  - wooden panels
  - paintings
  - internal colonnades
  - sculptures
  - carvings of wood and stone
  - mosaics
  - pieces of furniture
  - ornaments
  - wallpaper of beautiful designs
  - draperies
  - carpets
- Buildings or their parts may be constructed of
  - stone or stone blocks
  - clay
  - brick(s)
  - steel and glass
  - wood or timber
  - terracotta
  - marble
  - tiles
  - concrete
- In the history of architecture people usually distinguish several major styles. If a building combines several styles we say that its style is eclectic. We can speak of
  - Ancient (Egyptian, Greek, Roman, etc.) Style
  - Byzantine [bɪ'zæntaɪn] Style
  - Romanesque [ˌrəʊm(ə)'nesk][1] Style
  - Gothic Style
  - Renaissance [rə'neɪs(ə)ns] Style
  - Baroque [bə'rɒk] and Rococo [rə(ʊ)'kəʊkəʊ] Styles
  - Neoclassical Style
  - Modern and Postmodern Styles
- The best samples of architectural design produce the impression of being
  - elegant
  - magnificent
  - well-proportioned
  - attractive
  - dignified
  - weightless
  - impressive
  - noble
  - refined
  - original
  - solid
  - spacious

[1]Romanesque architecture (романское искусство) is the term that is used to describe the architecture of Europe which emerged in the late 10th century and evolved into the Gothic style during the 12th century. The Romanesque style in England is more traditionally called *Norman architecture*.

58. **A. Look at the pictures (1—11) and say what parts of buildings are represented in them.**




6
7
8
9
10
11

B. Match the names of the windows (1–4) with their pictures (a–d).

1. French window
2. stained glass window
3. tracery window
4. latticed windows

59. Look at your *Topical Vocabulary* again and express the same in one word.

1. a picture made by painting on a wall, made of wet plaster;
2. a building material made by mixing sand, very small stones, cement and water;
3. a work of art or skill made by cutting wood or stone into a special shape;
4. a covered entrance to a building, sometimes consisting of a roof supported by pillars;
5. cloth arranged in folds;
6. hard reddish brown baked clay;
7. a sort of white or coloured limestone that is hard, cold to touch, smooth when polished and used for buildings and statues;
8. a piece of decorative work produced by the fitting together of small pieces of coloured stone, glass, etc.;
9. the space in a house just below the roof which is often made into a room or used for storing furniture;

10. a large piece of heavy cloth on which coloured threads are woven to produce a picture or a pattern;
11. a roof shaped like half a ball;
12. a kind of long porch extending along the side of a house;
13. a block of baked clay used for building;
14. an open space with a stone floor next to a house, used for sitting on or eating on in fine weather.

Speaking

60. **A. Try to match these works of architecture (pp. 113—115) with their styles.**

a) Ancient Egyptian Style (2000 — 500 B.C.)
b) Ancient Greek Style (600s — 100 B.C.)
c) Ancient Roman Style (100 B.C. — A.D. 400s)
d) Byzantine Style (A.D. 400s — 1453)
e) Romanesque Style (A.D. 800s — 1100s)
f) Gothic Style (1100s — 1400s)
g) Renaissance Style (1400s — 1500s)
h) Baroque and Rococo Styles (1600s — 1700s)
i) Neoclassical Style (1800s — 1900s)
j) Modern and Postmodern Styles

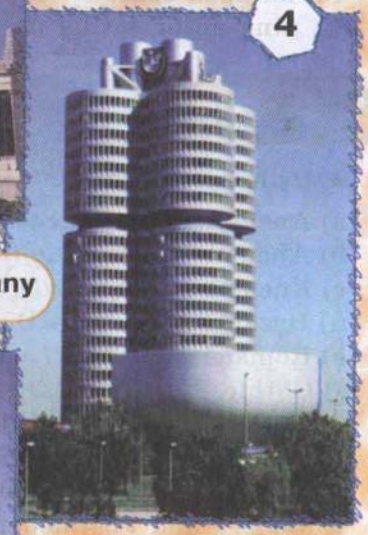
The Cathedral of Florence

Port du Gard aqueduct ['ækwɪdʌkt]

3

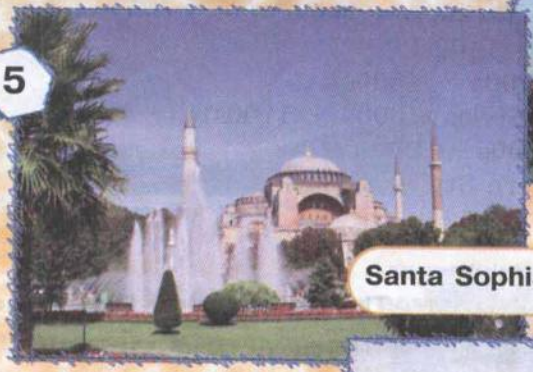
The Academy in Athens

4



The building in Munich ['mju:nɪk], Germany

5



Santa Sophia Church, Istanbul, Turkey

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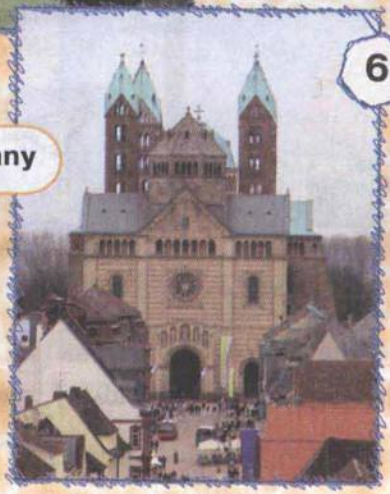
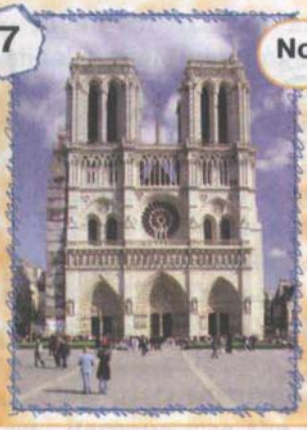


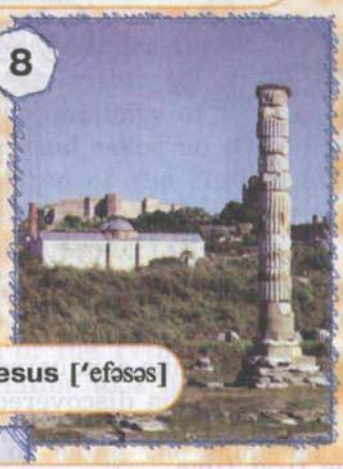
Speyer Cathedral, Germany

7



Notre Dame Cathedral, Paris

8



Temple of Artemis ['ɑːtɪmɪs] in Ephesus ['efəsəs]

9

Winter Palace, St. Petersburg

10

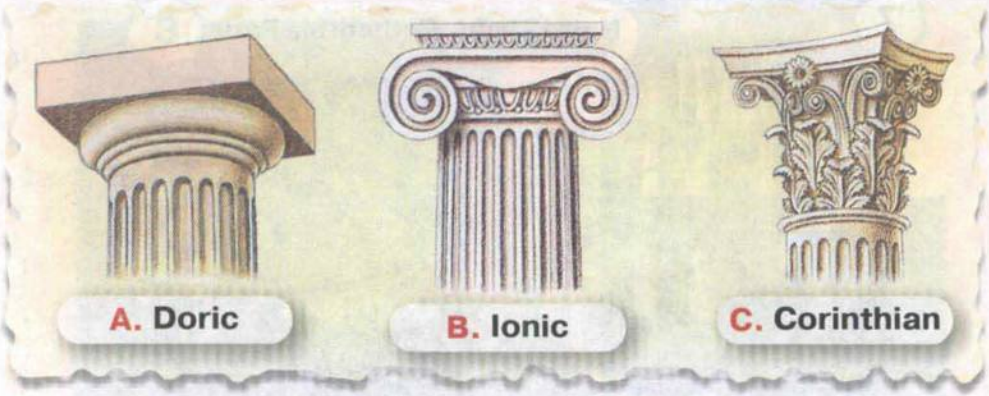
Temple of Amon of Luxor

B. Read the text to check your matching.

Architectural Styles

Architecture, as we know it, began about 5,000 years ago in Ancient Egypt. The Egyptians built huge PYRAMIDS as tombs for their kings, and many of these still stand.

Greek architecture began to take shape about 600 B.C. and developed into the beautiful styles we can see today on the ACROPOLIS in ATHENS. These are the three main styles of ancient Greek capital(s) (the decorated tops of columns used in their buildings).



When the Romans conquered Greece, they copied Greek architecture. But they soon discovered how to make an arch so they could build larger, stronger buildings. They also began to make domes for the first time.

Byzantine architecture developed in the Byzantine Empire founded by Constantine I when he moved the capital from Rome to Byzantium (subsequently Constantinople — present-day Istanbul) in the 4th century. In Byzantine architecture the strong continuity of Roman plans and techniques is felt.

About A.D. 800 the *Romanesque* period of architecture began in Europe. This architecture at first imitated the style of ancient Rome, but soon took on a style of its own — a style that was strong with comparatively small windows, dimly lit and heavy, with windows and doors that had round-headed arches, with thick squat columns and piers and most of the major churches were laid out on the basilican plan modified by the addition of towers and some other elements.

Gothic architecture is the successor style of Romanesque which is typical of Europe from the mid-12th century to the 16th century, architecture characterized by pointed arches, thin walls, slender columns, tracery windows, very large areas of glass. All that gave an impression of lightness that contrasted with the Romanesque.

During the early 15th century, European culture became inspired by the rediscovery, known as the *Renaissance*. Italy was the centre of this rebirth, and in Florence, where the movement started, architecture was influenced by the use of the orders, the round arch, the barrel vault, and the dome — all Roman features.

The ideals of Italian artists were fully realised by Leonardo, Raphael and Michelangelo in the High Renaissance, in the 15th century.

For 100 years after the *High Renaissance* the architects of central Europe had been happy to work within the limits of the classical tradition. They admired the simplicity of the ancient architecture of the Greeks and Romans and asked no more. But in time younger artists began to grow tired of the rigid limitations of these ideas. The *baroque* style had a certain freedom for rules and restraints, a lot of flexibility and ornamentation on the inside of churches and palaces, the sculpture and painted decorations, the designing of furniture were used to produce rich and exuberant effect. Baroque was the art style of the 17th and the first part of the 18th century. Then a new variation took its place, called *rococo*. There was no abrupt change from baroque to rococo, but a change to taste leading to a new way of using the same material and motifs. Rococo ornament was on the whole daintier and smaller.

Neoclassical buildings are made recently (18th—19th centuries) but in the classical style of a former time, especially in the style of ancient Greece and Rome.

Contemporary architecture takes a bewildering variety of forms and makes use of a far wider range of materials than ever before.

61. A. Remember a beautiful building you have once seen and describe it. Mention:

- where it is situated and what type of building it is;
- its size;
- if it belongs to any particular architectural style;
- the material it is made of;
- some of its specific features;
- how its interior is decorated;
- what impression it made on you.

B. Describe your dream house, a place you'd like to live in. You may illustrate your description with a picture.

62. Read the text and answer the questions after it.

Views of the City

One hundred and fifty years ago, the founder of evolutionary theory Charles Darwin, predicted that the unpleasantness of life in crowded cities would not change, but humans would learn to

love it. As far as the British are concerned, he was almost right. Many city dwellers today have cut all ties with the land and live in happy ignorance of what goes on in the country. For them the circuit of school or office, supermarket and nightlife have become a natural habitat.

This state of affairs is, however, comparatively new. In Britain there is a much longer tradition of hostility to the city. English literature is full of anti-urban sentiment which is based on the idea that God made the country and man made the town. Britain's favourite poets are the Romantics, who came from the country and loved it. The most quoted poem in the English language is Wordsworth's *Daffodils*, which evokes an idyllic rural scene.

Charles Dickens, in a sense, broke the spell of the rural myth. His novels are generally celebrations of city life, and the background of London streets is as important as the characters themselves. But even he sees the negative side. His London is often foggy, muddy, cold, wet and unfriendly.

The most famous exception to this negative view of the city is the great wit, literary critic and dictionary writer Dr. Johnson. He loved life in London in the 18th century, hated going out of the city and said: "When a man is tired of London he is tired of life, for there is in London all that life can afford."

1. What are the two principal views on city life typical of the British? Which of them would you support? Is the traditional view of cities in Russia positive or negative? 2. Why, in your opinion, in the 17th—18th centuries English writers and poets didn't think much of the English capital city writing, "Nobody is healthy in London, nobody can be" (Jane Austen) or "Hell is a city much like London — a populous and smoky city" (P. Shelley)? 3. Would you agree with Charles Darwin's prediction about the unpleasantness of city life and the change of people's attitude to it? 4. How can you explain the anti-urban attitude that English literature is full of? Comment on the idea expressed in the text "God made the country and man made the town." 5. What can you say about Dr. Johnson's description of London? Do you think these words can be referred to Moscow or any other big city? 6. Why, do you think, city dwellers get adapted to rural life with a lot of difficulty? Do you think people from the country have problems when they move to cities? What problems could they be?

63. A. Living in a big city has a lot of advantages but it also has its disadvantages. Put the following features of city life under the categories of "good points" and "bad points" and continue the list.

- streets are crowded (thronged) with people;
- the system of municipal transport is well-developed;
- heavy traffic and traffic jams in rush hours are a typical feature;
- there are a lot of things to see and to do;
- the level of noise is too high for a person to feel comfortable;
- a lot of people have to live in small flats in very crowded conditions;
- there is a wide range of entertainments;
- there are good opportunities for getting a good education and making a successful career;
- you are hardly ever left alone or at one with nature;
- people have to commute to work covering long distances every day;
- the criminal situation in big cities usually leaves much to be desired;
- .....

B. Speak about the problems that people living in big cities may have and the advantages of such a life.

64. In recent decades there have appeared the so-called mega-cities. Read the text and discuss these in small groups:

- what is understood by mega-cities ['megə,sɪtɪz];
- what mega-cities can you name in England;
- if there are such places in Russia;
- if the growth of mega-cities is natural;
- if there is any reason to limit their size.

Britain now remains one of the most urbanized countries in the world, with nine in ten of the population living in towns or cities. Britain's cities, at one time big by international standards, have long since been overtaken by giants like New York, Tokyo, Mexico City. But that doesn't mean that they are small. London has a population between 12 to 14 mln people (Greater London — 7.5 mln people). Then there are a number of major conurbations: urban

areas that started as collections of neighbouring towns, but have grown together and fused into massive single units. Birmingham is the main component of what is called the West Midlands, a mega-city about 57 kilometres across and with a population about 3 mln people. Manchester is grouped together with a ring of old industrial towns such as Stockport, Oldham and Bolton to make up Greater Manchester. Then there are the conurbations of West Yorkshire, Merseyside, Tyneside and Clydeside in Scotland.

65. Try to imagine what big cities will be like within about 50 years. Speak about different aspects of city life:

a) size
b) population
c) variety of buildings
d) transport
e) traffic jams
f) pollution
g) amount of vegetation, etc.

Decide whose description is: the most optimistic, the most detailed, the most realistic.

66. Work in pairs. Imagine that one of you is planning to leave town for the country and the other, on the contrary, is going to move to a big city. Talk to each other and try to convince your partner that he or she is making a mistake.

Writing

Writing to give arguments

When people write essays explaining their opinion of some fact they often regard it from different angles and offer their praise or criticism, in other words, they give their arguments "for" or "against" it.

When you write an argumentative essay you should find some arguments "for" and some arguments "against" the problem under discussion. In your final paragraph you write your "verdict" — what you really think of the problem. Sometimes you support just one point of view. Sometimes you decide that the opposite opinion could be accepted. But very often people have mixed feelings about various situations or facts. Whatever your final solution is you should write it in the last paragraph of your essay. Thus the body of an argumentative essay should have four parts:

I. Introduction
II. Arguments for the point under discussion

III. Arguments against it

IV. Conclusion

Suppose, your task is to write an essay on the following:

"Computers were invented in the middle of the 20th century. Since then some people think they are a blessing while others do not approve of their extensive usage."

I. In the introduction you broaden the statement and stress the fact that there are two points of view on the computers.

II. In the second part you enumerate the positive sides of this phenomenon. You mention, for example, that people have an easy access to a lot of information, they can do the shopping from home, can have some medical advice, etc.

III. In the third part of the essay you may write that due to computers people do not socialize, they may get eye diseases, headaches, insomnia, etc.

IV. The final part of the essay will be a certain summing up of your analysis, a conclusion with your opinion.

67. Read the paragraph below and single out arguments for and against moving into suburbs.

In recent decades, people have been moving out of city centres into suburbs, new towns, smaller towns and the country. On the one hand, it seems to be a logical thing to do, as cities become more and more overpopulated and unsuitable for healthy living with all their emotional and physical stress, hustle and bustle and growing pollution. On the other hand, villages and isolated farms and cottages, which used to be full of agricultural workers, are now the homes of people who drive to their offices in town and the whole pattern of life in the country is changing dramatically. If this process goes on, won't we lose our countryside with its quiet unhurried way of life, wild nature and clean air?

68. Write argumentative essays on these problems.

1. The beginning of the 21st century is characterized by a great number of cars and other vehicles in big cities. They certainly are a must for our civilization but they also make city dwellers' lives much more complicated.

2. Living in a big city is an advantage for children and young people as they can get a good education, qualified medical care, etc. but it also has a bad impact on their health and often makes their life stressful and even dangerous.

69. **Listen to the poems (No 10, 11) and say what their messages are.**

The Daffodils

by William Wordsworth

I wander'd lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretch'd in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed — and gazed — but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

Broadway

by Walt Whitman

What hurrying human tides, or day or night!
What passions, winnings, losses, ardors, swim thy[1] waters!
What whirls of evil, bliss and sorrow, stem thee[2]!

What curious questioning glances — glints of love!
Leer, envy, scorn, contempt, hope, aspiration!
Thou[3] portal — thou arena — thou of the myriad long-drawn lines and groups!
(Could but thy flagstones, curbs, facades, tell their inimitable tales;
Thy windows rich, and huge hotels — thy side-walks wide;)
Thou of the endless sliding, mincing, shuffling feet!
Thou, like the parti-colored world itself — like infinite, teeming, mocking life!
Thou visor'd, vast, unspeakable show and lesson!

70. Translate the text into Russian. Try to preserve the original style of the author.

It was one of those mornings when the smoke and the Thames Valley mist decide to work a few miracles for their London, and especially for the oldest part of it, the City, where Edward went to find Uncle Alfred. The City, on these mornings is an enchantment. There is a faintly luminous haze, now silver, now old gold, over everything. The buildings have shape and solidity but no weight; they hang in the air, like palaces out of the *Arabian Nights*; you could topple the dome of St. Paul's with a forefinger, push back the Mansion House, send the Monument floating into space. On these mornings, the old churches cannot be counted; there are more of them than ever; ecclesiastical wizards are busy multiplying the fantastic steeples. There is no less traffic than usual; the scarlet stream of buses still flows through the ancient narrow streets; the pavements are still thronged with bank managers, office boys, policemen, clerks, typists, caretakers, commissionaires, directors, secretaries, crooks, busy-bodies, idlers; but on these mornings all the buses, taxicabs, vans, lorries and all the pedestrians lose something of their ordinary solidity; they move behind gauze; they are muted; their movement is in slow motion. Whatever is new and vulgar and foolish contrives to lose itself in

[1]thy [ðaɪ] = your
[2]thee [ðiː] = you
[3]thou [ðaʊ] = you (used as the subject of a sentence)

the denser patches of mist. But all the glimpses of ancient loveliness are there, perfectly framed and lighted; round every corner somebody is whispering a line or two of Chaucer. And on these mornings the river is simply not true; there is no geography, nothing but pure poetry, down there; the water has gone; and shapes out of an adventurous dream drift by on a tide of gilded and silvered air. Such is the City on one of these mornings, a place in a Gothic fairy tale, a mirage, a vision, Cockaigne made out of faint sunlight and vapour and smoke.

(from "They Walk in the City" by J. B. Priestley)

71. Did you know that...?

- There are 539 bridges in St. Petersburg, many of which are the so-called drawbridges.
- The famous monument to Peter I in St. Petersburg is the work of the sculptor Falconet. The only detail of the monument executed by his pupil, Marie Collot is the emperor's head. The monument is nicknamed "the Bronze Horseman" after a poem written by A. Pushkin.
- St. Isaak's Cathedral in St. Petersburg is decorated with 112 granite one-piece columns. The building weighs 300,000 tons and it can hold 13,000 people.
- The Church of the Resurrection of Christ was built on the spot where emperor Alexander II was killed. The church was opened to visitors in 1907 but was closed and turned into a warehouse in 1931. Restoration works in the church started in 1970 and lasted 27 years.
- The Triumphant (Alexander) Column in Palace Square, St. Petersburg, was erected in 1837 in honour of the victory of Russia in the Patriotic War of 1812. The column stands thanks to gravity alone and is not attached to its pedestal in any way.

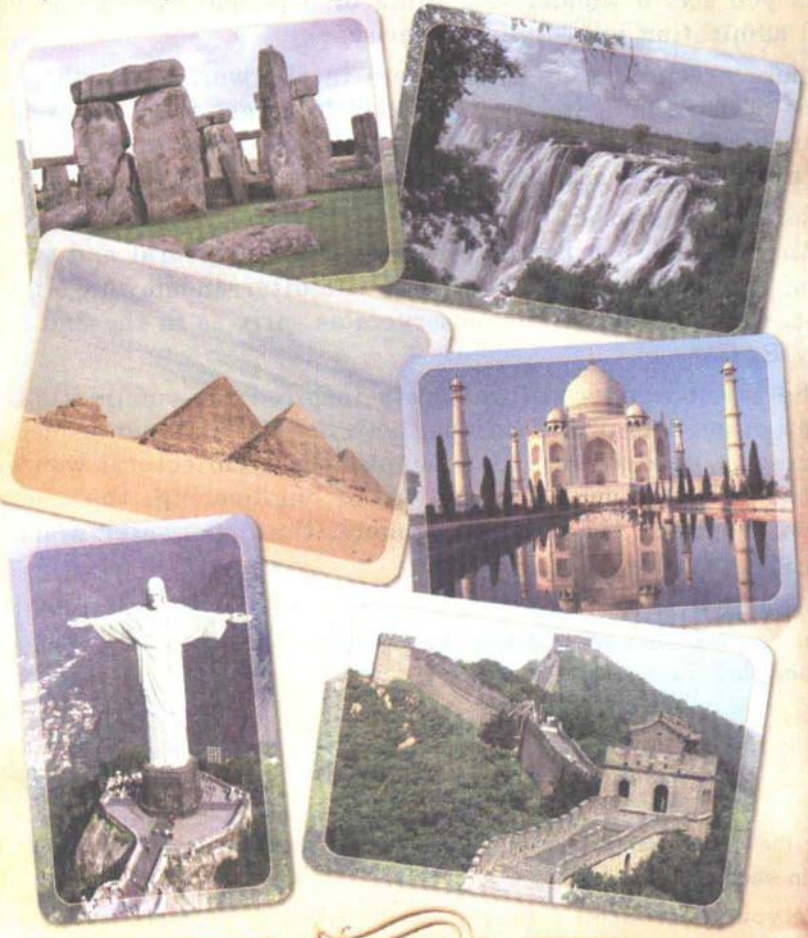
Project Work

A. Prepare an excursion of a town (your own or any other).

B. Act as a guide and tell your classmates of the town's sights. Illustrate your story with photos, slides or pictures.

WONDERS OF THE WORLD

Wonders will never cease.
(**Sir Henry Bate Dudley:** *letter to Garric, Sept. 13, 1776)*



UNIT ONE

UNIT TWO

UNIT THREE

UNIT FOUR

Introduction

If you look the word "wonder" up in a dictionary, you may find a definition like this:

a) wonder is a feeling of strangeness, surprise, etc. usually combined with admiration, that is produced by something unusually fine or beautiful, or by something unexpected or new to one's experience;

b) wonder is something that causes this feeling, especially a wonderfully made object;

c) wonder is a wonderful person, especially one who is able to do things that need great skill, cleverness or effort.

As you see, a wonder is a thing or a person that makes you feel admiration mixed with surprise.

There are not so many wonders in the world but when we come across them, we are not likely to forget them. They take your breath away and make you think about the unique character of our planet and people living on it.

The best known are probably the proverbial "Seven Wonders of the World" — a list of preeminent architectural and sculptural achievements of the ancient Mediterranean and Middle East, compiled by various observers as early as in the 2nd century B. C.

The seven wonders of antiquity inspired the compilation of many other lists of attractions, both natural and man-made, by successive generations, for example, the architectural wonders of the Middle Ages, the wonders of engineering, the tourist travel wonders, the natural wonders, the underwater wonders and lots of others.

In fact, every person could make up their own list of the greatest wonders of the world, whatever they may be — objects or people.

1. **Look at the categories below and decide what three wonders you'd like to include in each of the lists.**

   Compare your lists, discuss them and decide which three items are the best choice.

WONDERS OF ENGINEERING

1.....

2.....

3.....

ARCHITECTURAL WONDERS

1.....

2.....

3.....

WONDERS OF ART

1.....

2.....

3.....

WONDERFUL PEOPLE OF PAST AND PRESENT

1.....

2.....

3.....

NATURAL WONDERS

1.....

2.....

3.....

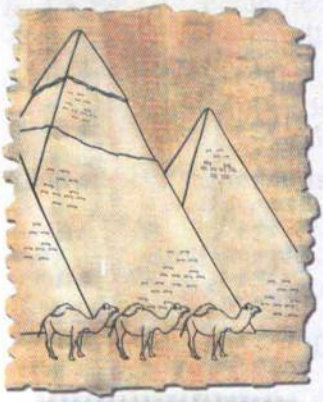
TOURIST TRAVEL WONDERS

1.....

2.....

3.....

2. **A. Have you ever heard about the SEVEN WONDERS OF THE WORLD? Can you name at least some of them? Do you know which one has survived till our time?**
B. Read the names of the Seven Wonders of the Ancient World (1–7) and match them with their descriptions (a–g).



The Pyramids of Giza

The Hanging Gardens of Babylon

The Statue of Zeus

1. The Pyramid(s) of Giza ['gi:zə]
2. The Hanging Gardens of Babylon ['bæbılɒn]
3. The Statue of Zeus [zju:s]
4. The Temple of Artemis ['ɑ:tımıs]
5. The Mausoleum of Halicarnassus [ˌhælıkɑ:'næsəs] or Maussollos
6. The Colossus of Rhodes [rəʊdz]
7. The Lighthouse at Alexandria

a) a tomb of the Anatolian king built by his widow in the middle of the 3rd century B. C.
b) a giant statue of the Greek god Helios or Apollo roughly the same size as today's Statue of Liberty in New York
c) the tomb of Fourth dynasty Egyptian Pharaoh ['feərəʊ] Khufu built on the Nile River near the city of Cairo
d) a series of landscaped terraces
e) a shrine dedicated to one of the Greek goddesses which was burned down by Herostratus in an attempt to achieve lasting fame
f) a structure that occupied the whole width of the aisle of the temple that was built to house it and was about 12 metres tall
g) a structure between 115—135 metres tall, it was among the tallest

man-made structures on Earth for many centuries and kept a fire burning nightly which could be seen many miles out in the Mediterranean

Listening Comprehension

3. **Listen to the text "The Seven Wonders of the Ancient World" (No 12) and say which of the statements below are true, false or not mentioned in the text.**

The Mausoleum of Halicarnassus

The Colossus of Rhodes

1. The wonders of the ancient world were created to attract tourists from Ancient Greece.
2. It was a must for people from the Middle Ages to see the Seven Wonders.
3. The list which contains the Seven Wonders of the Ancient World was made in Ancient Greece.
4. Nowadays people can see only one wonder of those seven.
5. The archaeologists are not quite sure that the Hanging Gardens really existed.

The Lighthouse at Alexandria

6. The Mausoleum of Maussollos was about 140 feet high.
7. The English word *mausoleum* originated from the first name of a king.

4. **The fame of the Temple of Artemis at Ephesus spread all over the world in ancient times. It took 120 years to build it. It was completed by the year 550 B. C. A man named Herostratus set the great shrine ablaze in 356 B. C., only because he wanted his name to go down in history. Say what you think of such a way to gain immortality. Consider also such examples as:**

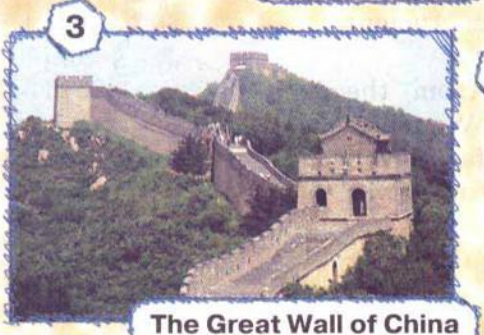
- the assassination of John F. Kennedy by Lee Harvey Oswald;
- the murder of John Lennon by Mark David Chapman.

The Temple of Artemis

5. **Listen to the text "Seven Wonders of the Middle Ages" (No 13) and match the names of some of these wonders (1–4) with the statements about them (a–d).**

Stonehenge

The Colosseum



The Great Wall of China

The Leaning Tower of Piza

a) the structure which was polyfunctional
b) the structure that can be regarded as a military fortification
c) the structure which exists in contradiction to the laws of gravity
d) the structure that can be regarded as a religious shrine

6. **Think and say why in your opinion the structures mentioned in ex. 5 have been chosen for the *Seven Wonders of the Middle Ages* list.**

7. **Listen to the text "Two Natural Wonders" (No 14) and complete these statements.**

A. *Victoria Falls*

1. People are prepared to travel long distances to look at ____.
2. One of the most impressive natural wonders in Africa is ____.
3. Victoria Falls are situated on the Zambezi River, where it is more than ____m wide.
4. Islands divide the Falls into ____.
5. The Falls' African name can be translated into English like ____.
6. The Falls are named for ____.

B. *Lake Baikal*

1. Lake Baikal is situated ____.
2. Lake Baikal is the largest ____.
3. The lake is ____km long and at some places up to ____km wide.
4. Lake Baikal is the deepest ____.
5. The water in Lake Baikal ____.
6. Only ____ flows out of Lake Baikal.

8. **Say what other lakes and waterfalls in your opinion can be referred to as natural wonders. Explain why you think so. Mention these:**

- what water body you are going to talk about;
- where it is situated;
- why you think it is a natural wonder.

Reading

9. **Read the text and complete it with the phrases below.**

a) leading state-owned
b) been narrowed to

c) and removed from the voting
d) included on the new list
e) in alphabetical order
f) by free and paid votes
g) because of its status of

New Seven Wonders of the World

The New Seven Wonders of the World was an international project aimed at a revision of the Seven Wonders of the World, and organized by a Swiss-based, non-profit corporation called New Open World Corporation (NOWC). The selection was made **1.**____, through telephone or online. The first vote was free to registered members and additional votes could be purchased through a payment to NOWC.

History

According to NOWC, Swiss businessman Bernard Weber launched the project in September 1999. By November 24, 2005, 177 monuments were up for consideration. To be **2.**____, the wonders had to be man-made, completed before 2000, and in an "acceptable" state of preservation. On January 1, 2006, the NOWC said the list had **3.**____ 21 sites later reduced to 20 following complaints from Egypt.

Criticism from Egypt

Some people in Egypt thought that it was not fair to put the Great Pyramid of Giza on the list **4.**____ the only surviving monument of the original Ancient Wonders. "This is probably a conspiracy against Egypt, its civilization and monuments," wrote a **5.**____ daily. After the complaints from Egypt, the pyramid was given special status of an Honorary Candidate **6.**____.

Results

Among the 21 finalists were such candidates as the Acropolis of Athens in Athens, Greece, the Statue of Liberty in New York City, Stonehenge in the UK, and the Kremlin, Red Square, as well as Saint Basil's Cathedral in Moscow, Russia.

Winners

The final list of winners was announced on July 7, 2007 (07.07.07), in Lisbon, Portugal. Here is the list of winners **7.**____.

Wonder	Attributes	Location
Chichen Itza	Worship, Knowledge	Yucatán, Mexico
Christ the Redeemer	Welcoming, Openness	Rio de Janeiro, Brazil
Great Wall	Perseverance, Persistence	China
Machu Picchu	Community, Dedication	Cuzco, Perú

Wonder	Attributes	Location
Petra	Engineering, Protection	Jordan
Roman Colosseum	Joy, Suffering	Rome, Italy
Taj Mahal	Love, Passion	Agra, India
Great Pyramid of Giza *(Honorary Candidate)*	Immortality, Eternity	Cairo, Egypt

the white-stone Kremlin, and the onion domes were gold rather than multicolored and patterned as they are today.

In the 17th century a hip-roofed bell tower was added, the gallery and staircases were covered with vaulted roofing, and the helmeted domes were replaced with decorated ones. In 1860, during rebuilding, the Cathedral was painted with a more complex design, and has remained unchanged since.

For a time in the Soviet Union, there was talk of demolishing St. Basil's — mainly because it hindered Stalin's plans for massed parades on Red Square. It was only saved thanks to the courage of the architect Pyotr Baranovsky. When ordered to prepare the building for demolition, he refused categorically, and sent to the Kremlin an extremely blunt telegram. The Cathedral remained standing, and Baranovsky's conservation efforts earned him five years in prison.

The Cathedral is now a museum. During restoration work in the seventies a wooden spiral staircase was discovered within one of the walls. Visitors now take this route into the central church with its extraordinary, soaring tented roof and a fine 16th-century iconostasis. You can also walk along the narrow, winding gallery, covered in beautiful patterned paintwork.

One service a year is held in the Cathedral, on the Day of Intercession in October.

12. A. Read the text "St. Basil's Cathedral" again and complete the following statements.

1. "St. Basil's" is the name given to the Cathedral by ____.
   a) church authorities b) its builders c) people
2. St. Basil's is ____ church built in this place.
   a) the first b) the second c) the third
3. There is ____ we know about the Cathedral's history for sure.
   a) not much b) nothing c) a lot
4. According to the legend the two builders of the Cathedral ____.
   a) were maimed
   b) were rewarded with gold
   c) created more churches that had no comparison with it
5. Architectural specialists ____ about the Cathedral's original design.
   a) are doubtful b) are unanimous c) want to know more
6. Originally the Cathedral looked ____ it is now.
   a) the same but smaller than

b) absolutely the same as
c) rather different from what

7. In 1860 the Cathedral was rebuilt ____.
a) first b) last c) most radically

8. But for Pyotr Baranovsky the Cathedral could have been ____.
a) replaced b) removed c) redecorated

9. Now the Cathedral ____ as a church.
a) doesn't function
b) always functions
c) sometimes functions

B. Find in the text the equivalents for the following. Use some of them in sentences of your own.

1) a deep wide hole, usually filled with water, that surrounds a castle as protection against attacks;
2) to celebrate;
3) real, not false;
4) a famous building or object that you can see and recognise easily;
5) lots of;
6) not sure about the truth;
7) relating to towns and cities;
8) to show respect or admiration for someone or something;
9) to form an attractive combination;
10) decorated with some design;
11) to pull down;
12) to stand in the way;
13) rough and plain without trying to be polite or to hide unpleasant facts;
14) attempts to preserve a historic place;
15) rising quickly into the air and shaped like a tent;
16) having a lot of bends and turns.

13. A. Look at the picture on p. 138, say if you recognise the lady in the photo and what you know about this famous crime-story writer and her novels.

B. Read the text about her and say what new information about Agatha Christie you have learned.

Dame Agatha Christie (1890—1976) is known throughout the world as the Queen of Crime. She began writing at the end of the First World War, when she created Hercule Poirot — the most popular sleuth in fiction since Sherlock Holmes. Poirot, Miss

Marple and her other detectives have appeared in numerous films, radio programmes, television films and stage plays based on her books.

Apart from crime stories Agatha Christie wrote six romantic novels under the pen name Mary Westmacott, several plays, a book of poems and an autobiography. She assisted her archaeologist husband Sir Max Mallowan on many expeditions to the Middle East.

In 1971 she was awarded the title of Dame of the British Empire.

Death Comes As the End is one of her few novels when she steps into the past and lays scene in the exotic setting of Ancient Egypt. In this novel the central character is *Renisenb* who is newly widowed and who has returned to her father's household to forget her grief.

14. **A. Read the text and say:**

- where and when the scene is laid;
- what members of Renisenb's household are mentioned in it;
- what she feels about her home after staying away.

Homecoming

(after A. Christie)

Renisenb stood looking over the Nile. In the distance she could hear faintly the upraised voices of her brothers, Yahmose and Sobek. Sobek's voice was high and confident as always. Yahmose's voice was low and grumbling in tone. It expressed doubt and anxiety.

Yahmose was always in a state of anxiety over something or other. He was the eldest son, and during his father's absence the management of the family's farmlands was more or less in his hands. Yahmose was slow, prudent and prone to look for difficulties where none existed. He was a heavily built, slow moving man with none of Sobek's gaiety and confidence.

Renisenb looked once more across the pale, shining river. Her rebellion and pain mounted on her again. Khay, her young husband, was dead. Khay was with Osiris [ə(ʊ)'saɪ(ə)rɪs] in the Kingdom

of the dead. Eight years they had had together — and now she had returned widowed, to her father's house. It seemed to her at this moment as though she had never been away ... She welcomed that thought ... She would forget those eight years — so full of unthinking happiness, so torn and destroyed by loss and pain.

Renisenb turned away and slowly walked up the path where she thought her brothers were. Soon she saw Sobek coming back to the house. When Renisenb, walking slowly up the steep path, arrived, Yahmose was in consultation with Hori, her father's man of business and affairs, in a little rock chamber. Hori had a sheet of papyrus spread out on his knees and Yahmose and he were bending over it. Both the men smiled at Renisenb when she arrived and sat down near them in a patch of shade. She had always been very fond of her brother Yahmose. He was gentle and affectionate to her and had a mild and kindly disposition. Hori, too, had always been gravely kind to the small Renisenb and had sometimes mended her toys for her. Renisenb thought that though he looked older he had changed hardly at all. The grave smile he gave her was just the same as she remembered.

Their talk went on. Renisenb sat drowsily content with the men's murmuring voices as a background. Presently Yahmose got up and went away, handing back the roll of papyrus to Hori.

Renisenb sat on in a companionable silence.

Then she touched the roll of papyrus and asked: "Is that from my father?"

Hori nodded.

"What does he say?" she asked curiously. She unrolled it and stared at those marks that were meaningless to her untutored eyes. Smiling a little, Hori leaned over her shoulder and began reading.

Renisenb laughed.

"My father is just the same," she said happily. "Always thinking that nothing can be done right if he is not here."

Hori took up a sheet of papyrus and began to write. Renisenb watched him lazily for some time. She felt too contented to speak. By and by she said

dreamily: "It would be interesting to know how to write on papyrus. It's a constant wonder to me that people can do it. Why doesn't everyone learn?"

"It is not necessary."

"Not necessary, perhaps, but it would be pleasant."

"You think so, Renisenb? What difference would it make to you?"

Renisenb slowly considered for a moment or two. Then she said slowly:

"When you ask me like that, truly I do not know, Hori."

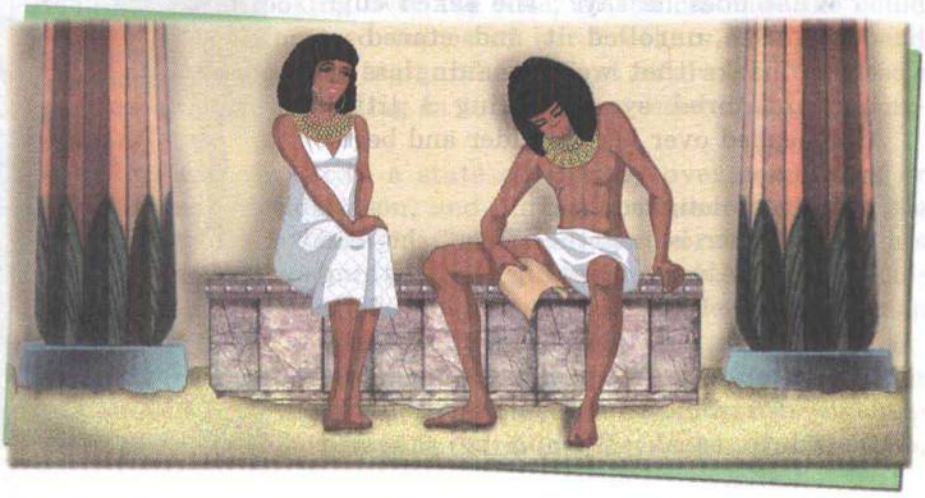
Hori said, "At present a few scribes are all that are needed on a large estate, but the day will come, I fancy, when there will be armies of scribes all over Egypt."

"That will be a good thing," said Renisenb.

Hori said slowly: "I am not so sure."

"Why are you not sure?"

"Because, Renisenb, it is so easy and it costs so little labour to write down ten bushels of barley, or a hundred head of cattle, — and the thing that is written will come to seem like the real thing, and so the writer and the scribe will come to despise the man who ploughs the fields and reaps the barley and raises the cattle — but all the same the fields and the cattle are *real* — they are not just marks of ink on papyrus. And when all the records and all the papyrus rolls are destroyed and the scribes are scattered, the men who toil and reap will go on, and Egypt will still live."



Renisenb looked at him attentively. She said slowly: "Yes, I see what you mean. Only the things that you can *see* and *touch* and *eat* are real ... To write down "I have two hundred and forty bushels of barley" means nothing unless you *have* the barley. One could write down lies."

Hori smiled at her serious face. She paused and then said simply: "When Khay went to Osiris I was very sad. But now I have come home and I shall be happy again and forget — for everything here is the same. Nothing is changed at all."

"You really think that?"

Renisenb looked at him sharply.

"What do you mean, Hori?"

"I mean there is always change. Eight years is eight years. You yourself are not the same Renisenb who went away with Khay."

"Yes, I am! Or if not, then I soon shall be again. I am just Renisenb."

"But Renisenb has something added to her all the time, so she becomes all the time a different Renisenb!"

"No, no. Nothing will be different at all!" She paused, breathless.

Hori sighed. Then he said gently: "You do not understand, Renisenb. There is an evil that comes from outside, that attacks so that all the world can see, but there is another kind of rottenness that breeds from within — that shows no outward sign. It grows slowly, day by day, till at last the whole fruit is rotten — eaten away by disease."

Renisenb stared at him. He had spoken almost absently, not as though he were speaking to her, but more like a man who muses to himself.

B. Answer the questions.

1. Why do you think Renisenb returned home? 2. What are her brothers' names? Are they alike or different? What information is given in the text about their disposition? 3. Why do you think Yahmose "was always in a state of anxiety"? 4. What was Hori's occupation? Was he a member of Renisenb's family? What did Renisenb think of this man? 5. Why were the marks in Renisenb's father's papyrus meaningless to her? Why, in your opinion, does the author mention Renisenb's "untutored eyes"? 6. Renisenb regarded writing and reading as a wonder. Can you explain why? Are these skills wonderous to you? Do you think the idea of

"a wonder" changes with time? Do timeless wonders exist? 7. Why, in your opinion, did the ability to write or to read make no difference to Renisenb? Are these skills of importance nowadays? Do you think reading as a process of gaining knowledge and information is beginning to lack significance now? How can you account for it? 8. What do you think Hori meant when he mentioned evil that "breeds from within"? Do you think this evil will reveal itself in the course of the story? In what way, do you think, the plot will develop remembering that the story was written by Agatha Christie?

15. Find in the text English equivalents for the following:

1) вдали, поодаль
2) громкие голоса
3) смаковать, наслаждаться
4) овдовевшая
5) скалы известняковой породы
6) крутая тропинка
7) мягкий и добродушный характер
8) дружелюбное молчание
9) непривычные к чтению глаза
10) я постоянно поражаюсь
11) раздумывая пару минут
12) писцы
13) распахивает поля и жнет ячмень
14) гниль, которая появляется изнутри
15) рассуждающий сам с собой

16. Discuss the problems raised in the text "Homecoming".

1. Hori thinks that the ability to read and write can bring forth evil as educated people may "come to despise the man who ploughs the fields and reaps the barley". How true is this prediction?
2. For Hori what is written down is not "the real thing". Renisenb agrees with him saying that "one could write down lies". They oppose writing about things to producing the actual things. In what way can words become very real and powerful?
3. Hori believes that there is no stability in the world, that everything changes even if there are no evident signs of changes. Is he right or is he exaggerating? Support what you say with examples.

17. **In the text "Homecoming" Hori and Renisenb speak about how everything changes with time.**

A. Look at the proverbs and sayings below and explain their meanings.

a) Times change.
b) Busiest men find the most time.
c) Other times, other manners.
d) Procrastination is the thief of time.
e) Time and tide are waiting for no man.
f) Time is the great healer.
g) Footprints on the sands of time are not made by sitting down.

B. Remember or make up a short story to illustrate one of the proverbs and sayings above. Tell the story to the class and let them guess which particular proverb or saying you are illustrating.

18. **Arrange a general discussion on one of the following topics.**

a) Do people change in the course of time or is it the circumstances that change while people remain basically the same?
b) In what time in history would you prefer to live and why?

Use of English

New Vocabulary

19. **Learn to use the new words.**

1. **background** ['bækgraʊnd] (n): 1) the type of family, social position, or culture that someone comes from. *Our students come from very different backgrounds. His musical background helps him a lot in his job;* 2) the part of a picture or scenery that is behind the main people or things in it. *It was picture of palm trees with mountains in the background;* 3) in a design, the empty space around figures or objects; *on a blue background, on a dark background;* 4) a place or situation in which people do not notice you. *He is a public person and can't stay in the background.*

2. **confident** ['kɒnfɪd(ə)nt] (adj): 1) believing in their own abilities and so not feeling nervous or frightened. *I was beginning to feel*

more confident about the exam. He is confident in his ability to do the job well; 2) certain that sth will happen or be successful. *We were confident of victory. I'm confident that our flight will be on time.*

3. **confidence** ['kɒnfɪd(ə)ns] (n): the belief that you are able to do things well. *He is a nice boy, but he doesn't have much confidence; to give (gain/lose) confidence, to do sth with confidence.*
4. **disposition** [ˌdɪspə'zɪʃ(ə)n] (n): (*singular*) 1) the way that someone normally thinks or behaves, that shows what type of person they are. *He is known for having a warm and friendly disposition;* 2) a certain type of behaviour. *Your friend has shown a disposition to take unnecessary risks.*
5. **drowse** [draʊz] (v): to be in a light sleep or to feel that you are going to sleep. *The old woman was drowsing peacefully in the sunshine.*
6. **grumble** ['grʌmbl] (v): to complain, especially continuously and about unimportant things. *Children always grumble about school dinners. She grumbles at her employees over the slightest thing. He grumbled that he had nothing to do. — Are you well? — Mustn't (shouldn't) grumble. (coll.)*
7. **lean** [liːn] (**leaned** or **lent**) (v): 1) to move your body so that it is closer to sth or further from sth or sb. *I leaned over his shoulder to study the maps spread out on the table;* 2) to stand, sit or put sth at an angle against sth for support. *I leaned against the tree while we were talking. He walked leaning heavily on a cane.*
8. **mount** [maʊnt] (v): 1) (*about a particular feeling*) to get stronger over a period of time. *Renisenb's rebellion and pain mounted on her again. Tension continues to mount between the two parties;* 2) (*formal*) to go upstairs or to climb up somewhere. *He mounted the steps to receive his award.*
9. **muse** [mjuːz] (v): to think about sth in a careful slow way or to speak in this manner. *He mused upon (on, about, over) his relationship with his own father.*
10. **prone** [prəʊn] (adj): likely to do sth or to be affected by sth, especially sth bad. *The coastal region is prone to earthquakes. He is prone to gain weight.*
11. **prudent** ['pruːd(ə)nt] (adj): careful and using good judgment. *It may be prudent to get some expert advice.*
12. **strike** [straɪk] (**struck**) (v): 1) to hit against or crash into someone or sth. *One of the bullets struck his forearm. The ball struck her hard on the left shoulder;* 2) to refuse to work for a period of time

as a protest against your pay or conditions of work. *The right to strike was then established in the constitution. Pilots were striking for a 6% salary increase;* 3) (*never progressive*: about a thought or idea) to enter your mind suddenly or unexpectedly. *He stopped speaking, struck by a sudden thought;* 4) to happen suddenly or unexpectedly causing harm or damage. *Three earthquakes struck the island that year. Disaster struck within minutes of take-off.*

13. **tutor** ['tju:tə] (n): 1) a teacher in a college or university. *He has been a tutor in Oxford for all his life;* 2) someone who gives private lessons in a particular subject. *His parents employed a tutor for him instead of sending him to school.*

20. Complete the sentences with the missing prepositions *about, across, against, at, by, for, from, in (2), on (3)* where necessary.

1. The general's confidence ____ his army proved misplaced. 2. He came ____ a very privileged background. 3. She leaned her head ____ his shoulder. 4. He grumbled ____ the way he had been treated. 5. William Tenn once mused ____ the possibilities of genetic manipulation. 6. Mr Ashby tutors me ____ Maths this term. 7. She drowsed ____ the sun. 8. The stone struck me a blow ____ the head. 9. The workers decided to strike ____ higher wages. 10. The old lady was mounting ____ the steep path with difficulty. 11. We mounted a sustained attack ____ the government. 12. She struck Julian ____ his face. 13. It suddenly struck ____ me how we could change the situation. 14. A frigate was struck ____ a torpedo. 15. She had a pretty dress on, with white stripes ____ a dark blue background.

21. You know the words in column A. Read the sentences and say what the words in column B mean. Look them up in a dictionary if necessary.

A	B	A	B
confident	confide	muse	muse (n)
grumble	grumble (n)	tutor	tutor (v)
mount	mount (n)		tutorial
drowse	drowsy		
prudent	prudence		
strike	strike (n)	lean	lean (n)
	striking		leaning(s)

1. When people tell their secrets to someone they confide in them or they confide with their secrets to them. 2. My only grumble is

that the system is a bit slow. 3. Mount[1] Everest is the highest mountain in the world. 4. Some cough medicines can make you feel drowsy. 5. The country's leaders are calling for prudence and moderation. 6. In those times the great majority of children were tutored by parents and priests. 7. We had a very interesting tutorial on climate change. 8. A strike by transport workers was launched on August 12th. 9. Workers have been out on strike since Friday. 10. Julia had a striking resemblance to her mother. 11. A muse is an imaginary force which helps a person to do something especially to paint or to write poetry or music, by giving them ideas and inspiration. A muse is often imagined to be a woman. 12. A leaning is a tendency to prefer, support, or be interested in a particular idea or activity. 13. Nancy is a young lawyer with feminist leanings. 14. She is a well-educated young woman with a leaning towards traditional values.

22. Change the sentences so that you could use the new words.

1. John was scared and told his brother about his fears. 2. Her political interests are a mystery to me. 3. Alice wears very noticeable unusual clothes. 4. The sleeping child looked the picture of health. 5. Tell us about your family, home, education you've got, in other words, tell us about yourself, please. 6. What is there behind the sitter's chair in the picture? 7. Jerry is a nice boy of a mild character. 8. Why did you hit him? 9. Little Alice is likely to get colds in autumn and spring. 10. Dr. Adams is a wise and careful person. 11. Grace got onto the horse and rode off. 12. In a bad-tempered way he complained about the way we were serviced. 13. Jerald thought about Victor's proposal in a careful slow way. 14. Aunt Rose gives me private lessons of music. 15. His manner is more certain these days, he is able to deal with the situation successfully. 16. They refused to continue working and demanded more pay.

23. A. Complete the text with the words of your new vocabulary in their right forms.

The Tortoises' Picnic

There were once three tortoises — a father, a mother and a baby. And one fine spring day they were 1.____ by the idea that they would like to go for a picnic. They began to get their stuff

[1]the word *mount* in this meaning is used only in names: Mount Kenya

together. They got tins of salmon and tins of tongue, and sandwiches, and orange squash, and everything they could think of. In about three months they felt **2.** ____ that they were ready, and they set out, carrying their baskets.

They walked and walked and crossed a field and then **3.** ____ a hill and after about eighteen months they sat down and **4.** ____ against a big oak tree to have a rest. The three of them **5.** ____ in the sunshine for a while. But since it wasn't the place where they wanted to go, they set out again. And in three years they reached the picnic place — a lovely meadow with a fast-flowing bubbling stream and a green wood in the **6.** ____. They unpacked their baskets and spread out the cloth, and arranged the food on it and it looked great.

Then Mother Tortoise began to look into the picnic baskets. "We've forgotten the tin opener!" she cried. They looked at each other, and at last Father and Mother said, "Baby, you'll have to go back for it." "What!" **7.** ____ the baby, "Me! Go back all that long way!" "We can't start without a tin opener," said Father in such a tone that the **8.** ____ baby immediately understood that he had better go. He knew his father's firy **9.** ____ only too well. "We'll wait for you," Mother said trying to comfort Baby. "Do you promise faithfully," said Baby who was **10.** ____ to mistrust people, "that you won't touch a thing till I come back?" "Yes, we promise faithfully," they said and Baby plodded away, and after a while he was lost to sight among the bushes.

And Father and Mother waited. A whole year went by and they began to feel hungry. But they'd promised, so they waited. Another year passed and another, and they got ravenous.

"It's six years now," said Mother Tortoise **11.** ____ about Baby's long absence. "He ought to be back by now."

"Yes, I suppose he ought," said Father Tortoise. "Let's just have one sandwich while we're waiting."

They picked up the sandwiches, but just as they were going to eat them, a little voice said, "Aha! I knew you'd cheat." And Baby

Tortoise popped his head out of a bush. "It's a good thing I didn't start for that tin opener," he said.

B. Make up your own story with some of the new words. Tell the story in class.

24. Translate these sentences into Russian.

1. The old painter was struck by the sitter's beauty. 2. It is prudent to have the car checked before starting on a long trip. 3. Ralf sat on the porch musing on the events of the day. 4. In Greek or Roman myths each of the nine goddesses who protected and encouraged poetry, music, dancing, history and other branches of art and literature was called *Muse*. 5. It has just struck midnight. 6. I felt drowsy after dinner and decided to take a nap. 7. Some people are prone to overeat. 8. What he said struck me as funny. 9. You have a cheerful disposition, you smile and make jokes even when you're tired. 10. The bedspread has yellow flowers on a green background. 11. Jenny is very shy and always keeps in the background. 12. Jack stood leaning against a tree. 13. Steven has always enjoyed her confidence. 14. Just listen to him! He is grumbling that he doesn't feel like cleaning his room. 15. We are always confident of success.

25. Express the same in English using the new words.

1. Он доверил мне свою тайну. 2. Джон пожаловался, что приходится так рано просыпаться. 3. Мы были поражены ее словами. 4. Он долго размышлял о предложении своего друга, но не смог принять решение. 5. Ему свойственно ошибаться. 6. Алиса очень благоразумная девушка. 7. Дядюшка Том взобрался на холм и какое-то время постоял на его вершине, любуясь видом. 8. Прислоните лестницу к стене, пожалуйста. 9. На заднем плане художник изобразил великолепные розовые кусты. 10. Когда начинается семинар? 11. Она сонно пробормотала что-то и заснула. 12. Твоя сестра проявляет благоразумие, тратя деньги, а ты нет. 13. Только что пробило четыре часа. 14. Это поразительные факты. 15. Болезнь вспыхнула неожиданно.

26. A. *Stricken* is the past participle of the verb *to strike*, its old form. You can still find it in some compounds. Think and say how you can explain the meanings of these words:

grief-stricken
panic-stricken

poverty-stricken
terror-stricken
drought-stricken

B. Complete these sentences using the compounds from part A.

1. At that moment it occurred to me that I was just wasting my time. The girl was ____. She was trembling all over and couldn't concentrate on what I was telling her. 2. He was ____ on the thought he might never play again. 3. The ____ areas evidently couldn't do without additional food and water supplies. 4. Whenever he was about to fly in an aeroplane he became ____. 5. The suburbs of big cities are sometimes ____ and their dwellers live from hand to mouth. 6. Gladys was ____ after losing her whole family in a car accident. 7. The town was ____ after the newspapers wrote about a maniac haunting the neighbourhood. 8. This area in central Africa is often ____, which causes a lot of problems among the population. 9. Every time she thought about the coming exams she was ____. She thought she would never be able to pass them. 10. Isn't it a shame that in this ____ country a small minority of people have money to burn.

27. A. In the text "Homecoming" you came across the word "muse". See how many verbs which denote thinking you know.

1. **ponder on/upon sth** (*formal*): to think carefully about sth for a long time before reaching a decision.
2. **reflect on/upon sth:** to think about sth carefully and seriously
3. **consider sth/doing sth:** to think about sth carefully before making a decision or developing an opinion
4. **meditate on/upon sth:** to think about sth carefully for a long time
5. **contemplate sth:** to think about sth very carefully for a long time
6. **muse on/upon/about/over sth:** to think about sth in a careful slow way
7. **brood about/over sth:** to think and worry about sth a lot

B. Of all the verbs connected with thinking say which denote:

1. thinking for a long time
2. thinking carefully

3. thinking seriously
4. thinking slowly
5. thinking for the sake of making a decision
6. thinking about sth unpleasant

C. Complete the sentences with the right words where necessary.

1. During the holiday I mused ____ the advantages of living in the country. 2. It's silly to go on brooding ____ what happened. 3. He was meditating ____ his troubles. 4. She contemplated ____ her future gloomily. 5. I'll consider ____ your suggestion. 6. Give me a minute to reflect ____ your words. 7. Mary pondered bitterly ____ the meaning of life. 8. Always consider ____ other people's feelings. 9. I wanted to ponder quietly ____ what decision to take. 10. Are you contemplating ____ marriage? 11. Spend some more time meditating ____ the problem. 12. It's exciting to contemplate ____ how many new ideas are lying dormant in people's minds.

28. A. Which verb denoting thinking would you prefer to use in these situations?

1. You sit on the slope of a green hill watching the sunset and thinking lazily about lots of things at the same time. 2. Your parents want you to change school. There are arguments for and against it. You have to make a decision within a couple of days. 3. You've been thinking about your future career since last year. 4. You're not very good at basketball but you've agreed against your will to play for your school in a basketball game next Saturday. You are thinking about how bad you may look on the playground. 5. Some time ago you and your friends discussed the problem of national stereotypes. You are not quite sure what you feel about this and keep thinking about the problem. 6. You are thinking about what birthday present to buy for your friend. There's no hurry. There are still two months before the day.

B. Use the verbs denoting the process of thinking in situation of your own.

Words not to be confused

29. A. Learn how these words can be discriminated.

1. *kind — kindly* (adv) — *kindly* (adj)
kind — gentle, generous and friendly (добрый). *It was kind of you to help me. A kind person is thoughtful of others.*

kindly (adv) — a) in a kind manner. *He spoke kindly to them* (по-доброму); b) used when making polite requests or with irony when ordering people to do sth (будьте добры). *Would you kindly hold this for a moment? Kindly leave me alone!*

kindly (adj) — (*used attributively*[1]) kind or friendly in character, manner or appearance (добродушный, добрый). *The man gave a kindly little chuckle. I looked for the kindly faces of my friends in the audience before I gave my speech.*

2. *to lean — to bend*

to lean — to be in a sloping position or to rest on sth in a sloping position for support. *The girl leant out of the window.*

to lean

to bend (bent, bent) — to move the top part of the body forward and down. *Can you bend over and touch your toes?*

to bend

3. *despise* (v) — *contempt* (n)

to despise — to look down on sb or sth as very bad. *I always tell the truth and despise lying.*

contempt (n) — a feeling that a person or act is bad, mean or worth nothing; scorn. *I have nothing but contempt for people who are cruel to animals.*

to despise sb = to feel contempt for sb

B. Explain how these pairs of words are discriminated. Use a dictionary if necessary.

1. to mount — to go up/to walk up
2. a teacher — a tutor

30. Complete the sentences with the suitable words in their proper form. In some cases more than one version is possible.

A. *kind — kindly* (adv) — *kindly* (adj)

1. The old lad was endlessly ____ and sympathetic. 2. Whenever I come they always speak ____ to me. 3. I looked at his ____ wrin-

[1] used attributively — используется только в функции определения

kled face and smiled. 4. It was really most ____ of you to help. 5. Andrew was a ____ man who always helped his neighbours. 6. ____ call me tomorrow.

B. *to lean — to bend*

1. I ____ down and tied my shoelace. 2. I had to ____ double to get under the table. 3. Gregory ____ back in his chair. 4. Arnold ____ his rake against the fence and went to lunch. 5. Don't ____ at the waist when lifting heavy objects. 6. Corey ____ against the apple tree.

C. *contempt — despise*

1. I have nothing but ____ for their ridiculous opinions. 2. Strikebreakers are often ____ by their fellow workers. 3. I really do ____ her hypocrisy. 4. We feel nothing but ____ for people who treat children so cruelly. 5. Such behaviour is beneath ____. 6. I ____ him for the way he treated his family.

Phrasal Verb *to tear*

1. **to tear apart** = a) to make someone feel very sad, upset or worried. *It's just tears me apart to see you suffering like this*; b) to make people argue and damage their relationship. *This misunderstanding is tearing their marriage apart.*
2. **to be torn between** = to find it difficult to decide which of two possibilities to choose. *He was torn between soccer and rugby.*
3. **to tear down** = to destroy or remove a structure or part of a structure. *They tore down the old buildings and replaced them with concrete cubes.*
4. **to tear off** = a) to remove sth by pulling it away. *The hurricane tore off the roof*; b) to move somewhere very quickly, especially in excited or uncontrolled way. *The boys went tearing off down the street.*
5. **to tear up** = to destroy sth such as a piece of paper by pulling it into pieces. *I tore the letter up as soon as I'd read it.*

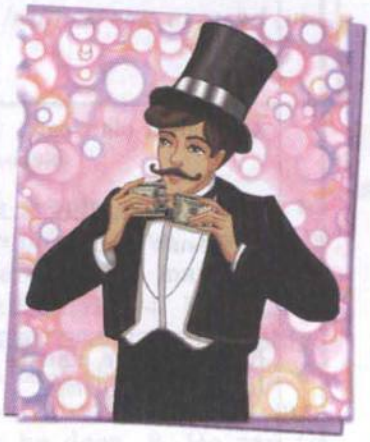
31. Translate these sentences into Russian paying attention to the phrasal verb *to tear*.

1. Demonstrators tore the barricades down. 2. The boys tore off their clothes and jumped into the water. 3. She tore up all the photos of her ex-boyfriend. 4. All this fighting with your brother is tearing your mother apart. 5. She was torn between rage and a

desire to laugh. 6. The wind was threatening to tear the gate off its hinges. 7. Don't worry, nothing will tear our friendship apart.

32. Complete the sentences. Use *apart, between, down, off, up.*

1. The angry crowd tore ____ the statue of the former country leader. 2. Totally exhausted, he tore ____ his clothes and fell into bed. 3. War and revolution have torn families ____. 4. Don't think it hasn't torn me ____ to be away from you. 5. The magician tore ____ a $5 note and then made it whole again. 6. These beautiful old houses are being torn ____ to make way for a new road. 7. A noisy group of boys tore ____ the street on their scooters. 8. He tore the hat ____ his head and started waving to us frantically. 9. I have no idea what career Ian is going to choose. At the moment he is torn ____ engineering and medicine.



New Grammar

Focus on Syntax

ADVERBIAL CLAUSES

The usual position for an adverbial clause is just after the main clause.

I couldn't think of a single thing to say after he had replied like that.

My granny looks after my pets while I'm away.

However, most types of adverbial clauses can be put in front of a main clause.

As soon as we get the money, we shall send it to you.

There are eight types of adverbial clauses:

Kind of clause	Usual conjunctions	Examples
1. Time clauses	when, before, after, as, since, while, until, as soon as	I have known him *since he came here in 2006.*

Kind of clause	Usual conjunctions	Examples
2. Conditional clauses	if, unless	We won't be late *if he comes earlier.*
3. Purpose clauses	in order to, so that	It is best to be as clear as possible, *in order that there may be no misunderstanding.*
4. Reason clauses	because, in case, as, since	*As Alice had gone to college*, they invited me to stay.
5. Result clauses	so that	Explain it *so that a 10-year-old could understand it.*
6. Concessive clauses (contrast clauses)	although, though, while	*Though he has lived for years in London*, he can't write in English.
7. Place clauses	where, wherever	He left the mobile *where it lay.*
8. Clauses of manner	as, as if, as though, like, the way	He always behaves *as he likes.*

- The time clause, the conditional clause, the reason clause, the contrast clause and the place clause can come *before* or *after* the main clause.

A. *Although she hated them, she agreed to help them just the same. She agreed to help them just the same although she hated them.*

B. *In order to keep warm the stray dogs slept together. The stray dogs slept together in order to keep warm.*

[1]since — так как

[2]concessive clauses (уступительные придаточные) are used if you want to contrast two statements

- The result clause and the manner clause *always* come after a main clause.

You look like you have seen a ghost.
He dressed so quickly that he put his boots on the wrong feet.

- The purpose clause *usually* comes after a main clause.

I came to live in the country so as to have trees around me instead of buildings.

33. Change the place of the main clause where it is possible.

1. When foreigners come to Britain, native people expect them to conform to British customs. 2. Unless he comes at five, we won't be able to begin the meeting on time. 3. There are too many pupils in my class so that the room gets crowded easily. 4. I'd rather take a taxi to the city centre so that I could travel comfortably. 5. I really enjoyed the play despite the fact that the actors' voices were too loud. 6. I waved my arm so that they could see me. 7. I don't like people who behave the way he does. 8. He ran to the house as though he wanted to escape. 9. They work five days a week, the way we do. 10. He had been ill for half a year, and as a result he lost his job.

34. Complete the sentences using the right conjunction. Translate the sentences into Russian.

although (though)	in order to	if	since	so	so that
till (until)	unless	when	as if		

1. I'll do it _____ I have finished writing this letter. 2. _____ he can't come, he will phone. 3. I can't write to her _____ I know her address. 4. I keep the window open, _____ let fresh air in. 5. I have drawn a diagram _____ my explanation will be clearer. 6. _____ it was Sunday, he got up rather late. 7. His English is rather poor, _____ I talked to him through an interpreter. 8. _____she hated him, she couldn't help giving him money and support. 9. We'll support them _____ they find work. 10. She felt _____ she had a fever.

Focus on Syntax

As you already know a lot about the structure of English sentences the further information will refer only to some types of adverbial clauses.

PURPOSE CLAUSES

1. You use a purpose clause, when you are saying what someone's intention is when they do something. The most common type of purpose clause is a *"to" infinitive phrase.*

I left the party early to catch the last bus.

We spoke quietly to avoid disturbing anyone.

Instead of using a *"to" infinitive phrase*, it is possible to use *in order to* or *so as to* with an infinitive.

I always try to write clearly in order to avoid being misunderstood.

He sat in the furthest corner so as to be able to look through the magazine.

To make a purpose clause negative, you have to use *in order not to* or *so as not to.*

She went downstairs barefoot so as not to be heard.

2. Another type of purpose clause begins with *in order that*, *so* or *so that*. These clauses usually have a modal verb.

When the main clause refers to the present, you usually use *can*, *may*, *will* or *shall* in the purpose clause.

You should fence the hole so that people can't fall down into it.

When the main clause refers to the past, you usually use *could*, *might*, *should*, etc.

I lifted Roy on my shoulder so that he might see the procession.

You use *in order that*, *so* and *so that* when the subject of the purpose clause is different from the subject of the main clause.

I wake up my little sister at seven, so that she has enough time to get ready for school.

If the doer of the action is one and the same, you use *so as to.*

They stayed in the capital longer so as to see the city better.

I played the sonata again and again so as to practise before the contest.

[1]Обратите внимание, что в английской грамматике имя существительное *clause* может обозначать 1) часть сложносочиненного предложения; 2) придаточное в сложноподчиненном предложении; 3) причастный/деепричастный оборот или структуру, содержащую инфинитив.

35. **Paraphrase these to get sentences with purpose clauses.**

Example: She moved carefully because she didn't want to wake the children.
She moved carefully (in order) not to/so as not to wake the children.

1. I gave up sugar and butter because I didn't want to put on weight. 2. Linda gave me a call because she wanted to discuss some urgent matter with me. 3. My granny decided to take up painting because she didn't want to be bored. 4. They drove through town because they didn't want to use the motorway. 5. Greg left quietly because he didn't want to disturb his parents. 6. Sue went to the kitchen because she wanted to make a cup of tea. 7. Jack came back early because he wanted to watch the football match on TV. 8. I listened to his speech attentively because I wanted to understand what it was all about. 9. The workers went on strike because they wanted to get higher wages. 10. We decided to spend our winter holidays in the Alps because we wanted to have a bit of real skiing.

36. **Complete the sentences using *so that* or *so as*.**

1. I've brought some coffee and a few sandwiches ____ you can have a bite. 2. We went over the papers carefully ____ not to make any mistakes. 3. I walked out into the garden ____ to weed the flowerbeds. 4. I weighed my words before answering ____ not to offend her. 5. I packed swimsuits too ____ we could have a swim in case there is a swimming pool in the hotel. 6. I read that story to my daughter ____ she would know that Woden had been the king of the English pagan gods. 7. Mrs Forester sent Jerald to bed ____ he could have a good rest after the day's hard work. 8. I arrived at the cinema early ____ not to miss the beginning of the film. 9. I spoke slowly and clearly ____ the audience could understand my explanation. 10. Greg spent a year in Russia ____ he might learn Russian. 11. I stood up ____ to get a better view of the waterfalls. 12. Alice bought a new computer ____ she could hold much more information on it. 13. Susan works hard ____ to pass her exam well. 14. We create new words all the time ____ to express new ideas. 15. Let's get down to business at once ____ we could finish before six.

Focus on Syntax

REASON CLAUSES

1. When you are talking about a possible situation which explains the reason why someone does something, you often use *in case* or *just in case*.
I'm here just in case anything unusual happens.
2. You do not use future tenses after *in case*.
I'll stay here in case she arrives later.
3. *In case* doesn't mean the same as *if*. *In case* expresses a precaution. You do things in advance (before sth), in order to be safe or ready if there is a problem. *In case* means "so as to be on the safe side" and refers to the future. But instead of future tenses we use *present simple* or *should* after *in case* or follow the rules of the sequence of tenses.
You insure things in case they are stolen (before they are stolen).
He said we should insure things in case they are stolen.
If refers to a result.
You should telephone the police if your things are stolen (you telephone after they have been stolen).

37. Complete the sentences using *if* or *in case* and explain your choice.

1. Take an umbrella with you ____ it rains. 2. She always wears this warm jacket ____ it snows and freezes. 3. ____ there might be a lot of traffic on the road, go by train. 4. I'm going to take my passport with me ____ I need it. 5. ____ you are late, don't forget to apologise. 6. I've got the medicine ____ I have a heart attack. 7. ____ you see him, tell him that I would like to speak to him. 8. You won't be sorry ____ you see this film. 9. We always have a tyre in the car ____ there is a puncture in a wheel. 10. We always keep a sufficient amount of water in the tank in our garden ____ the weather is dry.

Focus on Syntax

TIME CLAUSES

You already know that in time clauses future tenses are not used.

I'll tell him this funny story when he comes.
They knew nothing would happen while their father was with them.
Another problem for Russian speakers, though a minor one, is the fact that in time clauses beginning with "Every time..." the word *when* is not used.
Cf.: Каждый раз, когда я встречаю Алекса, я вспоминаю о нашей поездке. *Every time I meet Alex I remember our trip.*

38. Express the same in English.

1. Мы не можем вызывать врача каждый раз, когда у тебя болит голова. 2. Каждый раз, когда она слышит эту мелодию, она вспоминает свой выпускной вечер. 3. Она заказывает салат с креветками каждый раз, когда приходит в это кафе. 4. Я встречаю этого пожилого джентльмена с собакой каждый раз, когда бегаю трусцой по утрам. 5. Каждый раз, когда мы приглашаем ее навестить нас, она находит какой-нибудь предлог и не приходит. 6. Каждый раз, когда проходит контрольная по математике, он подхватывает простуду. 7. Всякий раз, когда я спрашиваю в библиотеке эту книгу, она оказывается нужна кому-то еще. 8. Каждый раз, когда идет дождь, у меня плохое настроение. 9. Каждый раз, когда на Рождество идет снег, британцы радуются. 10. Всякий раз, когда я смотрю на эту фотографию, я вспоминаю эти чудесные дни в Риме.

39. Say true sentences about yourself using their beginnings.

1. Every time I come ... .
2. Every time I write ... .
3. Every time I meet ... .
4. Every time I hear ... .
5. Every time it rains ... .
6. Every time it snows ... .
7. Every time we have good weather ... .
8. Every time I ... .
9. Every time ... .
10. ... every time I see Indian films.
11. ... every time I go shopping.
12. ... every time I work on the computer.
13. ... every time I begin doing my homework.
14. ... every time I ... .

40. **Complete the texts with the derivatives from the words in the right-hand column.**

Two of the New Seven Wonders

I

The Great Wall of China (literally "Long wall") is a series of stone and 1_____ fortifications in China, built and maintained between the 5th century B.C. and the 16th century to protect the 2_____ borders of the 3_____ Empire during the rule of 4_____ dynasties. Several walls, referred to as the Great Wall of China were built since the 5th century B.C. It is the world's longest human-made structure, stretching over 5_____ 6,400 km.

earth
north
China, success
approximate

II

Petra (from "petra", *rock* in Greek) is an 6_____ site in 7_____ Jordan, lying on the slope in a basin among the mountains which form the 8_____ flank of Arabah, the large valley 9_____ from the Dead Sea to the Gulf of Aquaba. It is 10_____ for having many stone structures carved into the rock. The long-hidden site was revealed to 11_____ world by the Swiss 12_____ Johann Ludwig Burckhardt in 1812. The site was designated as a UNESCO World Heritage Site in 1985 when it was described as "one of the most precious 13_____ properties of man's 14_____ heritage."

archaeology, southwest
east
run
fame
west
explore
culture, culture

41. **Complete these sentences using *if* or *unless*.**

1. ____ you change your behaviour, nobody will be able to help you. 2. I won't do it ____ you don't help me. 3. ____ you tell me everything I can't promise anything. 4. ____you don't tell them everything they will think that it is you who are to blame. 5. ____ you don't break the speed limit getting to the railway station, you will miss the train. 6. I won't be surprised ____ they get married one day. 7. You won't be able to arrive on time — ____, of course, you travel by air. 8. ____he gets an excellent mark for his last exam he won't be able to become a student of this prestigious university. 9. ____ it doesn't rain soon, the plants will all die. 10. ____ he spends his holidays at health resorts, he won't be cured of his lung problem.

42. **Use the right tenses in the clauses of the following sentences.**

1. I'll tell you the truth when time *(come)*. 2. Nobody knows when the airplane *(arrive)*: the flight has been delayed. 3. Do you mind telling me when you *(go)* to London? I'd like to see you off. 4. We'll begin working in the open air when spring *(come)*. 5. I have no idea when the situation *(change)* for the better. 6. We'll learn the news when Jane *(call)* as she has promised. 7. If Jerry *(come)* on time, we'll watch the comedy together. 8. Can anyone tell me if this new film *(show)* on television in the near future? 9. We'll go to Rome if we *(save)* up enough money by summer. 10. If Jeremy *(say)* it is my fault, I'll never forgive him. 11. I'd like to know if the flowers we're planting *(bloom)* in June or in August. 12. If you *(pay)* the money now, you'll be able to get some interest later.

43. **Read the text and change the words in brackets or form new words on their basis to make the text grammatically and logically correct.**

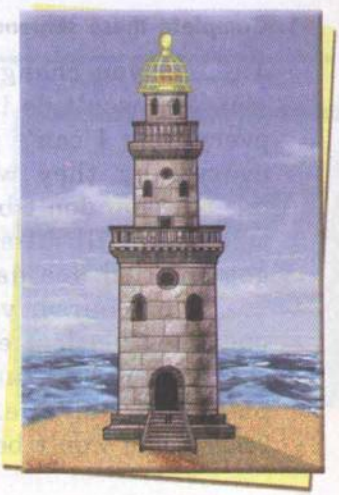
The Lighthouse of Alexandria

On the island of Pharos ['feərɒs], (guard)[1] (enter)[2] to the harbour of Alexandria, Ptolemy II[1] of Egypt ordered the (construct)[3] of one of the (one)[4] lighthouses in history.

[1]Ptolemy ['tɒləmɪ] — the name of five kings of Egypt from the 3rd to the 1st century B. C.

Sostratus of Cnidus designed and (build)[5] the 400-foot high tower, which (complete)[6] about 270 B.C. Of white marble, in set back stories of (vary)[7] shapes, the lighthouse kept a fire (burn)[8] nightly. That fire could (see)[9] many miles out on the Mediterranean.

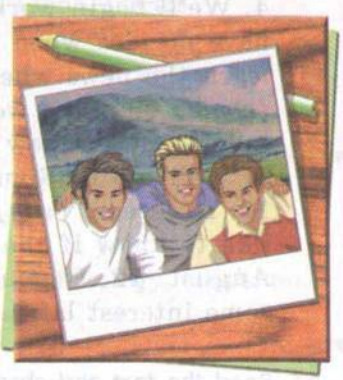
This lighthouse, one of the (great)[10] buildings of the ancient world, stood for almost 1,600 years. It (destroy)[11] by an earthquake in 1303.



NEF

44. Choose the right items in the rows after the text and complete it.

My family comes from a small village in the **1.**____ of the Pyrenees[1]. The village lies in a fertile **2.**____. The houses are built on the **3.**____ of a river and on the **4.**____ of a hill. Behind there is a **5.**____ of mountains, and last summer we set out to climb the highest **6.**____. At first it was easy. We moved along one of the **7.**____ that form the river. We really had a pleasant **8.**____ as the winding path there was rather smooth and level. I **9.**____ a picture of my friends with beautiful trees **10.**____ the background. But then the climb became harder. We were really tired when we reached the summit, but the picturesque view we saw was definitely **11.**____ climbing.



1. a) down	b) foot	c) foothills	d) bottom
2. a) island	b) valley	c) canyon	d) grove
3. a) banks	b) shores	c) coasts	d) beaches
4. a) slops	b) paths	c) slots	d) slopes
5. a) line	b) range	c) set	d) queue
6. a) spire	b) steeple	c) peak	d) point

[1]the Pyrenees [ˌpɪrəˈniːz] — a mountain range between France and Spain

7.	a) estuaries	b) springs	c) waterfalls	d) streams
8.	a) walk	b) go	c) climb	d) march
9.	a) made	b) captured	c) took	d) grasped
10.	a) on	b) at	c) in	d) over
11.	a) worse	b) worth	c) worthy	d) worst

45. Choose the right verb forms after the text to make it complete.

The Dinner Party

It all happened in India. At a large dinner party the guests (discuss)[1] a typical behaviour of people when they were in some crisis. One of the guests, an officer, said: "A woman's reaction (differ)[2] from a man's behaviour. A typical woman's reaction in any crisis is to scream. A man has much more nerve control, and that is what (count)[3]."

One of the guests, an American naturalist, (not, join)[4] in the argument. He (watch)[5] the other guests. Suddenly he (see)[6] that the hostess changed in the face and whispered something to a servant. Soon a bowl of milk (put)[7] on the veranda just outside the open doors.

The American naturalist (understand)[8] everything. In India, milk in a bowl (mean)[9] only one thing. It is a bait for a snake. He realised that there must be a cobra under the table. His first impulse was (jump)[10] back and warn the others. But he (know)[11]: that if you (frighten)[12] the cobra, it (attack)[13] somebody. He then spoke quickly, but loudly, "I want you (show)[14] what control everyone (have)[15]. I will count 300 — that's five minutes — and not one of you must (move)[16]. Those who move (pay)[17] 50 rupees. Ready? Go!" The twenty people (sit)[18] like stone images while he (count)[19]. When he (say)[20] "two hundred and eighty," out of the corner of his eye, he (see)[21] the cobra (crawl)[22] for the bowl of milk. In a minute it was on the veranda. The American made a huge jump and (shut)[23] the glass doors. The guests began screaming, when they realised what (happen)[24].

After a few moments the host said: "You were right, Officer. A man just (show)[25] us an example of perfect control."

"Just a minute," cried the American (turn)[26] to his hostess. "Mrs White, how you (know)[27] there was a cobra in the room?"

A little smile appeared on the woman's face as she answered: "I knew it because it (crawl)[28] across my foot."

1. a) discussed b) had discussed
   c) were discussing d) were discussed
2. a) shan't differ b) shall differ
   c) will differ d) won't differ
3. a) counts b) count
   c) counted d) has counted
4. a) not join b) didn't join
   c) hasn't joined d) won't join
5. a) watch b) is watching
   c) was watching d) has watched
6. a) has seen b) saw
   c) had seen d) was seen
7. a) put b) was putting
   c) had put d) was put
8. a) understand b) understood
   c) understanding d) had understood
9. a) means b) mean
   c) meaning d) had meant
10. a) jump b) jumping
    c) to jump d) jumped
11. a) knew b) to know
    c) has known d) knowing
12. a) will frighten b) frightened
    c) would frighten d) had frightened
13. a) would attack b) attack
    c) will attack d) attacks
14. a) show b) to show
    c) showing d) showed
15. a) has b) had
    c) has had d) have
16. a) to move b) move
    c) moves d) moving
17. a) will pay b) shall pay
    c) should pay d) would pay
18. a) sitting b) sat
    c) should sit d) had sat

19. a) counting b) was counting
c) counted d) counts
20. a) says b) said
c) was saying d) is saying
21. a) saw b) see
c) has seen d) had seen
22. a) crawls b) crawled
c) crawling d) was crawling
23. a) will shut b) shuts
c) shut d) was shut
24. a) happened b) has happened
c) was happening d) had happened
25. a) has shown b) shown
c) had shown d) showed
26. a) turning b) turned
c) turns d) turn
27. a) did you know b) knew
c) do you know d) know
28. a) was crawling b) crawling
c) crawls d) crawl

46. **Open the brackets to complete the text.**

Statue of Zeus

The only idea we have today of the great statue of Zeus which the Greeks (build)[1] at Olympia to the king of their gods, (gather)[2] from coins which (bear)[3] copies of the sculpture.

This giant statue, (tower)[4] 60 feet above the ground, (construct)[5] in one of many temples which graced the town of Olympia in Greece.

The creator of this magnificent work (be)[6] Phidias, the greatest of all Greek sculptors. He (picture)[7] Zeus as a mighty, bearded king, with a wreath of olive leaves over his brow. The upper part of the body (carve)[8] from pure ivory and the lower portions of the statue (cover)[9] with gold.

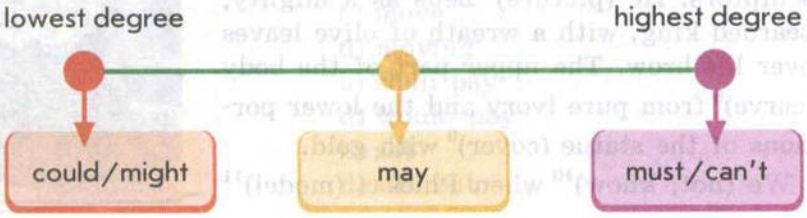
We (not, know)[10] when Phidias (model)[11]

the statue. We do know, however, that the sculptor (live)[12] between the years 500 and 430 B.C. All the traces of the Statue of Zeus completely (disappear)[13], and only the impressions on coins (bring)[14] home to us the richness of this famous statue of Zeus.

47. **Express the same in English.**

1. Мы решили остаться в городе подольше, чтобы осмотреть все достопримечательности. Хотя город был небольшим, в нем многое можно было увидеть. 2. — Как давно ты знаешь Стюартов? — Не помню точно. Думаю, я знаю их с того дня, когда я родился. По крайней мере, они всегда были (и есть) рядом. 3. Мы не опоздаем, если поезд прибудет вовремя, но если нет, я думаю, нам придется брать такси до аэропорта, чтобы не опоздать (пропустить) на свой рейс. 4. В случае возникновения пожара звоните пожарным. Но никогда не делайте этого, если нет опасности. Каждый раз, когда кто-то беспричинно звонит им, где-нибудь возможна (происходит) катастрофа. 5. Куда ни пойдешь, повсюду видишь счастливые лица. Все заняты каким-либо творческим делом. Очевидно, что люди делают то, что им нравится делать, и так, как им нравится. 6. Он ходит на каток три раза в неделю, чтобы стать умелым конькобежцем. Хотя тренировка начинается без четверти семь утра, он никогда ее не пропускает. 7. Господин Блэк поменял свою внешность, чтобы его друзья не могли узнать его. Он не хотел, чтобы они знали, что он вернулся. 8. Хотя я хочу поехать за границу, я не могу позволить себе такую поездку в этом году, так как билеты на самолет очень подорожали. 9. Несмотря на то что он живет в той же самой многоэтажке, я не часто вижу его. Я начинаю работу рано утром и возвращаюсь, когда стемнеет. 10. Хотя детям только шесть, многие из них могут хорошо работать на компьютере. Новое поколение гораздо быстрее осваивает такие вещи.

48. **In English modal verbs allow you to speak about possible actions or facts with a particular degree of certainty:**



How will you react to the questions below using these verbs?

Example: Look at that bird crowing in the tree. Do you think it's a dove? — It may be a crow but it can't be a dove, because doves coo, they don't crow.

1. Do people speak French and Arabic in Morocco? 2. Is a fawn a young deer or a young wolf? 3. May I ask you something? Do you know if a grandfather clock is an old clock or a tall clock which stands on the floor? 4. I wonder if "The Great Gatsby" was written by Ernest Hemingway, Scott Fitzgerald or somebody else? 5. Do you happen to know if crimson is a shade of blue, green or red? 6. Is it true that each cricket match takes three or four days to complete? 7. I forget if Woody Allen is a painter or an actor. Can you help me? 8. Is Mark Twain the author's real name? If not, what is his real name? 9. Do you happen to know if a mile is longer or shorter than a kilometre? 10. I know there is a noun "soldier" but is there a verb "to soldier"? What do you think it means?

49. The same verbs *could, might, may, must, can't* can be used when we speak about the past, only they are used with the perfect infinitive — *have* (*done*). What do you think happened in these situations?

Example: My neighbours have sold their house. — They must have bought a new one.

1. I don't see Jack driving his yellow Jaguar any longer. 2. Rose and Alice used to be close friends but now they don't speak to each other. 3. Electricity went off at about 10 o'clock p.m. and for about half an hour it was dark in the streets and in the houses. 4. Margo has got a new job, a very good one, too. 5. Tom switched off the TV set without watching the film to the end. 6. Sally returned home soaked to the skin and shivering. 7. Spartak football fans are crazy with excitement. 8. I saw Maria entering her house with two suitcases and a big bag. 9. Pauline has been taking Italian lessons for about two months. 10. Jim has started wearing a wedding ring.

50. In English you express permission and ask for it with the help of the modal verbs *can (can't), could, may (may not)*. Make up and act out short dialogues using these modal verbs. Here are some ideas.

- You want to use someone's computer.
- You need your friend's piece of jewellery to wear at a party.

- You want to play a game of chess with someone who is very good at it.
- You want to stay out till 11 p.m., which is usually forbidden.
- You want to go travelling to another town with your friends while your parent is worried about the possible difficulties.
- ...

Topical Vocabulary

51. Study the topical vocabulary to speak about wonders of the world.

- Our world is full of wonders both natural and handmade. When we come across them, they have the capacity to
  - amaze
  - astonish
  - astound
  - surprise
  - stun
  - dumbfound
  - puzzle
  - bewilder
  - stagger
  - nonplus
  - shock
  - startle
- They can
  - stop you in your tracks
  - leave you open-mouthed
  - make your eyes pop out (*informal*)
  - make your jaw drop (*informal*)
  - leave you speechless/at a loss for words
  - make you feel that you can't believe your eyes (ears)
  - make you feel thunderstruck
  - excite your interest
- Sometimes we find it difficult to express our impression of such objects or phenomena and resort to such "praise" words as
  - superb
  - amazing
  - gorgeous
  - marvellous
  - sublime
  - glorious
  - delightful
  - unsurpassed
  - breathtaking
  - admirable ['ædm(ə)rəbl]
  - exceptional
  - outstanding
  - memorable
  - striking
  - conspicuous
  - super (*informal*)
  - terrific (*informal*)
  - fantastic (*informal*)
  - tremendous (*informal*)
  - sensational (*informal*)
  - fabulous (*informal*)

- Our attitude to great and unusual phenomena can be different. Some people may feel
  - enthusiastic
  - keen
  - eager
  - avid
  - ardent
  - fervent
  - passionate
  - zealous
  - excited
  - wholehearted
  - committed
  - devoted
  - frantical
- Others feel
  - skeptical
  - dubious
  - doubtful
  - distrustful
  - suspicious
  - disbelieving
  - unconvinced

52. **A. Study the comments on the use of "surprise" words.**

amaze, **astonish**, **astound**, **dumbfound**, **stagger** = to surprise very much

stun = to surprise very much and to shock so that you are unable to speak or do anything

puzzle, **bewilder**, **nonplus** = to surprise and confuse you at the same time

shock = to give you a feeling of unpleasant surprise

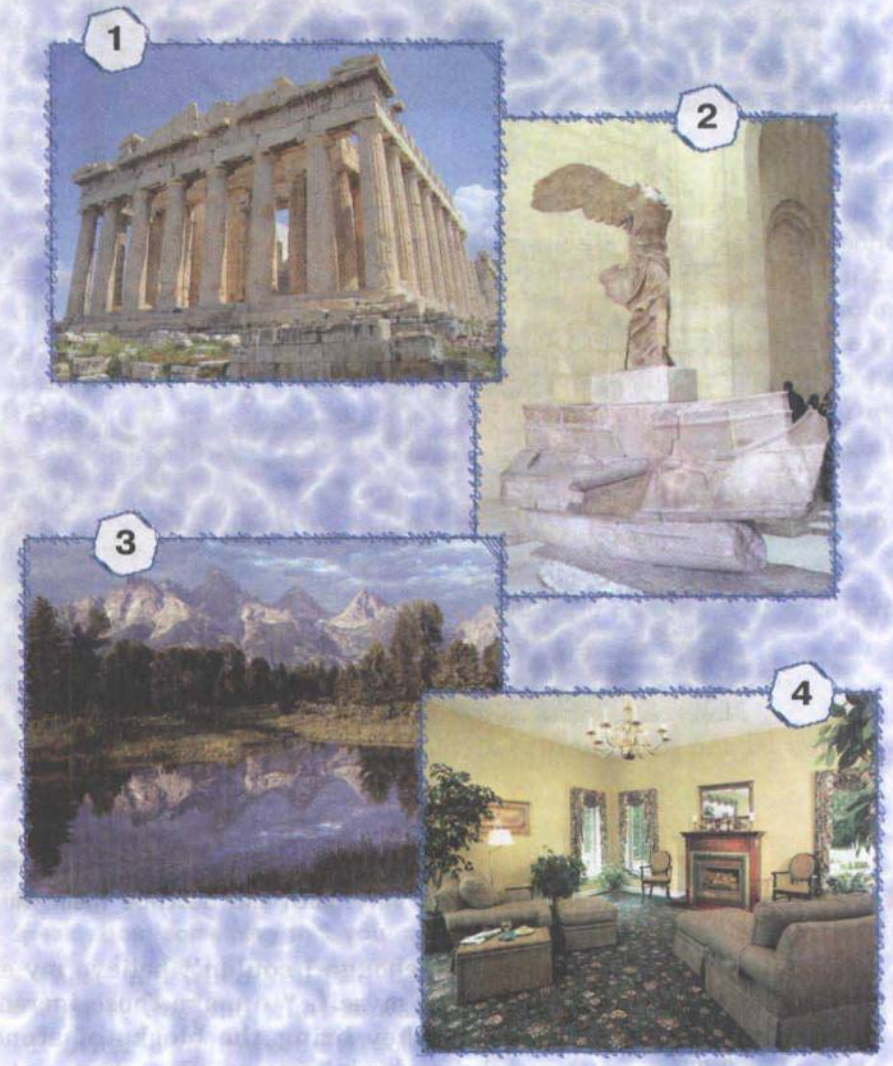
startle = to surprise and frighten you at the same time

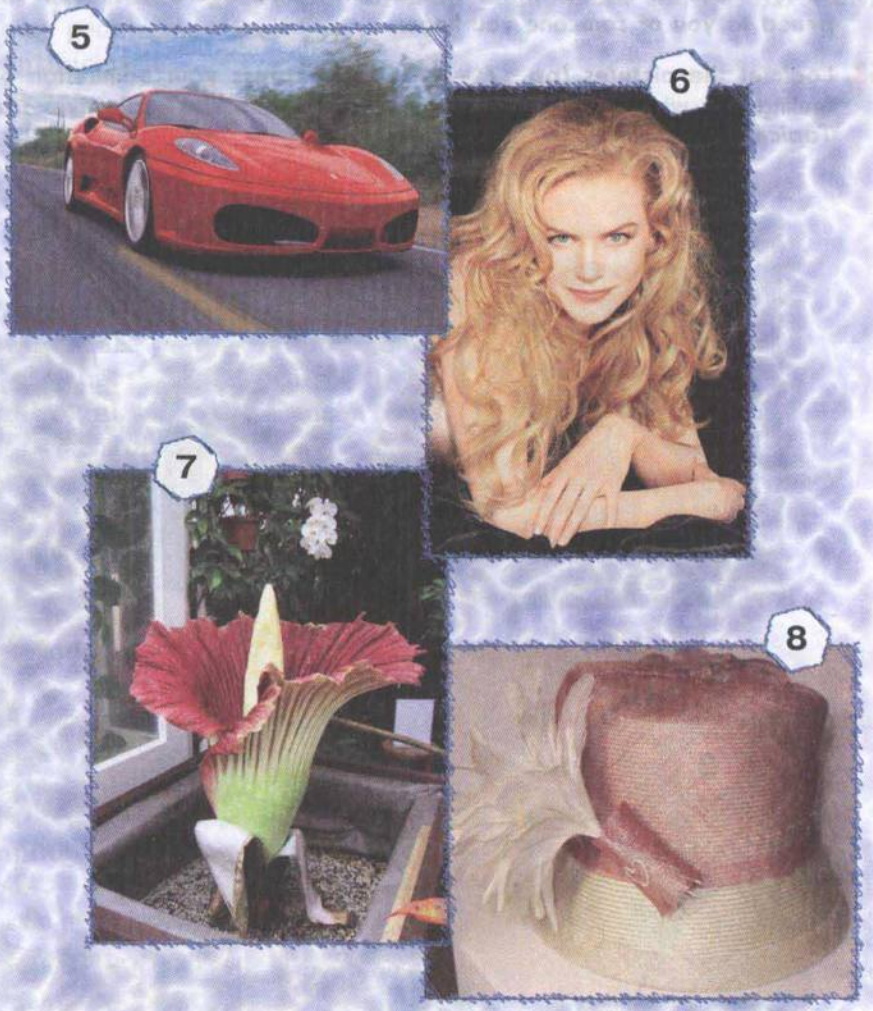
B. Say which of the verbs above you'd use to describe your reaction in these situations.

- Your new bike has been stolen.
- You've seen a flying saucer in the sky.
- You thought you'd written a test badly but got an excellent mark for it.
- You've found out that your friend can read people's minds.
- A fortune teller has told you that you'd get married four times.
- You've won a round-the-world tour in a lottery.
- Your parents have forgotten your birthday.
- Your local football team has won the world championship.

C. Use some of the "surprise" words and remember a true event that happened to you or someone you know.

53. Look at the pictures (pp. 171—172) and express your admiration or other feelings for whatyou can see. You may use the "praise" adjectives from your *Topical Vocabulary*.





54. **Remember three things that you liked very much and describe them with the help of the "praise" words.**

Example: When I first saw Stonehenge I couldn't believe my eyes. "How did they manage," I asked myself, "to make those incredible structures of stone? How did they bring the blocks of stone to this place? They must weigh hundreds of tons!" Stonehenge struck me as something unsurpassed and memorable.

55. **A. Study the comments on the use of "strange" words.**

Most of the words of this group mean "strange because it is not often seen". But there are exceptions to the rule:

odd = strange and hard to understand or strange in a way that attracts your attention.

curious = unusual and exciting your interest so that you want to know more about it.

uncanny = strange and difficult to explain.

bizarre = very odd and strange.

B. With the help of which "strange" words would you describe the following situations?

1. Latin has been made a compulsory subject in all Russian schools. 2. Some people claim that hamburgers are the best food for little children. 3. All schoolchildren will have to stay at school after classes and do their homework together. 4. Pupils won't be allowed to have any pocket money at schools. 5. All the classrooms are going to be equipped with video cameras. 6. Before getting a marriage permission every will-be couple is going to pass an exam in cooking and housekeeping. 7. Scientists have found out that mechanisms can distinguish between kind and aggressive people. They work better when operated by kind ones.

C. Remember a certain situation that you could describe with the help of "strange" words. Speak about it.

56. **Work in pairs. Describe a particular object without naming it. Let your partner guess what object you are describing. Mention**

- the size;
- the colour;
- the shape;
- the function;
- the texture and what it's made of;
- the smell and taste (if any);
- with what it can and can not be compared.

Speaking

57. **Speak about something that you might call a wondrous thing. Mention**

- where and when you saw it;
- what it was and what it was like;
- if other people were attracted to it;
- what kind of impression it made on you and the others;
- in what way you're thinking about it now.

58. Read the text and say if you share the author's point of view upon language. Explain why.

One of the most incredible wonders of the world is definitely *language*. Why is it so? Perhaps because of its unique role. We look around us, and are awed by the variety of several thousand languages and dialects, expressing a multiplicity of world views, literatures and ways of life. We look back at thoughts of our predecessors and find we can see only as far as *language* lets us see. We look forward in time, and find we can plan only through language. We look outward in space, and send symbols of communication along with our spacecraft, to explain who we are, in case there is anyone there who wants to know.

Any language possesses its vocabulary which is the total sum of its words. But what is a *word*? We utter some sounds [rəʊz] (r — o — s — e) and immediately we get the image of this beautiful flower.

What's in a name that which we call a rose
By any other name would smell as sweet...

(William Shakespeare. *Romeo and Juliet*, Act II, Sc. 2)

These famous lines reflect one of the fundamental mysteries, one of the fundamental enigmas: what is in a name, in a word that makes it possible "to see" what other people say? Is there any direct connection between a word and the object it represents? Could a rose have been called by "any other name" as Juliet says?

For some people studying words may seem uninteresting. But if studied properly, it may well prove just as exciting and novel as unearthing the mysteries of Outer Space.

It is significant that many scholars have attempted to define the word. Yet none of the definitions can be considered totally satisfactory in all aspects. It is equally surprising that, despite all the achievements of modern science, certain essential aspects of the nature of the word still escape us. Nor do we fully understand the phenomenon called "language", of which the word is the main unit.

We do not know much about the origin of language and, consequently, of the origin of words. It is true that there are several hypotheses, some of them no less fantastic than the theory of the divine origin of language. We know nothing — or almost nothing — about the mechanism by which a speaker's mental process is converted into sound groups called "words", nor about the reverse process when a listener's brain converts the acoustic phenomena into concepts and ideas, thus establishing a two-way process of communication.

We do know by now — though with vague uncertainty — that there is nothing accidental about the vocabulary of the language; that each word is a small unit within a vast efficient and perfectly balanced system. But we do not know why it possesses these qualities, nor do we know much about the processes by which it has acquired them.

59. Languages have always interested scholars as unique phenomena and various scholars sometimes offered absolutely opposite points of view on one and the same aspect of language. Say what you think about these opinions:

1. The desire to have "pure" languages is only natural. Languages should develop according to the patterns prescribed to them by scholars, languages should exist without any borrowings. 2. There are "civilized" languages developed and primitive languages, thus the wide spread view that some languages are better than others can be accepted. 3. It is important to have one language that is artificially created and understood by all inhabitants of our planet as a means of communication. 4. Language helps us to understand ourselves and our society. A lot could be achieved by means of negotiations but not by means of weapons. 5. It is hardly possible to accept the assumption that if people don't speak like us they are unlike us; and therefore they don't like us, they are our enemies. 6. People should use only Queen's English if they speak this language. 7. Grammar is the most important aspect of a language while learning it. 8. Writing is more careful, prestigious and permanent than speech, especially in the context of literature. People should speak as they write.

60. Read the text about language change. Comment on it using some of the ideas after the text. Give your own examples.

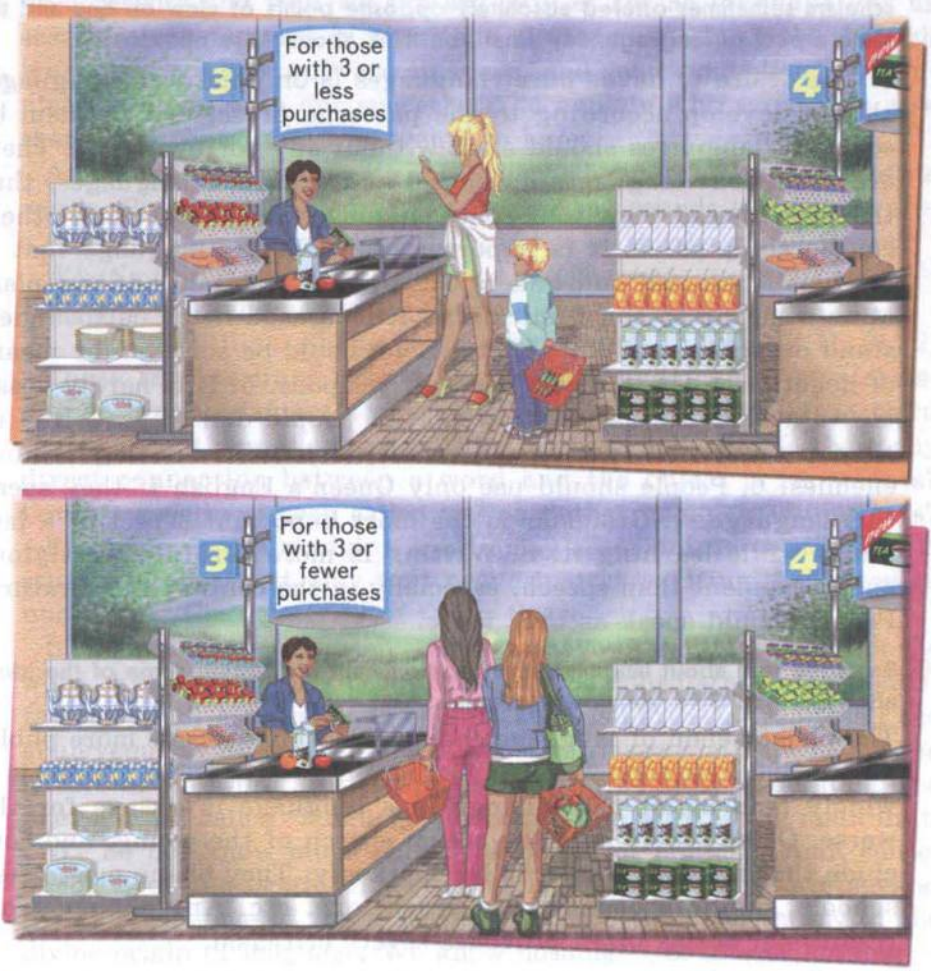
The phenomenon of language change probably attracts more public notice and criticism than any other linguistic issue. There is a widely held belief that change in a language is always for the worse. Older people hear the casual speech of the young, and conclude that standards have fallen markedly. They blame most often schools, public broadcasting institutions, etc. Any change from traditional norms often provokes severe criticism.

Here are some ideas:

- new generations want to look and sound different;
- young people do not like hackneyed words, they prefer new forms;
- the tempo of life in the modern world has become faster, people's speech has become faster, too;

- languages have a tendency to be simplified;
- modern writers often prefer to use simple sentence structures and informal words;
- a lot of borrowings from American English can be found in all European languages.

61. **Look at the pictures and say why after the criticism of some linguistically sensitive shoppers the notice over the cash desk was changed.**



62. **Make up a dialogue about the way young people speak and about slang words used by them. One of you is very much "anti-slang" but the other thinks that it is very natural for young people to speak in their own way. Try to sound convincing.**

Writing

63. Write an argumentative essay on one of the statements given below. Use the following plan:

1. Introduction (Description of the problem)
2. Arguments "for"
3. Arguments "against"
4. Conclusion

Statement I. Each country possesses some objects which it regards as its own wonder. But can such wonders belong only to one country? It seems they should be the whole world's possessions.

Statement II. Wonders are not everlasting. What is considered to be wondrous now may be regarded as trivial in the future.

Statement III. Sciences can explain all the wonders that exist in the world.

Miscellaneous

64. Listen to the poems (No 15, 16) and say what their messages are.

Upon Westminster Bridge

by William Wordsworth

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This city now doth[1] like a garment wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour valley, rock, or hill;
Ne'er[2] saw I, never felt, a calm so deep!
The river glideth[3] at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

[1]doth = does
[2]ne'er = never
[3]glideth = glides

Venice

by Samuel Rogers

There is a glorious City in the Sea,
The Sea is the broad, the narrow streets,
Ebbing and flowing; and the salt sea-weed
Clings to the marble of her palaces.
No track of men, no footsteps to and fro,
Lead to her gates. The path lies o'er[1] the Sea,
Invisible; and from the land we went,
As to a floating City — steering in,
And gliding up her streets as in a dream,
So smoothly, silently — by many a dome
Mosque-like, and many a stately portico,
The statues ranged along an azure sky;
By many a pile in more than eastern splendour,
Of old the residence of merchant-kings;
The fronts of some, though time had shattered them,
Still glowing with the richest hues of art,
As though the wealth within them had run o'er.

[1] o'er = over

65. Translate the text into Russian. Try to preserve the original style of the author.

It is cold. A chill wind blows from the Bosphorus. We had come on our trip in late March, expecting sunshine and mild heat, and found hail-storms. When it rains in Istanbul the narrow streets below the Bazaar become torrents, impossible to walk through.

From the grounds of the Topkapi the skyline of the city, like an array of upturned shields and spears, is unreal. The tourists murmur, pass on. Turbans, fountains. Images out of the Arabian Nights.

Our hotel is in the new part of Istanbul, near the Hilton, overlooking the Bosphorus, across which there is a newly built bridge. Standing on the balcony you can look from Europe to Asia. There are few places in the world where, poised on one continent, you can gaze over a strip of water at another.

We had wanted something more exotic. No more Alpine chalets and villas in Spain. We need yet another holiday, but a different holiday. We thought of the East. We imagined a landscape of minarets and domes out of the Arabian Nights. However, I pointed out the political uncertainties of the Middle East to my wife. She is sensitive to such things. In London bombs go off in the Hilton and restaurants in Mayfair.

"Well, Turkey then — Istanbul," she said — we had the brochures open on the table, with their photographs of the Blue Mosque — "that's not the Middle East. Istanbul is in Europe."

(after Graham Swift)

66. There are a lot of underwater wonders in the world. Did you know that...?

- One type of deep-sea squid is born with both eyes the same size. As it gets older, though, its right eye grows up to four times bigger than its left eye. Some scientists think the squid uses its large eye to see in deep water and the smaller eye to see in shallow water. Other scientists think the opposite may be true.

- Dugongs, or sea cows, may have started the mermaid legend. The largest dugongs were Steller's sea cows. They were discovered in 1741 but sailors ate so many that the sea cows became extinct 27 years later.

- Blue whales have the biggest babies of any animal. A new-born whale can weigh over 5 tonnes, some 1,000 times heavier than a new-born human baby. It drinks 600 litres of its mother's milk a day and by the age of seven months weighs 23 tonnes. In this time its mother loses 30 tonnes.

- Pure white beluga whales live in the Arctic Ocean. New-born belugas are reddish brown. They turn gray and finally white when they are five years old. Belugas are nicknamed "sea canaries" because they often make loud chirping noises.

- Sperm whales can hold their breath for almost two hours when they dive for food. One whale was found with two deep sea sharks in its stomach. It must have dived 3,000 m down to catch them.

Project Work

Think of a list of things you can call "Seven Wonders of Russia". Prepare a talk on one of these wonders. Introduce slides, photos and illustrations to make your presentation more colourful. Of all nominations presented choose seven which you all consider the best and display them in your classroom.

MAN AS THE GREATEST WONDER OF THE WORLD

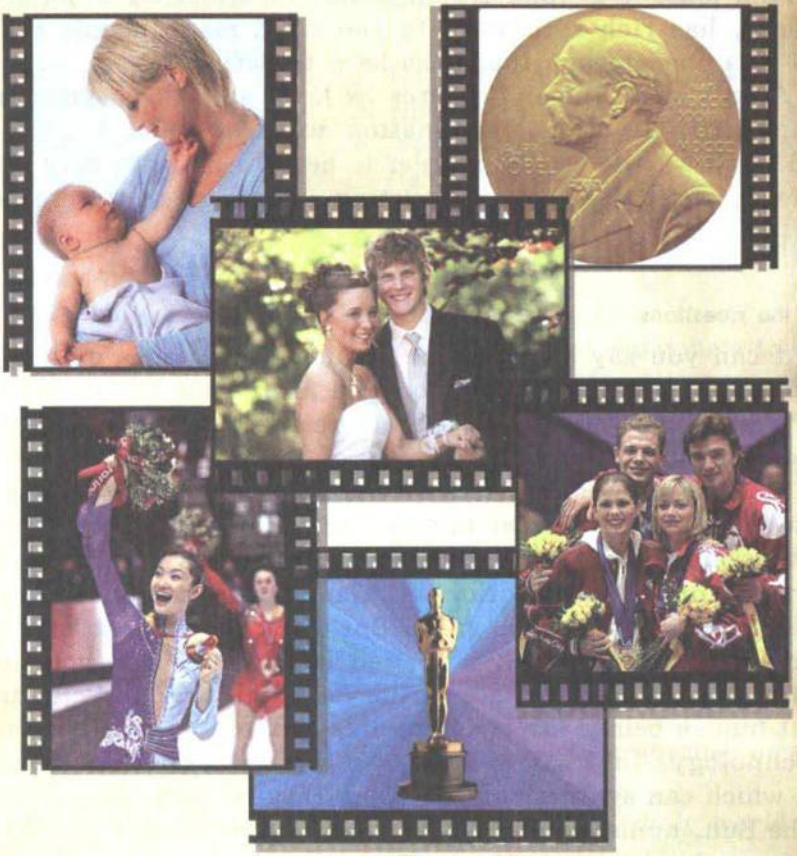
UNIT ONE

UNIT TWO

UNIT THREE

UNIT FOUR

There are many wonderful things in nature,
But the most wonderful of all is man.
*(***Sophocles.** *Antigone)*



Introduction

Some philosophers and people of letters regard Man as the greatest wonder of the world. And in many aspects we can't but agree with this opinion. Isn't it a wonder that every human being begins life as a single cell no bigger than a dot and grows to be an individual composed of 6 million cells?

Isn't it a wonder that Man is the only living being on our planet who possesses a great creative potential and is able to do wonders himself?

Isn't it a wonder that people collect and store varied information and are able to hand it down from generation to generation?

Isn't it a wonder that so many things which found no explanation in the past are quite comprehensible nowadays?

And isn't it a wonder that Man, though quite a material essence, has rich spiritual life and what many people call a soul — a phenomenon that is so hard to define?

Aren't such human features as love, sacrifice, sympathy, compassion, devotion, imagination wondrous and typical of Man? And why do people in order to help others or to save them perform heroic deeds often inflicting sufferings on themselves?

1. Answer the questions.

1. What can you say about major evolutionary stages of human development? How, in your opinion, did *Man* come to this world? 2. Can we say that human species are really widespread and that they have colonized most land masses of the world? all the continents? Do you know any places on our planet which *Man* hasn't colonized? 3. *Man* is a great inventor and many of his inventions are extremely useful. But can't we say that he is creating some instruments of self-destruction? 4. Man's influence on all other forms of life on the Earth is great. But often this impact has negative results and can even be called dangerous. Can you give examples of such unfortunate influence on nature? 5. Scientists say that human beings are changing due to the progress in science and technology. In what spheres can we witness it? 6. Unlike plants, which can synthesize everything they require using energy from the Sun, humans must obtain their energy from food. What can you say about modern Man's diet? Why do doctors pay special attention to the food people eat? What do you think of junk food,

fast food and fizzy drinks? 7. Some people can overcome pain — some of them can walk across burning coals or sleep on beds of nails. How do you think this can be? Are some supernatural forces involved in these cases or do you think people can develop "pain tolerance"? 8. Learning, creativity and intelligence are all concerned with the acquisition and use of knowledge. Do you think knowledge is acquired through experience or does *Man* have inborn ideas about the world? 9. It is believed that love is one of the greatest feelings that *Man* can experience. Do you believe in love? Is this feeling important for humans? Can people exist without love? Do you think love can inspire people to do heroic deeds? Can it humiliate people?

2. Match these adjectives describing people with the sentences.

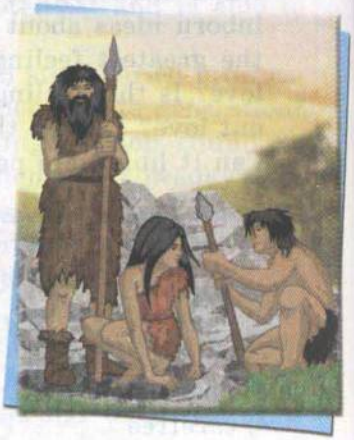
a) truthful
b) shy
c) gentle
d) obstinate
e) carefree
f) proud
g) self-centered
h) sensible
i) brave
j) unpredictable
k) sensitive
l) obedient
m) loyal
n) creative
o) unreliable

1. He thinks highly of himself.
2. He always uses his common sense.
3. You never know what to expect of her.
4. She will never hurt a fly.
5. She is not afraid to go whitewater rafting.
6. He never tells lies.
7. He always does what he's told.
8. It's very difficult to make him change his mind. He behaves like a mule.
9. She will never let you down in a crisis.
10. He can turn a pile of rubbish into a work of art.
11. You'll always find her on her own in the corner at any party.
12. He never does the things he promises to do.
13. She believes that she has no problems at all.
14. He believes the whole world revolves around him.
15. She gets upset over any little thing.

Listening Comprehension

3. **Listen to the text (No 17) and say which of the statements are true, false or not mentioned in the text.**

Stone Age Man in Britain



1. England used to be a part of the continent many thousand years ago.
2. In the places where now there are valleys in those days there used to be great rivers of ice slowly moving downhill to the sea.
3. The earliest men ever to live in Britain came there even before the trees and grass began to grow there.
4. They came to Britain from the north of the continent.
5. The cave people and the Neolithic people differed a lot.
6. The cave people were much more developed than the Neolithic people.
7. The earliest men who lived in Britain used flint to make their tools and weapons.

4. **Say how in your opinion scientists could know so many things about the Stone Age Man in Britain. Mention archaeological finds in the places where early people lived:**

- drawings of horses, deer and other animals on the rocky walls of some caves;
- stone tools and weapons made of flint;
- bowls and dishes made by early people;
- ruins of some religious structures (Stonehenge).

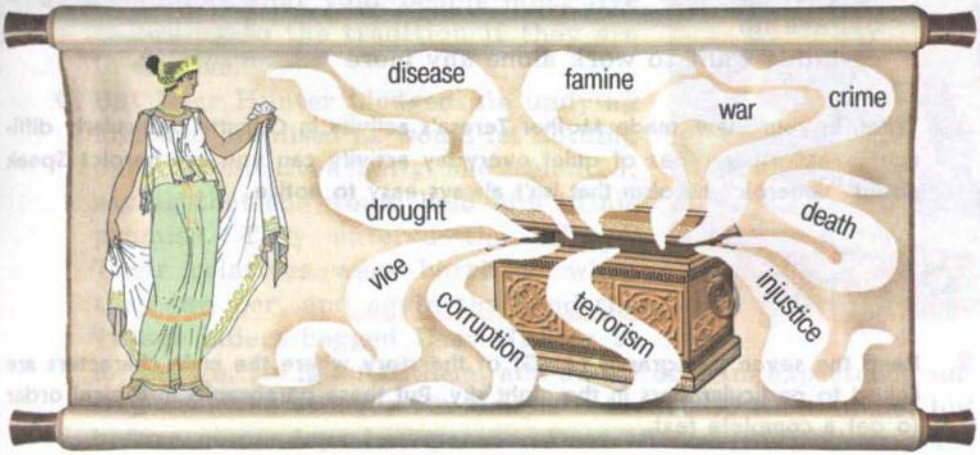
5. **Listen to the descriptions (1–5) of people's behaviour which are taken from popular legends (No 18) and say in which of them Man**

a) becomes an outsider in his community;
b) demonstrates kindness;

c) gets punishment for his disobedience;
d) doesn't know what sympathy is;
e) can't resist his desire.

6. One of the legends you heard could be compared with the well-known tale of the classical Greek mythology about Pandora [pæn'dɔ:rə]. Read the legend about Pandora and compare it with what you have heard. Mention these:

- the main characters of the two legends;
- the human vice difficult not to yield to;
- the similarities and the differences of the two legends.



Pandora (meaning "all gifted") was the first woman on Earth. The gods gave her such gifts as beauty and charm but also gave her great curiosity. Zeus [zju:s] wanted to punish man for accepting the gift of fire that Prometheus [prəʊ'mi:θiu:s] stole from heaven. So Zeus gave Pandora a box containing all the troubles and diseases that the world now knows. She was warned not to open the box, but her curiosity overcame her. Only Hope remained in the box as she quickly closed the lid again.

7. Listen to the text about Mother Teresa (No 19) and choose the right items in the statements below.

1. Sister Teresa came to work in a ____ area in Calcutta.
   a) prosperous b) well-off c) disadvantaged
2. Sister Teresa taught the poor children ____ the ABC.
   a) only b) not only c) the letters of

3. Sister Teresa got help from ____.
   a) some people she knew
   b) the wealthy people
   c) missionaries
4. Sister Teresa set up a kind of ____ for those who needed help.
   a) clinic b) pharmacy c) hospital
5. When Sister Teresa realised that there were thousands of people whom she couldn't help, she ____.
   a) didn't despair
   b) gave up
   c) didn't want to work alone any more

8. What, in your view, made Mother Teresa's activity in Calcutta particularly difficult? What other types of quiet everyday activity can you call heroic? Speak about "unheroic" heroism that isn't always easy to notice.

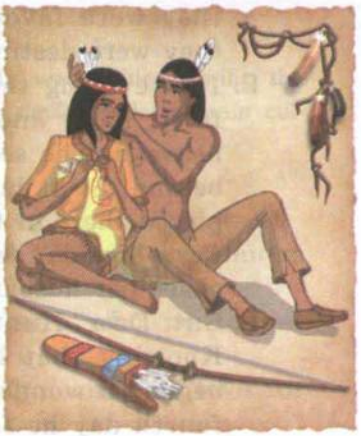
Reading

9. Read the seven paragraphs (A–G) of the story where the main characters are linked to particular stars in the night sky. Put these paragraphs in logical order to get a complete text.

A. For four days after death every soul wanders in and around its village and seeks forgiveness from those whom it may have wronged in life. It is a time of unease for the living, since the soul may appear in the form of a wind, a dream or even in human shape. To prevent such a visitation, the villagers go to the dead person before burial and utter a soft prayer of forgiveness. And on the fourth day after death, the relatives gather to perform a ceremony releasing the soul into the spirit world, from which it will never return.

B. Then one misty morning a tall and imposing figure appeared in the centre of the village and called in a voice that carried into every home for Deer Hunter and White Corn Maiden. The awe-inspiring figure told the couple that he had been sent from the spirit world because they had violated their people's traditions and angered the spirits; that because they had been so selfish, they had brought grief and near-disaster to the village. "Since

you insist on being together, you shall have your wish. You will chase one another across the sky, as visible reminders that your people must live according to the tradition if they are to survive."



C. But Deer Hunter pledged his undying love and promised he would let nothing part them. Eventually she relented, saying that she would hold him to his promise. They entered the village. Their relatives were horrified when they saw her, and again they and the village elders begged Deer Hunter to let her go. He ignored them, and an air of grim expectancy settled over the village. The couple returned to their home, but before many days had passed, Deer Hunter noticed that his wife was beginning to have an unpleasant odour. Then he saw that her beautiful face had grown ashen and her skin dry. At first he only turned his back on her as they slept. Later he began to sit up on the roof all night, but White Corn Maiden always joined him. In time villagers became used to the sight of Deer Hunter racing among the houses and through the fields with White Corn Maiden, now not much more than skin and bones, in hot pursuit.

D. Long ago in a village whose ruins can be seen across the river from present day San Juan [ˌsæn ˈʤuːən], lived two magically gifted young people. The youth was called Deer Hunter because even as a boy, he was the only one who never returned empty handed from the hunt. The girl, whose name was White Corn Maiden, made the finest pottery and embroidered clothing with the most beautiful designs. It was no surprise to their parents that they always sought one another's company. Seeing that

they were favoured by the gods, the villagers assumed that they were destined to marry.

E. That evening the villagers saw two new stars in the west. The first, large and very bright, began to move east across the heavens. The second, a smaller, flickering star, followed close behind. So it is to this day, the brighter one is Deer Hunter, placed there in the prime of his life. The dimmer star is White Corn Maiden, set there after she had died; yet she will forever chase her husband across the heavens.

F. But Deer Hunter was unable to accept his wife's death. Knowing that he might see her during these four days, he began to wonder around the village and at sun dawn on the fourth day he found his wife, as beautiful as she was in life. He fell weeping at her feet imploring her not to leave but to return with him to the village before the releasing rite was over. White Corn Maiden begged her husband to let her go, because she no longer belonged to the life of living. Her return would anger the spirits, she said, and anyhow, soon she would be no longer beautiful, and Deer Hunter would avoid her.

G. And in time they did, and contrary to their elders' expectations, they began to spend even more time with one another. White Corn Maiden began to ignore her pottery making and embroidery, while Deer Hunter gave up hunting, at a time when he could have saved many of the people from hunger. They even began to forget their religious obligations. At the request of the pair's worried parents, the tribal elders called a council. This young couple was ignoring all the traditions by which the tribe had lived and prospered, and the people feared that angry gods might bring famine, flood, sickness or some other disaster upon the village. Then suddenly White Corn Maiden became ill, and within three days she died. Deer Hunter's grief had no bounds. He refused to speak or eat, pre-

ferring to keep watch beside his wife's body until she was buried early next day.

10. Most stories about love put us on the side of the lovers. They are the hero and heroine and so we might expect their love to triumph.

A. Can you regard the characters of the legend you have read in ex. 9 as the hero and heroine? Explain your answer.

B. Do you think that the couple's love had any destructive effect? Can you prove it?

11. Reread carefully the paragraph describing the soul's wanderings during the four days after death. Have you ever come across a similar belief in your culture? What is it? How can you account for it?

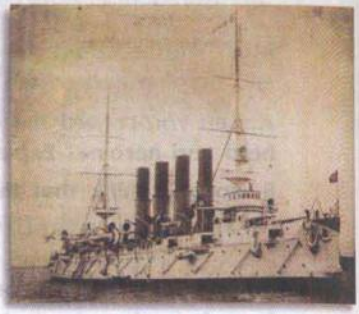
12. Give your opinion and comment on these:

1. the villagers' attitude to Deer Hunter and White Corn Maiden before and after their marriage;
2. the villagers' fears on seeing the person "who no longer belonged to the life of the living";
3. Deer Hunter's promise to have everlasting feeling of love for his wife;
4. Deer Hunter's behaviour after he began to notice certain alterations in his wife;
5. Which of the two lovers (or both?) is to blame for what had happened? The share of punishment each of them got.
6. The necessity to follow the traditions and conventions of the society where you belong.

13. Read the text and make it complete with the phrases below.

a) Russia and Japan were allies and
b) aground on rocks
c) eight destroyers
d) to the valour and spirit
e) in the military history of
f) he never wore it in public
g) seized by the British
h) disappearing forever
i) in and outside Russia
j) in the Russian-British relations

Varyag



It often happens so that a certain object becomes a symbol of something and begins to embody particular traits of human character. Such an embodiment of human courage has long become a ship whose name is familiar to any Russian.

The *Varyag* was a protective cruiser ['kru:zə] that is well known 1.____ Russia. The ship was built in Philadelphia, Pennsylvania for the Imperial Admiralty. The cruiser was launched on October 31, 1899, and on January 2, 1901 she was commissioned into the Russian Navy.

During the Russo-Japanese War of 1904–1905 the *Varyag* (under the command of Vsevolod Rudnev) accepted a badly unequal battle with a Japanese squadron consisting of one armoured cruiser, five protected cruisers and 2.____ on February 9, 1904. Having lost 31 men dead, 191 injured and outgunned, the crew decided not to surrender, but to sink the ship. The crew was saved.

Later Vsevolod Rudnev was decorated with a Japanese order for that battle. Although he accepted the order, 3.____.

The *Varyag* was later salvaged by the Japanese and repaired. She served with the Imperial Japanese Navy as light cruiser *Soya*. During World War I, 4.____ several ships were transferred by the Japanese to the Russians. She was returned to the Imperial Russian Navy at Vladivostok and renamed *Varyag*. Then she was sent to Great Britain for an overhaul.

However, following the Russian October Revolution in 1917 she was 5.____ and sold to Germany in 1920 for scrap. But in the Firth of Clyde, she ran 6.____ near the Scottish village of

Lendalfoot, and was scrapped there. She finally sank in 1925, 7.____.

On July 30, 2006 (Russian Navy Day), a monument to the cruiser was unveiled at Lendalfoot, Scotland. It was an important event 8.____ of recent years. The monument to *Varyag* has become the first monument to the Russian military honour in Great Britain.

The idea to erect a monument to *Varyag* in Scotland was put forward by the charitable foundation *Cruiser Varyag*. The all-Russia movement "In Memory of Cruiser *Varyag*" started in 2006 and aroused considerable public interest 9.____. A competition for the best design of the monument was organized and the winner has become a tribute 10.____ of the Russian sailors.

14. A. Find in the text "Varyag" the equivalents for the following:

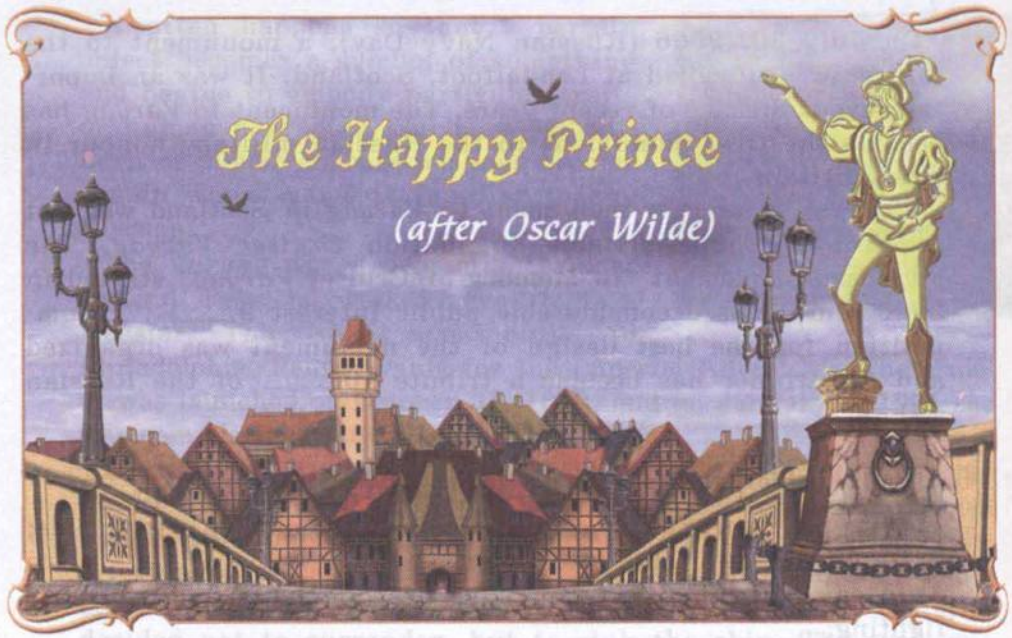
1) to be the best example of a particular idea, quality or principle;
2) to put a boat or ship into water;
3) to say officially that you have been defeated and will stop fighting;
4) to save or rescue a ship;
5) to be given a new name;
6) a thorough repair to a machine;
7) old metal or paper that can be used again after going through a special process;
8) to take an old machine or vehicle apart;
9) to remove the cover from sth as part of an official ceremony;
10) intended to help or support.

B. Use the equivalents from part A to speak about the legendary cruiser.

15. Look at the picture of the monument to Cruiser *Varyag* and say what you think of it. Mention:

- what shape it has or what it consists of;
- what it depicts;
- what it embodies;
- if it has been erected in the right place;
- if you like it or not and why.

16. **Read the text and answer the questions after it.**



High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires that sparkled in the sun, and a large red ruby glowed on his sword-hilt. He was very much admired indeed. "He is as beautiful as a weathercock," remarked one of the Town Councillors who wished to gain a reputation for having artistic tastes; "only not quite so useful," he added, fearing lest people should think him unpractical, which he really was not.

sword-hilt

"Why can't you be like the Happy Prince?" asked a sensible mother of her little boy who was crying for the moon.

"I am glad there is someone in the world who is quite happy," muttered a disappointed man as he gazed at the wonderful statue.

One night there flew over the city a little Swallow. His friends had gone away to Egypt six weeks before, but he had stayed behind, for he

weathercock

was in love with the most beautiful Reed. He had met her early in the spring as he was flying down the river after a big yellow moth, and had been so attracted by her slender waist that he had stopped to talk to her.

reed

"Shall I love you?" said the Swallow, who liked to come to the point at once, and the Reed made him a low bow. So he flew round and round her, touching the water with his wings, and making silver ripples. This was his courtship, and it lasted all through the summer.

moth

"It is a ridiculous attachment," twittered the other Swallows; "she has no money, and far too many relations;" and indeed the river was quite full of Reeds. Then, when the autumn came, they all flew away.

After they had gone he felt lonely, and began to tire of his lady-love. "She has no conversation," he said, "and I am afraid that she is a coquette [kɒ'ket], for she is always flirting with the wind." And certainly, whenever the wind blew, the Reed made the most graceful curtseys. "I admit that she is domestic," he continued, "but I love travelling, and my wife, consequently, should love travelling also."

"Will you come away with me?" he said finally to her; but the Reed shook her head, she was so attached to her home.

"You have been trifling with me," he cried. "I am off to the Pyramids. Good-bye!" and he flew away.

All day long he flew, and at nighttime he arrived in the city and saw the statue on the tall column. "I will put up there," he cried and alighted just between the feet of the Happy Prince.

"I have a golden bedroom," he said and prepared to go to sleep; but at this moment a large drop of water fell on him. Then another drop fell. At first he thought it was going to rain but there were no clouds in the sky, the lightning didn't flash and there were no peels of thunder. He looked up, and saw — Ah! what did he see?

The eyes of the Happy Prince were filled with tears, and tears were running down his golden cheeks. The little Swallow was filled with pity.

"Why are you weeping?" asked the Swallow; "you have quite drenched me."

"When I was alive and had a human heart," answered the statue, "I did not know what tears were, for I lived in the Palace of Sans-Souci[1], where sorrow is not allowed to enter. In the daytime I played with my companions in the garden, and in the evening I led the dance in the Great Hall. Round the garden ran a very lofty wall, but I never cared to ask what lay beyond it, everything about me was so beautiful. My courtiers called me the Happy Prince, and happy indeed I was, if pleasure is happiness. So I lived, and so I died. And now that I am dead they have set me up here so high that I can see all the ugliness and all the misery of my city, and though my heart is made of lead yet I cannot choose but weep."

"Far away," continued the statue in a low musical voice, "far away in a little street there is a poor house. One of the windows is open, and through it I can see a woman seated at a table. Her face is thin and worn, and she has coarse, red hands, all pricked by the needle, for she is a seamstress. She is embroidering flowers on a satin gown. In a bed in the corner of the room her little boy is lying ill. He has a fever, and is asking for oranges. His mother has nothing to give him but river water, so he is crying. Swallow, Swallow, little Swallow, will you not bring her the ruby out of my sword-hilt? My feet are fastened to this pedestal and I cannot move."

[1]sans-souci (*Fr.*) = carefree. There exists a real Sans-Souci, a magnificent baroque palace in Potsdam, Germany.

The Happy Prince looked so sad that the little Swallow decided to stay with him for one night, and be his messenger though he didn't like boys very much. He remembered the two boys throwing stones at him. But the Happy Prince looked so sad that the little Swallow was sorry.

So the Swallow picked out the great shining ruby from the Prince's sword, and flew away with it to the poor house.

When he came to the poor house he looked in. The boy was tossing feverishly on his bed, and the mother had fallen asleep, she was so tired. He laid the great ruby on the table beside the woman's thimble. Then he flew gently round the bed, fanning the boy's forehead with his wings. "How cool I feel," said the boy, "I must be getting better"; and he sank into a delicious slumber.

Then the Swallow flew back to the Happy Prince, and told him what he had done. "It is curious," he remarked, "but I feel quite warm now, although it is so cold."

"That is because you have done a good action," said the Prince.

Questions:

1. What does Oscar Wilde ridicule when he reports the words of one of the Town Councillors and his impression of the statue? 2. With what human qualities did the sensible mother and the disappointed man associate the statue of the Happy Prince? 3. What made the Happy Prince suffer when he became a statue? Why did he need a help? 4. What impression is the Swallow supposed to make on the reader? Why is the episode of his flirting with the Reed included in the story? What excuses did the Swallow find for falling out of love with the Reed? 5. How did the Happy Prince describe his life to the Swallow? Do you think he had any regrets? What regrets? 6. Why did the seamstress's life circumstances touch the Happy Prince so much? 7. In what way did the Swallow help the family? How was he rewarded? 8. Do you know the end of the story about the Happy Prince? (If not, make it up and tell your friends your own version. Don't forget to compare it with Oscar Wilde's.)

17. Find in the text the English equivalents for the following:

1) позолоченная
2) художественный вкус
3) просить о невозможном

4) перейти к сути, к делу
5) рябь (на поверхности воды)
6) ухаживание (за девушкой)
7) не уметь вести беседу
8) грациозно приседать в реверансе
9) играть чьими-то чувствами
10) высокая стена
11) придворные
12) свинец
13) изможденное (лицо)
14) грубые (руки)
15) атласный наряд
16) быть прикрепленным к чему-то
17) выбирать что-то
18) метаться в лихорадке
19) погрузиться в сладкий сон

18. **Comment on the following lines from the text about the Happy Prince.**

a) "It is a ridiculous attachment," twittered the other Swallows; "she has no money and far too many relations."
b) "When I was alive and had a human heart," answered the statue, "I did not know what tears were, for I lived in the Palace of Sans-Souci, where sorrow is not allowed to enter."
c) "My courtiers called me the Happy Prince, and happy indeed I was, if pleasure is happiness."
d) "It is curious," he remarked, "but I feel quite warm now, although it is so cold." "That is because you have done a good action," said the Prince.

19. **Remember how you sacrificed something (even if it was a little thing) for the sake of others. Speak about it. Mention:**

- when it happened;
- why it happened;
- why you decided to make that sacrifice;
- what you felt about it;
- what other people thought about your action;
- if you ever regretted it.

Use of English

New Vocabulary

20. Learn how to use the new words.

1. **admit** [əd'mɪt] (v): 1) to agree that sth is true, especially when you are unhappy, sorry or surprised about it. *"I can't sing at all," she admitted. He is unwilling to admit being jealous of his brother.* **To admit defeat.** *After months of protests, the government was forced to admit defeat and abandon the policy;* 2) to allow to enter, let in. *We were admitted to the club last week.*
2. **alight** [ə'laɪt] (v): 1) to get down from or out of a vehicle. *John alighted from the bus and walked in the direction of the hotel. Passengers should not alight from the train until it has stopped;* 2) to land, to fly onto sth and stop there. *The bird alighted on a branch.*
3. **attachment** [ə'tætʃmənt] (n): 1) sth attached. *My camera has a flash and several other attachments;* 2) liking or affection. *There was a strong attachment between the two cousins. He felt a particular attachment to his father's family.*
4. **consequence** ['kɒnsɪkwəns] (n): 1) a result. *This decision will have important consequences for you.* **As a consequence/in consequence** (*formal*). *She has lived in France and as a consequence speaks French fluently;* 2) importance. *That paper is of little consequence if any at all.*
5. **consequently** ['kɒnsɪkwəntlɪ] (adv): therefore, as a result. *They have increased the number of staff and consequently the service is better.*
6. **delicious** [dɪ'lɪʃəs] (adj): 1) with a very pleasant taste or smell. *This sauce is delicious with fish or vegetables. The fruit tasted delicious;* 2) (*literary*) very pleasant or enjoyable, delightful. *She felt a delicious floating sensation.*
7. **drench** [drentʃ] (v): to soak completely. *They went out in the rain and were drenched to the skin. We were completely drenched after our walk. Joseph was drenched with sweat.*
8. **embroider** [ɪm'brɔɪdə] (v): to decorate with designs in needlework. *She embroidered her name on her handkerchief. Linda embroidered her gown with figures of winged creatures.*

9. **gain** [geɪn] (v): 1) to get sth good by doing sth. *What have I to gain by staying here?;* 2) to have an increase ['ɪnkri:s] in sth. *He gained strength after his illness.*

10. **glow** [gləʊ] (v): 1) to give out heat or light without any flame. *The coal was glowing in the fire;* 2) to be rosy, to blush. *Her cheeks were glowing after her brisk walk. She glowed with happiness.*

11. **misery** ['mɪz(ə)rɪ] (n): great unhappiness. *Forget your miseries and come out with me. Those children were living in misery, without housing, school or clinics.*

12. **mutter** ['mʌtə] (v): to utter words in a quiet voice especially when grumbling. *He muttered an apology and then left. "That's a matter of opinion," she muttered under her breath.* **To mutter to yourself, to mutter sth about sb/sth.** *Her husband muttered something about going out to find her.*

13. **prick** [prɪk] (v): 1) to make a very small hole in the surface of sth with a sharp object. *Prick the sausages with a fork. He pricked his finger and drew blood;* 2) to cause or experience a guilty or embarrassed feeling when you know you are doing sth wrong. *Her conscience pricked her.* **To prick (up) your ears:** to start listening to sth very carefully because it sounds interesting. *The dog pricked up its ears at the sound of the doorbell.*

14. **remark** [rɪ'mɑ:k] (v): to comment, to say. *He remarked on the time. He remarked that it was too late.*

to cry for the moon
to have a fever
to come to the point
to trifle with sb
to put up somewhere

21. Insert proper words where necessary to complete the sentences.

from	in	of	on	to	up	with

1. Your views are ____ no consequence in this matter. 2. I feel no attachment ____ the countryside. 3. People often remark ____ how alike John and Malcolm look. 4. She greeted the first birds, as they alighted ____ a branch. 5. Her imagination failed her: she had to admit ____ defeat. 6. I pricked ____ lzittle holes in the plastic wrapping. 7. The dog's ears were pricked ____

straight. 8. These animals can run very fast and ____ consequence their hunting methods have to be very efficient indeed. 9. She embroidered the veil ____ red and blue flowers. 10. It gives you a chance to gain ____ experience. 11. Denis could be heard muttering ____ himself about my stupidity. 12. The faces of both the parents were glowing ____ pride. 13. I don't think he is going to live here ____ misery having practically no future. 14. I don't think any of his friends will remark ____ his sudden failure to appear.

22. You know the words in column A. Read the sentences and say what the words in column B mean. Look them up in a dictionary if necessary.

A	B	A	B
attachment	attach	drench	drenched
misery	miserable	prick (v)	prick (n)
remark	remarkable	glow (v)	glow (n)
admit	admittance (*formal*)	gain (v)	gain (n)
embroider	embroidery	mutter (v)	mutter (n)

1. In the garden there was a wooden table with benches attached to it. 2. Attached to the letter to Lord Marton was a list of his employees. 3. If you are miserable you are very unhappy. 4. There is nothing particularly remarkable about the film. 5. Admittance to the club is only by ticket. 6. Embroidery is gradually becoming a lost art. 7. We got completely drenched in the rain. 8. She had a prick of resentment at having to ask him. 9. You can get some diseases from cuts and needle pricks. 10. The lamplight gave a cosy glow to the room. 11. The sunset threw an orange glow on the cliffs. 12. The baby's weight gain during the first six months was normal. 13. He seems to have entered politics only for personal gain. 14. His voice subsided to a mutter.

23. Change the sentences so that you could use the new words.

1. In a low, unclear voice with the mouth almost closed I told myself that I would be late if I didn't hurry. 2. The big wave made the children on the raft completely wet. 3. They agreed to let everybody know that they had broken the lamp. 4. I made a small hole on my finger with a sharp pin. 5. The bee landed on the flower. 6. The door of the plane opened, and the passengers got off. 7. The flood caused many people unhappiness and suffering. 8. You will get experience by working at the store. 9. The

light bulb shines brightly. 10. The result of going to sleep late at night is waking up tired. 11. The stew for dinner was delightful to the smell. 12. The designs that have been sewn on the wedding dress were beautiful. 13. When the children kept giggling during the movie there were heard words of disapproval spoken in a low, unclear way. 14. Your science project is worthy of being noticed, it's not ordinary. 15. Make several small holes on the top of the pie crust.

24. **Complete the text with the words of your new vocabulary in their right forms.**

The Selfish Giant

Part I

(after Oscar Wilde)

Every afternoon, as they were coming from school, the children used to go and play in the Giant's garden. It was a large lovely garden, with wonderful fruit trees and beautiful flowers that gave **1.** d____ perfumes. The birds **2.** a____ on the branches of the trees and sang so sweetly that the children used to stop their games in order to listen to them. In **3.** c____ of these visits they felt absolutely happy.

One day the Giant came back. He had been to visit his friend the Cornish ogre, and had stayed with him for seven years living in a gloomy house that was **4.** a____ to the Cornish ogre's castle. The Giant liked his host very much. He had always felt a strong

5. a____ to him and 6. c____ often visited him. So when the Giant arrived he saw the children playing in the garden. He became angry. "How did you 7. g____ 8. a____ to my garden?" he cried. The children felt scared and 9. m____ and ran away.

"My own garden is my own garden," 10. m____ the Giant. And then, he 11. r____, "I will allow nobody to play in it but myself." Saying this he didn't feel any 12. p____ of conscience. He was a very selfish Giant, though he would never 13. a____ the fact. The poor children had now nowhere to play. They were living in misery and often thought of their games in the garden.

Then the Spring came, and all over the country there were little blossoms and little birds. Only in the garden of the Selfish Giant it was still winter.

25. Express the same in English using your active vocabulary.

1. Она вышила на платье яркие цветы. 2. «Я признаю свою ошибку», — сказал он. 3. У заключенных может развиться привязанность к своим тюремщикам. 4. Этот эксперимент мог бы иметь серьезные последствия для экономики. 5. Они не сумели (были не в состоянии) получить разрешение на вход в зал. 6. Множество птиц опустилось на поле. 7. Копии, приложенные к документу, не имели большого значения. 8. Шел сильный дождь, и дети совершенно промокли. 9. Мы все чувствовали себя несчастными из-за того, что потеряли свою собаку. 10. Мы все выиграли от строительства нового моста. 11. Костер отбрасывал теплый отблеск на стену дома. 12. Пылающее на закате небо было очень красивым. 13. Восхитительный запах лаванды наполнил комнату. 14. Джон крепко спал и бормотал что-то во сне. 15. Она страдала от угрызений совести.

26. In the text "The Happy Prince" you came across a number of word combinations that are good to remember. Use some of them in short stories of your own.

Story 1	Story 2
1. to have a fever	1. to cry for the moon
2. to toss feverishly	2. courtship/to court
3. to be worn	3. to trifle with sb
4. to come to the point	4. to come to the point
5. to pick out	5. artistic taste
6. to sink into a delicious slumber	6. lofty ideals

27. **A. In the text "The Happy Prince" you can find different ways of describing the process of giving off bright light. Find them (verbs or their derivatives) in the text and match them with the following definitions:**

1. to produce bright light; 2. to give off bright light suddenly and for a short time, then go dark again; 3. to produce a warm soft light; 4. to produce small bright points of light.

B. In English there are some other words connected with the idea of giving light. They are:

to glisten = to shine because the object is wet or oily and throws back the light from its surface especially in an attractive way.

to gleam = to shine brightly especially by throwing back light off a very smooth surface.

to shimmer = to shine with a soft light that seems to move very slightly and very quickly up and down and from side to side producing the effect that the light shakes slightly.

to twinkle = (usually about a star, light) to shine in the dark with small points of light.

C. Of all the words connected with the process of producing light (sections A, B of the exercise) say which denote giving off

1. bright light;
2. soft light;
3. light that disappears very quickly;
4. light that is not even, or moving;
5. light that is reflected from the surface;
6. light that comes from wet surfaces;
7. light that comes from smooth surfaces;
8. light that usually can be seen in the dark and rapidly changes from bright to faint;
9. light produced in small points.

28. **Read the sentences to see how the verbs of "giving light" can be used in different contexts and translate the sentences into Russian.**

1. The Rolls Royce parked outside was gleaming in the sun. 2. We went for a walk in the moonlight with the stars twinkling high above us. 3. When he moved, his silk shirt shimmered. 4. The pine walls of the kitchen were glowing in the warm light from the stove. 5. The barman polished the wine glasses until they shone. 6. She wore a diamond necklace, which sparkled in the light of the fire. 7. The storm broke out and lightning started to flash across the sky. 8. The grey roofs glistened after the rain.

lofty (*mainly literary*) — a) very tall. *The town hall's lofty tower dates from the fourteenth century*; b) noble and morally admirable. *Such lofty goals were held to justify any means.*

2. sleep — slumber — nap

sleep — the natural resting state of unconsciousness of the body. *Try to get eight hours' sleep a night. I haven't had enough sleep lately.*

slumber (*literary*) — a state of sleep (often in the plural: *slumbers*). *He woke the princess from her slumber. Awaken from his slumbers he lay motionless for some time.*

nap — a short sleep, especially during the day. *Father always has a nap in the afternoon. I think I'll take a little nap.*

3. to get — to receive — to gain

to get — to obtain, receive or be given sth. *Jane got a new job the other day. Did you get tickets for the game?*

to receive (*formal*) — a) to get sth that someone gives or sends to you. *She received a camera as her birthday gift. We have not received your letter*; b) to formally welcome a visitor. *We were received by the Deputy Mayor.*

to gain — to get or achieve sth, to get a benefit or advantage for yourself. *India gained Independence from Britain in 1947. There is a lot to be gained from schools working together.*

4. thin — slender — skinny

thin — having very little fat on their body. *She looked pale, thin and unhealthy. I wish my legs were thinner.*

slender — tall or long and thin in a way that is attractive (often used with part of someone's body). *She was tall, slender and good-looking.*

skinny — very thin, especially in a way that is unattractive. *I was really skinny when I was a teenager. When he wore a T-shirt, you could see how skinny his arms were.*

31. Complete the sentences with the suitable words in their required forms.

A. *high — tall — lofty*

1. She hated his ____ manners, he always wanted to show that he was better than other people. 2. This building is about 20 metres ____. 3. John is only four feet ____. 4. That was really a ____ building, very high, much higher than the rest. 5. The car was travelling at a ____ speed. 6. What is the ____ note you can sing? 7. I have a very ____ opinion of her work. 8. There was a ____ candlestick in the middle of the table, shaped like a graceful column. 9. Is the girl short or ____? 10. His ____ ideals made everybody respect him.

B. *sleep — slumber — nap*

1. She was in a deep ____. 2. Roused from his ____s, Richard departed. 3. She fell into a heavy ____ and slept long and late. 4. I think I'll take a short ____. 5. I never could understand her habit of having an afternoon ____. 6. It is important for children to get plenty of ____. 7. I had only four hours' ____ last night. 8. He ate his meal and had a little ____. 9. That afternoon while Wendy was having her ____, I went to the cellar. 10. Suddenly the girl gave a cry in her ____. 11. Our eyes were clogged with ____.

C. *get — receive — gain*

1. She hates to ____ guests and never invites people to her house. 2. After a nervous start the speaker gradually began to ____ confidence. 3. A year abroad will give you a chance to ____ experience. 4. When I opened the door I ____ a nasty shock. 5. I think he is ____ a very low salary at the moment. 6. Yesterday we ____ a visit from the Inspector. 7. The head has already ____ several calls from angry parents. 8. Bolivia ____ Independence from Spain in 1825. 9. He ____ strength after his illness. 10. I ____ a letter this morning.

D. *thin — slender — skinny*

1. You must eat more, you're so ____ that looking at you can reduce anyone to tears. 2. I have always admired her tall ____ figure. 3. A ____ person is attractively thin and graceful. 4. He was wearing a shirt with a ____ grey stripe. 5. One of the wrinkled old women waved her ____ arms. 6. Angela was dreadfully thin. You could call her ____. 7. He looked approvingly at her long ____, sensitive hands while she was playing the piano. 8. Give me a ____ slice of bread, please. 9. I like her very much.

I admire her talents. I have always looked at this ____ girl with approval but I know I will never be able to love her. 10. You are getting ____ and ____. Are you ill?

Phrasal Verb *to sink*

1. to sink back = to move or fall back, especially because you are tired. She sank back in her chair.

2. to sink down = to move or fall downwards, especially so that you are sitting or lying. He went into the room and sank down into a chair.

3. to sink in = to get in; if a piece of news, new information, etc. sinks in, you finally begin to understand and accept it. She had to repeat her words several times before they finally sank in.

4. to sink to = to do sth bad that you would not usually do (showing disapproval). How could you sink to stealing money from your own mother?

32. Translate the sentences into Russian paying attention to the phrasal verb *to sink*.

1. When a statement or fact sinks in, you finally understand or realise it fully. 2. How could you sink to deceiving your parents? 3. Grace felt very tired. She sank back in her chair and closed her eyes. 4. When will it sink in her thick skull that he is interested in her? 5. The lesson has not sunk in. 6. Lady Davidson made three steps and gracefully sank down into the armchair. 7. "The implication took a while to sink in," he said. "At first I didn't realise the significance of the message." 8. Do you know that Old Griffins sank to hurting his tiny granddaughter?

33. Complete the sentences using *back, in, down, to*.

1. She had to repeat the words several times before they finally sank ____. 2. When I got home, all I wanted to do was to sink ____ into my favourite armchair near the fire and switch on the TV set. 3. I don't think his mother's words have sunk ____ yet. 4. How could you sink ____ taking my valuables and giving them to somebody else? 5. Steven worked with the documents for several hours and decided to make a pause. He sank ____ in the chair and asked his secretary to bring him a sandwich and a cup of tea. 6. He paused for a moment for his words to sink ____. 7. Marion sank ____ on a rock and wept. 8. She felt desperately tired, sank ____ in the armchair and immediately fell asleep.

Focus on Syntax

PUNCTUATION

Punctuation exists to show the boundaries of grammatical units and to indicate grammatical information which is marked when we speak by means of intonation, pinch, etc.

Punctuation consists of both rules and conventions. Punctuation rules have to be followed; but punctuation conventions give writers greater freedom and allow choices.

There are many ways in which written texts can be punctuated. The major punctuation marks are full stops, question marks, commas, exclamation marks, colons, semi-colons, apostrophes and dashes. The most frequent forms are the full stop ('period' in American English) and the comma.

COMMON PUNCTUATION MARKS (SYMBOLS AND TYPOGRAPHIC CONVENTIONS)

. = full stop, period, dot, (decimal) point
, = comma
: = colon
; = semi-colon
? = question mark
! = exclamation mark
– = dash
' = apostrophe (as in Ann's)
" " = quotation marks, double quotes
' ' = single quotes
- = hyphen (when used to separate parts of words)
* = asterisk
& = and
@ = at (in email addresses)
/ = (forward) slash
\ = backwards slash or backslash
% = per cent, percentage
( ) = (round) brackets
(= open bracket
) = close bracket

[ ] = square brackets
{ } = chain brackets
< > = diamond brackets
__ = underline
Letter = bold (on first letter)
air = italics
3.4 = three point four

34. **Name these punctuation marks and symbols.**

1. { } 2. * 3. —— 4. — 5. - 6. :
7. (8. < > 9. / 10. [ ] 11. " " 12. ;

Focus on Syntax

Capital letters mark the beginning of a sentence. They are also used for proper nouns: personal names and titles, nationalities, languages, days of the week, months of the year, seasons, public holidays, geographical locations. Capital letters are used for titles of books, magazines, newspapers. Note that if a proper name consists of two or more words, all the content words in the name are capitalized: *The British Museum*. Cf.: Музей прикладного искусства.

35. **Some of the sentences below have mistakes. Find these sentences and correct the mistakes.**

1. 'The Times' has a Sunday colour supplement. 2. We often buy french bread in the form of thick sticks. 3. Jane Austin's 'Sense and sensibility' made a really great impression on me. 4. Sigmund Freud was an Austrian doctor who developed a new system for understanding the way that people's minds work. 5. Mecca is a city in Saudi arabia where the prophet Muhammad was born. 6. 'Casablanca' with Humphrey Bogart and Ingrid Bergman is considered an all-time classic. 7. The Rolling stones, one of the most successful groups ever, first became popular in 1963. 8. October is the tenth month of the year between september and november. 9. The romans are remembered as skilled and effective soldiers, great builders and engineers.

Focus on Syntax

MORE INFORMATION ABOUT PUNCTUATION

Full stops close grammatically independent sentences.

I. They may or may not be used in:

- *initial shortenings:* U.K./UK; T. S. Eliot/T S Eliot;
- *other abbreviations:* prof./prof; etc./etc; doc./doc;

But the practice of using full stops in these cases is becoming less common.

II. A full stop is not usually used:

- *in the abbreviations* of words when they include the last letter of the word: Rd (Road), Ltd (Limited), St (Street)
- *for common sets of initials* (the BBC[1] [ˌbi:bi:'si:]; a UFO[2] [ˌju:ef'əʊ] or
- *for acronyms* (words in which initials are pronounced as a word): the NATO[3] ['neɪtəʊ], AIDS[4] [eɪdz], the UNO[5] ['ju:nəʊ], the RAF[6] [ræf].

Full stops are not used in newspaper headlines, in the titles of books and other works: *Mid Summer Night's Dream, New School to Be Built, Summit Talks.*

36. Give abbreviations for the following. Check in a dictionary. Use full stops where they may appear.

1. the alphabet; 2. Home Box Office (a TV channel); 3. laboratory; 4. Mister; 5. General Agreement on Tariffs and Trade (an international organization); 6. please turn over (written at the bottom of the page to tell the reader to look at the next page); 7. departure; 8. His Excellency (a title of important state officials); 9. Member of Parliament; 10. post meridiem; 11. singular; 12. postscript (a note added at the end of a letter, giving more information); 13. John Boynton Priestley; 14. George Bernard Shaw

[1] the BBC — the British Broadcasting Corporation
[2] a UFO — an unidentified flying object
[3] the NATO — the North Atlantic Treaty Organization
[4] AIDS — Acquired Immune Deficiency Syndrome
[5] the UNO — the United Nations Organization
[6] the RAF — the Royal Air Force

MORE INFORMATION ABOUT PUNCTUATION

Commas are mainly used in the following cases:

1. In enumerating, except for a final item preceded by the conjunction AND. *There were apples, pears, oranges and peaches in the bowl. The town was cold, dark and inhospitable.*
2. In tag questions and responses. *You are coming, aren't you? Yes, thank you. No, I won't.*
3. With vocatives[1] and interjections.

"Fred, it's disgusting. You're cheating people who trust you."
"What did you do, daddy?" he asked.
"Oh, no, Headmistress, that can't be right!"
Well, what do you think they have done?

4. In reporting speech.

He said, "Now it's time to begin." "Now it's time to begin," he said, "and you will be the first to speak."

5. In clauses.

a) Normally commas are used if the subordinate clause comes before the main clause. *If you don't come, she will be offended.* But: *She will be offended if you don't come.*

b) Subordinate or comment clauses that provide additional information or that elaborate information given in the main clause are separated by a comma.

It won't help you, to be honest.
To tell you the truth, I don't believe him.
You don't need to shout, if I may say so.

c) Commas are also used to mark non-defining relative clauses.

Mrs Richardson, whose photo you saw yesterday, is an old friend of mine.

Commas are not mainly used in these cases:

1. Defining relative clauses which do not add to or amplify a statement are not punctuated by a comma.

The house which you built in the country is not very conveniently situated.

Some people who came to the party were strangers to us.

[1] vocative ['vɒkətɪv] — обращение

2. Normally there are no commas between clauses separated by AND, OR and BUT, though they may be used.

There was a muddy pond in the garden(,) and this was the home of some frogs.

In American English commas in this case are used more often than in British English.

37. There are no commas in the sentences below. Say where they must be or may be.

1. Well Matilda aren't you going outside with the others? 2. Oh I was. I was flying past the stars on silver wings. 3. They passed the greengrocer and then they came out at the other side of the village. 4. You won't tell anyone about this will you? 5. Calm yourself down child calm yourself down. 6. It is quite possible that you are a phenomenon but I'd rather you didn't think about yourself like that. 7. "By the way" Ma said "did you do anything about the car?" 8. She was a sweet gentle and caring creature. 9. It was cool dark and very unpleasant downstairs. 10. If you write an email now he will get it immediately Bess believe me. 11. Pop departed across the field to the truck and Mr Charlton at once felt much more himself. 12. When he first asked me I laughed at the question. 13. Have you ever heard of Max Preston who came to our school last month? 14. The woman had a small suitcase a box an h-bag and an umbrella.

38. Use commas where and if necessary to complete the sentences.

1. This is the problem which we're solving at the moment. 2. Tell him about it when he comes. 3. If they arrive early they will be able to have a short tour of the city. 4. The man whose face seems familiar to you is our principal. 5. I have been to Rhodes Crete and some other islands of the Mediterranean. 6. The guy who is waiting in the office wants to talk to you. 7. I will be delighted if you get a chance to know this outstanding writer. 8. Emily Green who was here in the morning won't join us. 9. We'll ask Dick who is the oldest in the family just to say a few words. 10. If my daughter leaves me I'll miss her very much.

Focus on Syntax

STILL MORE INFORMATION ABOUT PUNCTUATION

I. **Colons** are used to introduce lists, to indicate a subtitle or a subdivision of a topic.

There are different trends in painting: classicism, romanticism, impressionism, cubism, etc.

The History of Britain: A Personal View.

Colons may also be used to mark a clause in which reasons or explanations are given.

We decided against buying the DVD player: it was rather heavy to take on holiday with us.

II. **Semi-colons** are sometimes used instead of commas to separate items included in a sequence or list.

The shopping centre has a number of features: a cinema; two meeting rooms; a fast-food café; a small gymnasium.

Semi-colons may also be used instead of full stops to separate two main clauses. In such cases the clauses remain grammatically separate but are linked in meaning.

Some cats sleep during the night; most cats are active during the dark.

In contemporary English semi-colons are not frequently used. Full stops and commas are much more common.

39. **Explain the use of colons in these sentences.**

1. In formal English we always read year dates as hundreds: 1999 (nineteen hundred and ninety-nine). 2. She still enjoys such books: science fiction, detective stories, historical novels. 3. We have everything we need: land, brains, wealth, technology. 4. American Literature: 20th Century. 5. She decided against going to Spain in November: the weather is usually dull and rainy there in that month. 6. The man had been paralysed: this, not age, explained his unsteady walk. 7. I decided to leave: John and Mary were obviously tired. 8. Please send the stipulated items: your birth certificate, your passport and your CV[1].

[1] CV (curriculum vitae [kɔ,rɪkjələm 'vi:taɪ]) — a document giving details of your qualifications and the jobs you have had in the past that you send to someone when you are applying for a job *(Резюме)*.

40. Use semi-colons instead of commas and full stops where it is possible.

1. Taylor was an outstanding actor. With a few telling strokes he characterized King Lear magnificently. 2. The breakfast menu consisted of fruit juice or cereal, a boiled egg, toast and marmalade, and a pot of tea or coffee. 3. I had been aware that they sometimes disagreed violently. I had not realised that they were seriously contemplating divorce. 4. The room was bright, spacious and very cosy. 5. Everybody knows that, don't they? 6. She slowly, carefully, deliberately moved the box. 7. She is expected later today. She is not expected to open the conference. 8. She bought eggs, butter, bread and coffee.

Vocabulary and Grammar Revised

41. Complete the text with the derivatives formed from the words in the right-hand column.

Once upon a time two poor woodcutters were making their way home through a great pineforest. It was winter, and a night of bitter cold. It was 1.____, 2.____ weather. The rivers lay 3.____ under the thick ice.

perfect
monster, motion

So cold it was that even the animals and the birds did not know what to make of it.

"The Earth is going to be married, and this is her 4.____ dress," whispered the Turtle doves to each other. They were quite frost-bitten, but felt that it was their duty to take a 5.____ view of the situation.	bride romance
"Nonsense!" growled the Wolf. "I tell you that it is all the fault of the 6.____, and if you don't believe me, I shall eat you." The Wolf had a 7.____ 8.____ mind, and was never at a loss for a good 9.____.	govern thorough, practice argue
"Well, for my own part," said the Woodpecker, who was a born 10.____, "I don't care an 11.____ theory for 12.____s. If a thing is so, it is so, and at present it is 13.____ cold."	philosophy atom explain terrible

(From "The Star Child" by Oscar Wilde)

NEF

42. Read the text and change the words in brackets or form new words on their basis to make the text grammatically and logically correct.

Dick lived in Oxford and he had a new girlfriend, Daisy by name. One Sunday they (1. *go*) for a picnic in the country. When they (2. *walk*) to a nice place near a river they (3. *see*) a cow and (4. *it*) calf.

"Look, Daisy," Dick said, "that cow (5. *give*) the calf a kiss. Isn't it (6. *wonder*)?"

"Yes, it is," Daisy smiled. "(7. *they*) behaviour is very sweet."

"Doesn't it make you want to have a kiss too, Daisy?" Dick said (8. *look*) at (9. *she*).

Daisy (10. *think*) for a few seconds and then she said, "No, it doesn't really, Dick. Does it make you want to have one?"

"Yes, it does, Daisy," Dick answered (11. *hold*) (12. *she*) hand.

"All right, then go and get a kiss," Daisy said, "and I (13. *wait*) here. It (14. *look*) a nice, quiet cow."

43. **Choose the right items in the rows after the text and complete it.**

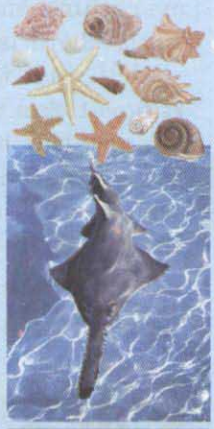
A Fish of the World[1]

(after Terry Jones)

A herring once decided to swim right round the world. "I'm tired of the North Sea," he said, "I want to find out what else there is in the world." So he swam off south into the deep Atlantic. He swam and he swam and all the time he saw many strange and wonderful fish that he **1.**____ before. And he passed by devilfish and sawfish and swordfish and bluefish and blackfish and mudfish and sunfish, and he **2.**____by the different shapes and sizes and colours.

He swam on, into the wide Pacific, and then he turned north and headed up to the cold Siberian Sea, where huge white icebergs **3.**____ by him like **4.**____ ships. And still he swam on and on and into the frozen Arctic Ocean. And on he went, past Greenland and Iceland, and finally he swam home into his own North Sea.

All his friends and relations gathered round and **5.**____ a great fuss of him. They had a big feast and **6.**____ him the very best food they could find. But the herring just yawned and said: "I've swum round the entire world. I have seen everything there is to see, and I have eaten more exotic and wonderful dishes you could possibly imagine." And he refused to eat anything.



[1]Игра слов: *a man of the world* — светский человек; *a fish of the world* — зд. рыба, не такая, как все, особенная рыба, которая путешествовала вокруг света.

Then his friends and relations begged him to come home and live with them, but he refused. "I've been everywhere there is, and that old rock is **7.**____ and small for me." And he went **8.**____ and lived on his own.

Eventually, one of the **9.**____ of the herrings swam up to him, and said: "Listen. If you don't live with your family, you'll make them sad. And if you don't eat, you'll die."

But the herring said: "I don't mind. I've been everywhere there is to go, and now I know everything there is to know."

The old fish **10.**____ his head. "No one has ever seen everything there is to see," he said, "nor known everything there is to know. There must be something left."

Well, just then, a fishing-boat came by, and the herring **11.**____ to market that very day. And a man bought the herring and ate it for **12.**____. And he never knew it had swum around the world, and had seen everything there was to see, and knew everything there was to know.

1. a) never saw
   b) didn't see
   c) had never seen
   d) has never seen
2. a) was amazing
   b) was amazed
   c) amazed
   d) amazing
3. a) sale
   b) sole
   c) sold
   d) sailed
4. a) strong
   b) mighty
   c) forceful
   d) influential

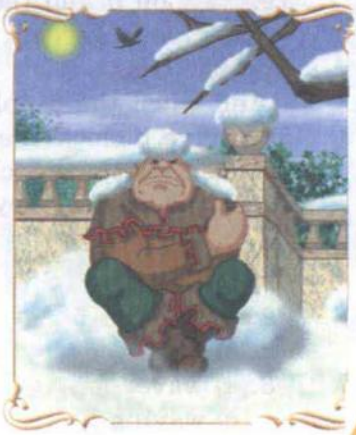
5. a) made b) produced
c) demonstrated d) did
6. a) proposed b) suggested
c) offered d) fed
7. a) greatly dull b) dull enough
c) unhappily dull d) too dull
8. a) off b) in
c) back d) forward
9. a) older b) oldest
c) elder d) eldest
10. a) nodded b) turned
c) shook d) raised
11. a) caught and took b) was caught and taken
c) had caught and taken d) had been caught and taken
12. a) supper b) a supper
c) the supper d) that supper

44. Read the second part of the fairy tale, open the brackets and make the text complete.

The Selfish Giant
Part II

(after Oscar Wilde)

So the Spring came but in the garden of the Selfish Giant it was still winter. The birds (not, care)[1] to sing in it as there (be)[2] no children, and the trees (forget)[3] to blossom. The only people who (please)[4] were the Snow and the Frost. "Spring (forget)[5] this garden," they cried, "so if it never (come)[6] we (live)[7] here all the year round." Then they invited the North Wind (stay)[8] with them, and he (come)[9]. He (wrap)[10] in furs, and he (roar)[11] all day about the garden, and (blow)[12] the chimney pots down. "I cannot understand why the Spring is so late in coming. I can't see it (approach)[13] my garden," said the Selfish Giant, as he (sit)[14] at the window and (look)[15] out at his cold white garden. But the Spring never (come)[16], nor the Summer, nor the Autumn.



One morning the Giant (lie)[17] awake in bed when he (hear)[18] some lovely music (play)[19]. It sounded so sweet to his ears that he (think)[20] that the King's musicians (pass)[21]. The Giant (not, hear)[22] such lovely music since he came to his castle. "I believe the Spring (return)[23] at last," said the Giant. He jumped out of bed and looked out. What he (see)[24]?

45. Choose the right verb forms after the text to make it complete.

The Selfish Giant
Part III

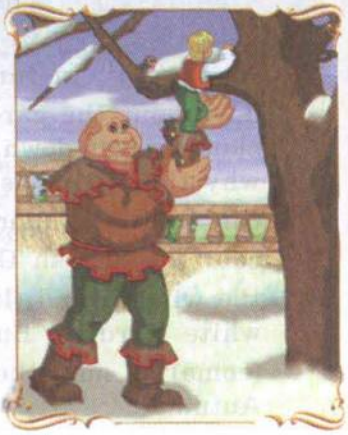
(after Oscar Wilde)

In every tree that he could see there was a little child. And the trees were so glad **1.**____ the children back again that they **2.**____ themselves with blossoms, and **3.**____ their arms above the children's heads. The birds **4.**____ about and twittering with delight, and the flowers **5.**____ up through the green grass and laughing. It was a lovely scene, only in one corner it was still winter. In it **6.**____ a little boy. The poor tree **7.**____ with frost and snow. "**8.**____ up, little boy," said the tree and it **9.**____ its branches; but the boy was too tiny.

And the Giant's heart **10.**____ as he looked out. "How selfish I **11.**____!" he said. He was really very sorry for what he **12.**____. So he **13.**____ downstairs. The little boy didn't see the Giant **14.**____. And the Giant **15.**____ up behind him and **16.**____ him gently in his hand, and **17.**____ him up into the tree. And the tree **18.**____ at once into blossom, and the birds came and **19.**____ on it and the Spring came at last.

"It is your garden now, little children," said the Giant.

And when the people **20.**____ to market at twelve o'clock they **21.**____ the Giant **22.**____ with the children in the most beautiful garden they ever **23.**____.



1. a) have b) having
   c) to have d) have had
2. a) covered b) have covered
   c) would cover d) was covering
3. a) waved b) were waving
   c) waving d) had waved

4. a) flying b) were flying
c) flew d) had flown
5. a) were looking b) looked
c) looking d) had looked
6. a) standing b) stood
c) had stood d) was standing
7. a) covered b) was covering
c) was covered d) had covered
8. a) to climb b) climb
c) climbs d) climbed
9. a) bend b) bends
c) bent d) had bent
10. a) melt b) was melting
c) has melted d) melted
11. a) had been b) has been
c) have been d) was
12. a) had done b) has done
c) did d) would do
13. a) was running b) ran
c) will run d) would run
14. a) was coming b) came
c) had come d) coming
15. a) had stolen b) stole
c) was stealing d) has stolen
16. a) took b) had taken
c) was taking d) has taken
17. a) had put b) would put
c) put d) was put
18. a) broke b) was breaking
c) would break d) had broken
19. a) to sing b) sang
c) would sing d) singing
20. a) was going b) went
c) were going d) go
21. a) see b) seeing
c) had seen d) saw
22. a) playing b) to play
c) was playing d) had played
23. a) have seen b) saw
c) had seen d) see

46. **Express the same in English.**

1. Когда я проходил мимо открытого окна, я услышал звуки музыки. Кто-то играл на пианино. Музыка звучала сладко и нежно. 2. Послушай! Бьют часы в столовой. Уже шесть. Смеркается. 3. Когда снова увидишь Питера, передавай ему привет. Я не видел его целую вечность и очень скучаю. 4. Мама не стала бы сердиться, если бы ты не разбил ее любимую чашку. Не стоило тебе ею пользоваться. 5. К пяти часам уроки были уже сделаны, обед приготовлен и дом сиял чистотой. Ребятишки сидели вокруг стола и ждали родителей. 6. Боюсь, что эта одежда не годится для катания на лыжах. Тебе нужен свитер потеплее и пара перчаток. День сегодня достаточно холодный. 7. Если бы я вчера знал ответ на этот вопрос, я бы лучше сдал экзамен. Честно говоря, вчерашний экзамен был самым трудным в моей жизни. 8. Я услышал, как кто-то тихонько постучал в дверь. Кто бы это мог быть? Родители уже вернулись с работы, а гостей мы не ждали. 9. Какое-то время он жил на ферме, где его заставляли кормить овец и ухаживать за коровами. Постепенно он привык к этой работе, и она даже начала ему нравиться. 10. Кто знает, где водятся олени? Вы с легкостью ответите на этот вопрос, если вспомните, как люди используют этих животных.

47. **A. Look at the school rules and say what pupils must/mustn't or have to do.**

Example: Pupils must come to school at least ten minutes before the bell.

What is a good pupil of Benton School like?

A good pupil:

- comes to school at least 10 minutes before the bell;
- always leaves the jacket in the cloakroom;
- never misses the morning registration;
- attends school assemblies on Monday mornings;
- always wears the uniform;
- never runs about the building during the breaks;
- says "Sir" or "Miss" to the teachers politely;
- never fights with other pupils;
- helps those who need help;
- brings sports clothes for PE lessons;
- never brings to school any objects that may cause danger;
- always keeps his/her uniform and other clothes tidy;
- never chews chewing gum in the school building;
- keeps the school yard tidy.

B. Say what Benton School pupils are not allowed to do.

Example: Pupils are not allowed to come to school later than ten minutes before the bell.

48. Say what the royalty are spared in comparison with common people and why.

Example: The Windsors don't have to rent a house because they have several residences belonging to the family.

1. The Queen/cook her own meals; 2. Prince Philip/mown the lawns around Windsor Castle; 3. Prince Charles/drive his car; 4. Prince Harry/look after his polo horse; 5. Prince William/shop for food every day; 6. .../save money; 7. .../be thrifty; 8. .../wash the cars; 9. .../stand in queues; 10. .../live in obscurity.

49. A. Use *mustn't, needn't, don't have to* in the following situations.

1. People who have blood pressure problems _____ forget to take tablets every day. 2. In most countries people _____ pay for secondary education. 3. You _____ worry about the food: I'll buy everything necessary myself. 4. We _____ take our skates: we can always hire them at the skating rink. 5. Be careful with this medicine, you _____ overdose it. 6. Young people under 18 _____ work but they may do it if they choose to. 7. I believe that we _____ speak badly about other people behind their backs. 8. You _____ wear your warm coat today, the day isn't so cold as yesterday. 9. You _____ explain anything: I understand you perfectly well. 10. We _____ panic, the ecological situation may change for the better.

B. Say what exactly you *mustn't, needn't* or *don't have to* do.

50. Match the sentences in the two columns to get a microdialogue.

1. Why is Jenny crying?	a) I'm quite angry with you. You could have sent me a card.
2. How could I have spoilt it? What have I done wrong?	b) You could have come a bit earlier to help with the preparation.
3. Why are you angry with me?	c) She must have stayed out of doors all the time.
4. Why is Ben walking up and down the street?	d) You should have put less pepper into the stew.
5. Do you know that Steve is being late?	
6. Your friend Andrew has just called to say that he is not coming.	

7. Where did Alice spend her holidays?
8. How could he possibly break his new camera?
9. Did Peter tell you about his health problems?
10. Doesn't Margo look nicely suntanned?
11. Aren't you glad I'm back?
12. Where did John and Mary spend their honeymoon?

e) You should have asked them yourself. We are not on speaking terms.
f) I'm not sure but he may have lost his key again.
g) She must have lost the skiing competition.
h) He should have consulted the doctor ages ago.
i) He must have caught a cold after all.
j) He may have forgotten to read the instructions.
k) Really? He could have telephoned to warn me.
l) She may have stayed with her cousin in Blackpool.

Topical Vocabulary

51. Study the topical vocabulary to speak about people and their ways.

- People, the most wondrous creatures in the world, are often complex characters and far from perfect. At the same time a lot of human features are worthy of respect and admiration. Here are the most common characteristics of people's personalities. We may be:

- affectionate
- ambitious
- boastful
- candid
- competitive
- considerate
- creative
- critical
- devoted
- easy-going
- fair-minded
- frank
- generous
- hypocritical
- imaginative
- impatient
- impulsive
- insincere
- irresponsible
- level-headed
- loyal
- malicious
- obstinate
- outgoing
- petty
- possessive
- realistic
- rebellious
- reserved
- ruthless
- self-centered
- self-confident
- shy
- strong-willed
- tender
- tolerant
- two-faced
- uncontrollable
- unreliable
- unscrupulous
- vain
- weak-willed

- According to the circumstances and individual traits of character our behaviour may be:

- civilized
- decent
- determined
- emotional
- heroic
- irreproachable
- logical
- moral
- noble
- practical
- sensible
- aggressive
- arrogant
- brutal
- disappointing
- disgraceful
- revolting
- ridiculous
- scandalous
- snobbish
- unpredictable
- violent

- We are not the same at different periods of our lives. Circumstances can make us feel:
  - thoughtful
  - sentimental
  - positive
  - hopeful
  - confident
  - relaxed
  - ecstatic
  - light-hearted
  - sociable
  - self-satisfied
  - up in the clouds
  - triumphant
  - over the moon
  - optimistic
  - on top of the world
  - enthusiastic
  - content
  - cheerful
  - bewildered
  - bitter
  - bored
  - confused
  - disappointed
  - disillusioned
  - fed up
  - gloomy
  - heart-broken
  - hostile
  - irritable
  - lonely
  - melancholic
  - miserable
  - nervous
  - nostalgic
  - pensive
  - restless
- At the same time there are a lot of things that brighten our lives. The most common of people's delights are:
  - a loving family and good friends
  - an interesting job, an interesting hobby
  - various arts
  - the beauty of nature
  - the ability to travel and see the world
  - meeting people
  - good books, films, TV programmes

- a comfortable dwelling
- the ability to help others
- independence
- the ability to make one's own choices

- And probably the greatest of all delights in most people's lives is love, the emotion of utmost importance. Here is some of "love" vocabulary. We may:
  - feel love for someone
  - be infatuated with someone
  - be in love with him or her
  - be smitten with love
  - adore or worship sb
  - think the world of sb
  - dote on sb
  - hold them dear or care for them
  - be mad, crazy, nuts or wild about someone (*informal*)
  - fall in love with someone
  - be head over heels in love with a person
  - have a love affair with someone
  - have a crush on someone (*informal*)
- Love can be:
  - true, unconditional, unrequited
  - love at first sight
  - first love
  - the first love of your life (= the greatest love of your life)
- A very important part of our lives consists of socializing. People around us change our lives, make us happy or miserable. Consequently, our attitudes to people are different. We may:
  - have great respect or affection for sb
  - be close and enjoy each other's company
  - hate the sight of them
  - envy or fear them
  - have a grudge against them
  - have a lot in common
  - feel sorry for them or sympathize with them
  - be jealous of someone
  - keep your distance from someone
  - be indifferent to someone or detest a certain person
  - despise or resent someone
  - not be able to bear or stand someone

- Life is not easy, it has a lot of ups and downs. There are a lot of things we have to put up with:

• anger	• hard work	• sicknesses
• corruption	• infidelity	• spite
• crime	• injustice	• terrorism
• cynicism	• intolerance	• unemployment
• drought	• old age	• vandalism
• envy	• pollution	• vices
• famine	• racism	• violence
• fanaticism	• religious persecution	• war
• fascism	• sexism	• xenophobia

52. Use the suitable words of your *Topical Vocabulary* and say how you would characterize people if they:

1. always try to be more successful than others; 2. make other people suffer; 3. are friendly and enjoy meeting other people and talking to them; 4. are not willing to wait; 5. are inclined to act suddenly, without careful thought; 6. don't show what they feel and don't say very much; 7. don't want to obey somebody, are not willing to change their plans, ideas or behaviour; 8. give people more than is usually expected of them; 9. don't express their feelings or opinions honestly; 10. claim to have certain moral principles or beliefs but behave in a way that shows that they are not sincere; 11. want fame; 12. in order to be admired are eager to tell other people what they have done or could do.

53. Match the adjectives characterizing people's behaviour with the corresponding definitions.

1. decent	a) extremely bad and shocking
2. ridiculous	b) extremely proud, thinking that other people are less important or worse
3. arrogant	c) reasonable and practical
4. unpredictable	d) very honest and morally good, impossible to criticize
5. disappointing	e) doing something to help other people rather than for yourself
6. disgraceful	f) extremely unpleasant, disgusting
7. noble	g) good, behaving towards other people in an honest, fair and nice way
8. irreproachable	h) silly or unreasonable, deserving to be laughed at
9. sensible	
10. revolting	

i) not as good as you had hoped for or expected

j) changing often, in a way that is impossible to prepare for

54. **Think about two or three characters of your favourite works of fiction or films and describe them using the words from your *Topical Vocabulary*. Say:**

- what the name of the book/film is
- who the author of the book/the film director is
- (approximately) when the book was written/the film was made
- why you can describe the character you have chosen as such-and-such

55. **You have certainly experienced various feelings during your life. Say under what circumstances you felt:**

1. disillusioned
2. nostalgic
3. enthusiastic
4. relaxed
5. triumphant
6. on top of the world
7. restless
8. confused
9. lonely
10. fed up

Mention:

- when it was;
- how long you had that feeling;
- with whom you shared it.

56. **A. Say what things, people or their actions can make you feel:**

- hostile
- pensive
- melancholic
- disappointed
- nervous
- heart-broken
- irritable
- content
- over the moon
- sentimental
- confident
- self-satisfied
- ecstatic
- hopeful

B. Say how these feelings usually show.

C. Say what kind of people you:

- respect and admire
- detest, despise or resent
- feel sorry for
- sympathize with
- keep distance from
- envy, fear or feel jealous of

57. **Look through the section of your *Topical Vocabulary* where the names of people's delights are listed. Put the items in the order of importance significant for you. Explain your choice.**

58. **Tell the class a real or an imaginable love story. Use the corresponding section of your *Topical Vocabulary*.**

59. **Work in pairs and discuss the problem of socializing. The corresponding section of your *Topical Vocabulary* can help you. Find out:**

1. How often your partner meets people who are not his/her classmates; 2. What people they are (their occupations, age, hobbies, habits, etc.); 3. Why your partner meets them and what he feels in their company; 4. How they influence your partner's lifestyle.

60. **From the list of vices given at the end of your *Topical Vocabulary* choose five which you consider the worst and most difficult to put up with. Explain why you think so.**

Speaking

61. **A. Look through ex. 43 and 44, remember the fairy tale "The Selfish Giant" and**

- say why you think the Giant had been punished
- describe the changes in the Giant's garden
- explain what made the Giant change

B. Give your opinion about people's selfishness. Do you think it is possible to be cured of it? What or who in your view can influence selfish men, women and children so that they begin thinking more about others and their problems than about themselves? Can egoizm help people in certain situations? When?

62. **Mia Thermopolis is the main character of Meg Cabot's book "The Princess Diaries". Mia is a teenager who lives in New York City at present time. The text below is what she writes about the women she admires. Read the text and say what features of character attract Mia in the women she mentions.**

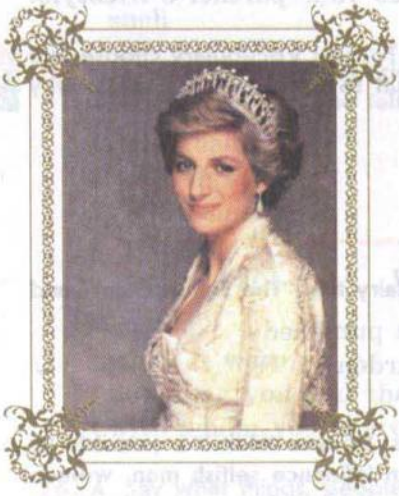
The Women I Admire Most in the Whole World

by Mia Thermopolis

Madonna

Madonna Ciccone [tʃɪ'kɒnə] revolutionized the fashion world with the iconoclastic sense of style, sometimes offending people who

are not very open-minded or have no sense of humour. It was because she wasn't afraid to make such people mad that Madonna became one of the richest female entertainers in the world, paving the way for women performers everywhere by showing them that it is possible to be sexy on stage and smart off it.

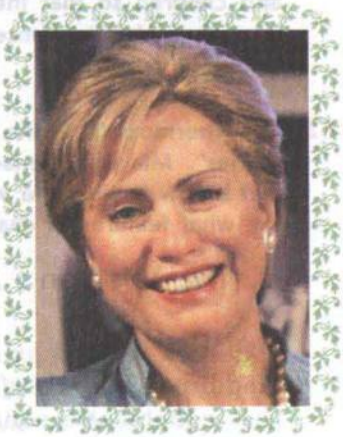


Princess Diana

Even though she is dead, Princess Diana is one of my favourite women of all time. She, too, revolutionized the fashion world by refusing to wear the ugly old hats that her mother-in-law told her to wear. Also she visited a lot of really sick people, even though nobody made her do it. The night Princess Diana died I unplugged the TV and said I would never watch it again, since media was what killed her.

Hillary Rodham Clinton

Even though everybody was talking bad about Hillary Clinton all the time for not leaving her husband who was going around having love affairs with people behind her back, she pretended like nothing was going on, and went on running the country, just like she'd always done, which is how a president should have.



Joan of Ark

Joan of Ark, or Jeanne d'Arc as they say in France, lived in the twelfth century and one day when she was my age, she heard this angel's voice tell her to take up arms and go help the French army fight against the British, so she cut off her hair and got herself a suit of armour, just like Mulan in the Disney movie, and went and led the French forces to victory in a number of battles. But then, like typical politicians, the French government decided Joan was too powerful, so they accused her of being a witch and burned her to death at the stake.

Christy

Christy is not a real person. She is the fictional heroine of my favourite book of all time, which is called Christy, by Catherine Marshall. Christy is a young girl who goes to teach school in the Smokey Mountains at the turn of the century because she believes she can make a difference, and all these really hot guys fall in love with her. Only I can't tell anyone that this is my favourite book, because it's kind of sappy[1] and religious, and plus it doesn't have any spaceships or serial killers in it.

Helen Thermopolis

Helen Thermopolis, besides being my mother, is a very talented artist who was recently featured in *Art in America* magazine as one of the most important painters of the new millennium. But even though she's such an important artist, my mom always has

[1]sappy (*informal*) = silly, foolish (*AmE*)

time for me. I also respect her because she is deeply principled: she says she would never think of inflicting her beliefs on others, and would thank others to pay her the same courtesy.

63. **A. Say if you consider the following characteristics to be important and why.**

1. to be original and daring, to pave the way for other people (Madonna);
2. to be kind and charitable, to help people who are in need of help (Princess Diana);
3. to face the hardships of life stoically, to be firm and determined (Hillary Clinton);
4. to be brave and dedicated, to be patriotic (Joan of Arc);
5. to believe that what you do can really make a difference (Christy);
6. to be creative and deeply principled (Helen Thermopolis).

B. Speak about people who, in your opinion, manage or managed to demonstrate these qualities.

64. **A. Make your own list of people (men and women) whom you admire most. Explain why you admire them.**
B. In groups work out one list of admirable people consisting of 5–7 personalities.

65. **A. Say if you have any role models. Who they are and why and in what way you wish to be like them.**
B. Discuss the necessity of having a role model.

66. **A. Explain what these English proverbs about love mean. Try and find their Russian equivalents.**

1. The course of true love never did run smooth.
2. Love is blind.
3. Love laughs at locksmiths. = Love will find a way. = Love conquers all.
4. All is fair in love and war.
5. Love me, love my dog.

B. Illustrate one of the proverbs above with a short story.

67. Comment on these quotations.

1. *Love is an egoism of two* (Antoine de La Sale).
2. *Love is the business of the idle, but the idleness of the busy* (E. G. Bulwer-Lytton)
3. *Love is the idler's occupation, the warrior's relaxation and the sovereign's ruination* (Napoleon Bonaparte).
4. *No man, at one time, can be wise and love* (Robert Herrick).
5. *'Tis better to have loved and lost,*
   Than never to have loved at all (Tennyson).
6. *Those who are faithless know the pleasures of love; it is the faithful who knows love's tragedies* (Oscar Wilde).
7. *When poverty comes in at the doors, love leaps out at windows* (John Clarke).
8. *Love reckons hours for months, and days for years;*
   And every little absence is an age (Dryden).

Writing

68. Write an argumentative essay on one of the topics given below. Follow the instructions given in Unit Three, ex. 63. Consider at least three arguments "for" and three arguments "against".

1. Poets have written beautiful words about love comparing it with heaven, but a lot of people living on the earth will say that love is hell.
2. There is a well-known proverb *Love is blind*. With time people have written its continuation *and friendship closes its eyes*, meaning that real friends never speak about each other's faults and imperfections, never criticize each other.
3. Philosophers call Man the most admirable being, but it was Man who performed most outrageous and disgusting things on the earth.
4. There is an opinion that *Man* is by nature a political animal, but various kinds of surveys show that a lot of people don't think about politics at all and are politically indifferent. They would rather call Man an apolitical creature.

69. **Listen to the poems (No 20, 21) and say what their messages are.**

A. *The poem you are going to listen to is believed to be a piece of war poetry. The story runs that the poem "Do Not Stand at My Grave and Weep" was left in an envelope for his parents by Steven Cummins, a soldier killed on active service in Northern Ireland, to be opened in the event of his death. It was thought at first that the soldier himself had written it, but then doubts appear. Claims were made for nineteenth-century magazines, but in the end its origins remain a mystery. In some respects this poem became the nation's favourite.*

Do Not Stand at My Grave and Weep

(by an anonymous author)

Do not stand at my grave and weep
I am not there; I do not sleep.
I am a thousand winds that blow,
I am the diamond glints on snow,
I am the sun on ripened grain,
I am the gentle autumn rain.
When you awaken in the morning's hush
I am the swift uplifting rush
Of quiet birds in circled flight.
I am the soft stars that shine at night.
Do not stand at my grave and cry,
I am not there; I did not die.

B. *The second piece for listening is the famous extract from "Romeo and Juliet" by William Shakespeare, where Juliet speaks of her love for Romeo.*

O Romeo, Romeo! wherefore art[1] thou[2] Romeo?
Deny thy[3] father and refuse thy name;
Or, if thou wilt not[4], be but sworn my love,
And I'll no longer be a Capulet.

[1] art = are
[2] thou [ðaʊ] = you
[3] thy [ðaɪ] = your
[4] wilt not [wɪlt'nɒt] = won't

'Tis[1] but thy name that is my enemy;
Thou art thyself[2], though not a Montague.
What's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? that which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And for that name which is no part of thee[3]
Take all myself.

70. Translate the text into Russian. Try to preserve the original style of the author.

Then the snow came, and after the snow came the frost. The streets looked as if they were made of silver, they were so bright and glistening, everybody went about in furs, and the little boys wore scarlet caps and skated on the ice.

The poor little Swallow grew colder and colder, but he would not leave the Prince, he loved him too well. He picked up crumbs outside the baker's door when the baker was not looking and tried to keep himself warm by flapping his wings.

But at last he knew that he was going to die. He had just strength to fly up to the Prince's shoulder once more. "Good-bye, dear Prince!" he murmured.

"I am glad that you are going to Egypt at last, little Swallow," said the Prince, "you have stayed too long here."

"It is not to Egypt that I am going," said the Swallow. "I am going to the House of Death. Death is the brother of Sleep, is he not?"

And he kissed the Happy Prince on the lips, and fell down dead at his feet. At that moment a curious crack sounded inside the statue, as if something had broken. The fact is that the Prince's leaden heart had snapped right in two. It certainly was a dreadfully hard frost.

Early the next morning the Mayor was walking in the square below in company with the Town Councillors. As they passed the

[1] 'Tis = It is
[2] thyself [ðaɪ'self] = yourself
[3] thee = you

column he looked up at the statue: "Dear me! How shabby the Happy Prince looks!" he said. "The ruby has fallen out of his sword, his eyes are gone, and he is golden no longer," said the Mayor; "in fact, he is little better than a beggar! And here is actually a dead bird at his feet!" continued the Mayor. "We must really issue a proclamation that birds are not to be allowed to die here."

So they pulled down the statue of the Happy Prince. "As he is no longer beautiful he is no longer useful," said the Art Professor at the University. Then they melted the statue in a furnace, and the Mayor held a meeting to decide what was to be done with the metal. "We must have another statue, of course," he said, "and it shall be a statue of myself."

"Of myself," said each of the Town Councillors, and they quarrelled. When I last heard of them they were quarrelling still. The broken lead heart would not melt in the furnace and was thrown away. They threw it on a dust-heap where the dead Swallow was also lying.

"Bring me the two most precious things in the city," said God to one of His Angels; and the Angel brought Him the leaden heart and the dead bird. "You have rightly chosen," said God.

(shortened from "The Happy Prince" by Oscar Wilde)

Project Work

Think what information you would send to the aliens from some distant star to show them what Man is. Present this information to the class on 1–2 sheets of paper and explain why you have chosen it.

Topical Vocabulary

adj — adjective — прилагательное
n — noun — существительное
pl — plural — множественное число
sb — somebody — кто-либо
sth — something — что-либо
v — verb — глагол

Unit One. Sounds of Music

adoption [ə'dɒpʃən] — заимствование, принятие
adoption of old forms — заимствование старых форм
asymmetric [ˌeɪsɪ'metrɪk] — асимметричный
avant-garde [ˌævɑːŋ'gɑːd] — 1) *n* авангардисты; 2) *adj* авангардистский
band [bænd] — оркестр
jazz band — джазовый оркестр
brass band — духовой оркестр
banjo ['bændʒəʊ] — банджо
bass [beɪs] — бас
bassoon [bə'suːn] — фагот
brass [brɑːs] — 1) *n* медь; 2) *adj* медный
cantata [kæn'tɑːtə] — кантата
catchy ['kætʃɪ] — запоминающийся, прилипчивый
a catchy melody — прилипчивая мелодия
cello ['tʃeləʊ] — виолончель
chorister ['kɒrɪstə] — хорист
clarinet [ˌklærɪ'net] — кларнет
complex ['kɒmpleks] — *adj* сложный
composer [kəm'pəʊzə] — композитор
concerto [kən'tʃetəʊ] — *n* концерт (*музыкальное произведение*)
conductor [kən'dʌktə] — дирижер
cymbal ['sɪmbəl] — тарелка (*музыкальный инструмент*)
daring ['deərɪŋ] — 1) *n* отвага; 2) *adj* отважный, дерзкий
divine [dɪ'vaɪn] — божественный, дивный
dramatic [drə'mætɪk] — 1) драматический, театральный; 2) драматичный, поразительный
drum [drʌm] — барабан
brass drum — большой барабан
duet [djuːət] — дуэт
ensemble [ɒn'sɒmbl] — ансамбль
expressive [ɪk'spresɪv] — экспрессивный, выразительный
flute [fluːt] — флейта
guitar [gɪ'tɑː] — гитара
harmonic [hɑː'mɒnɪk] — гармонический
harp [hɑːp] — арфа
haunting ['hɔːntɪŋ] — преследующий, неотступный
a haunting melody — неотступная мелодия
horn [hɔːn] — рожок
French horn — валторна
imaginative [ɪ'mædʒɪnətɪv] — одаренный богатым воображением

improvisation [ˌɪmprəvaɪˈzeɪʃn] — импровизация
individual [ˌɪndɪˈvɪdjʊəl] — 1) отдельный; 2) личный, индивидуальный; 3) характерный, особенный
instrumentalist [ˌɪnstrəˈmentəlɪst] — инструменталист
jazz [ʤæz] — джаз
keyboard [ˈkiːbɔːd] — клавиатура
keyboard instruments — клавишные инструменты
librettist [lɪˈbretɪst] — либреттист
lively [ˈlaɪvlɪ] — живой, яркий
lucid [ˈluːsɪd] — ясный
lute [luːt] — лютня
lute family — лютневые инструменты
melody [ˈmelədɪ] — мелодия
metal [ˈmet(ə)l] — металлический
minnesingers [ˌmɪnəˈzɪŋəz] — миннезингеры
minstrels [ˈmɪnstr(ə)lz] — менестрели
music [ˈmjuːzɪk] — музыка
Baroque music — барочная музыка, музыка эпохи барокко
church music — церковная музыка
classical music — классическая музыка
experimental music — экспериментальная музыка
folk music — народная музыка
Medieval music — средневековая музыка
Renaissance music — музыка эпохи Возрождения
Romantic music — музыка эпохи Романтизма, романтическая музыка
musical [ˈmjuːzɪkl] — музыкальный
musical pluralism — музыкальный плюрализм
mystical [ˈmɪstɪkəl] — мистический
nocturne [ˈnɒktɜːn] — ноктюрн
oboe [ˈəʊbəʊ] — гобой
octet [ɒkˈtet] — октет
opera [ˈɒprə] — опера
oratorio [ɒrəˈtɔːrɪəʊ] — оратория
orchestra [ˈɔːkɪstrə] — оркестр
full orchestra — симфонический оркестр
orchestra pit — оркестровая яма
orchestral [ɔːˈkestrəl] — оркестровый
orchestral gong — оркестровый гонг *(муз. инструмент)*
organ [ˈɔːgən] — орган
original [əˈrɪʤɪn(ə)l] — оригинальный
percussion [pəˈkʌʃn] — удар
percussion instruments — ударные инструменты
performer [pəˈfɔːmə] — исполнитель
piano [pɪˈænəʊ] — 1) пианино; 2) пиано *(муз. термин — «тихо, негромко»)*
grand piano — рояль
pianoforte [pɪˌænəʊˈfɔːtɪ] — фортепиано
piccolo [ˈpɪkələʊ] — пикколо
popular [ˈpɒpjʊlə] — 1) популярный; 2) народный
prelude [ˈpreljuːd] — прелюдия
progressive [prəˈgresɪv] — прогрессивный
quartet [kwɔːˈtet] — квартет
quintet [kwɪnˈtet] — квинтет
rap [ræp] — рэп
rhapsody [ˈræpsədɪ] — рапсодия
rhythm [rɪðm] — ритм
rock [rɒk] — рок
saxophone [ˈsæksəˌfəʊn] — саксофон
secular [ˈsekjʊlə] — светский, *противоп. религиозному*
septet [sɛpˈtet] — септет
sextet [sɛksˈtet] — секстет

ancient ['eɪnʃ(ə)nt] — древний
arch [ɑ:tʃ] — арка
pointed arches — остроконечные арки
round-headed arches — закругленные арки (перекрытия)
attic ['ætɪk] — мансарда, чердак
attractive [ə'træktɪv] — привлекательный
balcony ['bælkənɪ] — балкон
Baroque [bə'rɒk] — стиль барокко
basement ['beɪsmənt] — подвал
brick [brɪk] — кирпич
Byzantine [bɪ'zæntaɪn] — византийский стиль
capital ['kæpɪtl] — *(архит.)* капитель
carpet ['kɑ:pɪt] — ковер
carving ['kɑ:vɪŋ] — резная работа, резьба
carvings of wood — резная работа по дереву
carvings of stone — резьба по камню
clay [kleɪ] — глина
colonnade [ˌkɒlə'neɪd] — колоннада
internal colonnades — внутренние колоннады
column ['kɒləm] — колонна
concrete ['kɒnkri:t] — бетон
courtyard ['kɔ:tjɑ:d] — внутренний дворик
cupola ['kju:pələ] — купол
dignified ['dɪgnɪfaɪd] — полный достоинства, величавый
dome [dəʊm] — купол
drapery ['dreɪpərɪ] — 1) текстильное изделие, ткани; 2) драпировка
elegant ['elɪgənt] — элегантный
floor [flɔ:] — 1) этаж; 2) пол
foundation [faʊn'deɪʃn] — основание
fresco(e) ['freskəʊ] — фреска
Gothic ['gɒθɪk] — готический стиль
impressive [ɪm'presɪv] — внушительный, впечатляющий
magnificent [mæg'nɪfɪsənt] — величественный
marble [mɑ:bl] — 1) *n* мрамор; 2) *adj* мраморный
modern ['mɒdn] — современный
mosaic [məʊ'zeɪɪk] — 1) *n* мозаика; 2) *adj* мозаичный
Neoclassical [ˌni:əʊ'klæsɪk(ə)l] — неоклассический стиль
noble ['nəʊbl] — благородный
original [ə'rɪʤɪn(ə)l] — 1) оригинальный; 2) подлинный
ornament ['ɔ:nəmənt] — 1) украшение; 2) орнамент
painting ['peɪntɪŋ] — картина
panel ['pæn(ə)l] — панель
patio ['pætɪəʊ] — патио, дворик
piece [pi:s] — 1) кусок; 2) предмет
piece of furniture — предмет мебели
pillar ['pɪlə] — 1) столб; 2) колонна, опора
porch [pɔ:tʃ] — крыльцо
portico ['pɔ:tɪˌkəʊ] — портик
Postmodern [pəʊst'mɒdn] — постмодернистский стиль
refined [rɪ'faɪnd] — утонченный, изысканный
Renaissance [rə'neɪs(ə)ns] — эпоха Возрождения (XIV–XVI вв.)
Rococo [rə(ʊ)'kəʊkəʊ] — стиль рококо
Romanesque [ˌrəʊm(ə)'nesk] — романский стиль
roof [ru:f] — крыша
roof garden — сад на крыше

roof terrace — открытая веранда на крыше дома
sculpture ['skʌlpʧə] — скульптура
solid ['sɒlɪd] — 1) твердый; 2) цельный
spacious ['speɪʃəs] — просторный
spire ['spaɪə] — шпиль
steel [stiːl] — 1) *n* сталь; 2) *adj* стальной
stone [stəʊn] — 1) *n* камень; 2) *adj* каменный
stone block — каменная глыба
tapestry ['tæpɪstrɪ] — гобелен
terracotta [ˌterə'kɒtə] — 1) *n* терракота; 2) *adj* терракотовый
terrace ['terəs] — терраса
tile [taɪl] — черепица
timber ['tɪmbə] — лесоматериал, древесина
turret ['tʌrɪt] — башенка
veranda(h) [və'rændə] — веранда
wallpaper ['wɔːlpeɪpə] — обои
weightless ['weɪtlɪs] — невесомый
well-proportioned [ˌwelprə'pɔːʃnd] — имеющий гармоничные пропорции
window ['wɪndəʊ] — окно
French window — двустворчатое окно до пола
latticed window — решетчатое окно
stained glass window — окно с витражом
tracery window — узорчатое окно
wing [wɪŋ] — крыло (*дома*), флигель

admirable ['ædm(ə)rəbl] — восхитительный
amaze [ə'meɪz] — удивлять, изумлять
amazing [ə'meɪzɪŋ] — удивительный, изумительный
ardent ['ɑ:dənt] — горячий, пылкий
astonish [ə'stɒnɪʃ] — поражать, изумлять
astound [ə'staʊnd] — изумлять, поражать
attract [ə'trækt] — привлекать, притягивать
avid ['ævɪd] — жадный, алчный
awesome ['ɔ:səm] — (*informal*) потрясающий, фантастический
bewilder [bɪ'wɪldə] — сбивать с толку, приводить в замешательство
bizarre [bɪ'zɑ:] — чудной, диковинный
breathtaking ['breθteɪkɪŋ] — захватывающий дух
brilliant ['brɪlɪənt] — (*informal*) великолепный
commit [kə'mɪt] — совершать (*обычно что-либо дурное*)
conspicuous [kən'spɪkjʊəs] — заметный
curious ['kjʊərɪəs] — любопытный, любознательный
delightful [dɪ'laɪtfʊl] — восхитительный, очаровательный
depth [depθ] — глубина
devoted [dɪ'vəʊtɪd] — преданный, посвященный
disbelieving [dɪsbɪ'li:vɪŋ] — неверящий
distrustful [dɪs'trʌstfʊl] — недоверчивый
doubtful ['daʊtfʊl] — 1) сомнительный; 2) сомневающийся
draw [drɔ:] — привлекать
to draw crowds — собирать толпы
dubious ['dju:bɪəs] — 1) сомневающийся; 2) сомнительный
dum(b)found [dʌm'faʊnd] — ошарашивать, ошеломлять
eager ['i:gə] — стремящийся, жаждущий
enthusiastic [ɪn,θju:zɪ'æstɪk] — восторженный, полный энтузиазма
exceptional [ɪk'sepʃən(ə)l] — исключительный
excited [ɪk'saɪtɪd] — взволнованный, волнительный
extraordinary [ɪk'strɔ:dnərɪ] — необычный, чрезвычайный, выдающийся
fabulous ['fæbjʊləs] — 1) (*informal*) роскошный; 2) легендарный, мифический
fantastic [fæn'tæstɪk] — 1) фантастический; 2) (*informal*) потрясающий, изумительный
fervent ['fɜ:vənt] — горячий, пылкий
frantic(al) ['fræntɪk(əl)] — неистовый, безумный
glorious ['glɔ:rɪəs] — великолепный
gorgeous ['gɔ:ʤəs] — великолепный, изумительный
height [haɪt] — высота
incredible [ɪn'kredɪbl] — неправдоподобный, невероятный, неимоверный
keen [ki:n] — увлеченный
He is keen on chess. — Он сильно увлекается шахматами.
length [leŋθ] — длина
magic ['mæʤɪk] — (*informal*) волшебный, магический
marvellous ['mɑ:vələs] — изумительный, чудесный

Mecca for tourists — Мекка для туристов
memorable ['memərəbl] — запоминающийся, достопамятный
nonplus [nɒn'plʌs] (v) — приводить в замешательство, смущать
odd [ɒd] — странный, непонятный
outstanding [aʊt'stændɪŋ] — выдающийся
passionate ['pæʃənət] — страстный, пылкий
puzzle ['pʌzl] — озадачивать
recall [rɪ'kɔ:l] — 1) отзывать; 2) вспоминать; 3) вызывать в памяти
recollect [ˌrekə'lekt] — вспоминать, припоминать
reflect on sth [rɪ'flekt] — размышлять о чем-либо
remarkable [rɪ'mɑ:kəbl] — замечательный, удивительный
reminisce about sth [ˌremɪ'nɪs] — предаваться воспоминаниям о чем-либо
sensational [sen'seɪʃən(ə)l] — (*informal*) сенсационный
shape [ʃeɪp] — форма
shock [ʃɒk] — шок, потрясение
size [saɪz] — размер
skeptical ['skeptɪkəl] — скептический
smashing ['smæʃɪŋ] — (*informal*) потрясающий, сногсшибательный
stagger ['stægə] — идти пошатываясь
startle ['stɑ:tl] — пугать, испугать
strange [streɪnʤ] — странный
striking ['straɪkɪŋ] — поразительный
stunning ['stʌnɪŋ] — поразительный, ошеломляющий
sublime [sə'blaɪm] — *n* великое, возвышенное
super ['su:pə] — (*informal*) замечательный, превосходный
superb [su:'pɜ:b] — превосходный, великолепный
suspicious [sə'spi:ʃəs] — 1) подозревающий, недоверчивый; 2) подозрительный
terrific [tə'rɪfɪk] — (*informal*) потрясающий
there's no comparison between... and... — нет сравнения между... и ..., невозможно сравнивать
tremendous [trɪ'mendəs] — (*informal*) замечательный, потрясающий
uncanny [ʌn'kænɪ] — странный, необъяснимый
uncommon [ʌn'kɒmən] — необычный, незаурядный
unconventional [ˌʌnkən'venʃən(ə)l] — нетрадиционный, нешаблонный, эксцентричный
unconvinced [ˌʌnkən'vɪnst] — неубежденный
unfamiliar [ˌʌnfə'mɪlɪə] — незнакомый
unique [jʊ'ni:k] — уникальный
unparalleled ['ʌnpærəˌleld] — несравнимый, несравненный
unsurpassed [ˌʌnsə'pɑ:st] — непревзойденный
unusual [ʌn'ju:ʒʊəl] — необычный
wholehearted [ˌhəʊl'hɑ:tɪd] — беззаветный, всецелый
width [wɪdθ] — ширина
zealous ['zeləs] — усердный, ревностный, рьяный

adore [ə'dɔ:] — обожать, поклоняться
affection [ə'fekʃən] — привязанность
to have great affection for sb — сильно привязаться к кому-либо
affectionate [ə'fekʃənət] — нежный, любящий
aggressive [ə'gresɪv] — агрессивный
ambitious [æm'bɪʃəs] — амбициозный, честолюбивый
anger ['æŋgə] — гнев, злость
arrogant ['ærəgənt] — высокомерный, надменный
bear sb [beə] — выносить кого-либо
bewildered [bɪ'wɪldəd] — смущенный, озадаченный
bitter ['bɪtə] — горький
bitter enemy — злейший враг
boastful ['bəʊstfʊl] — хвастливый
bored [bɔ:d] — скучающий
I'm bored with him. — Он мне надоел.
brutal ['bru:t(ə)l] — жестокий
candid ['kændɪd] — искренний, откровенный
cheerful ['tʃɪəfʊl] — веселый, жизнерадостный
civilized ['sɪvɪ,laɪzd] — цивилизованный
close [kləʊs] — близкий
a close friend — близкий друг
common ['kɒmən] — общий
to have a lot in common — иметь много общих черт
competitive [kəm'petɪtɪv] — честолюбивый
confident ['kɒnfɪdənt] — уверенный
confused [kən'fju:zd] — запутавшийся, неуверенный
considerate [kən'sɪdərət] — заботливый, внимательный
content [kən'tent] — довольный
corruption [kə'rʌpʃn] — 1) разложение; 2) коррупция, взяточничество
crazy ['kreɪzɪ] — безумный
to be crazy about sb — быть помешанным на ком-либо
creative [kri:'eɪtɪv] — созидательный, творческий
crime [kraɪm] — преступление
critical ['krɪtɪk(ə)l] — критический, критичный
crush [krʌʃ] — толчея, давка
to have a crush on sb — быть без ума от кого-либо
cynicism ['sɪnɪ,sɪzm] — цинизм
decent ['di:sənt] — порядочный
despise sb [dɪ'spaɪz] — презирать кого-либо
determined [dɪ'tɜ:mɪnd] — решительный
detest sb [dɪ'test] — ненавидеть, испытывать отвращение
devoted [dɪ'vəʊtɪd] — преданный
disappointed [,dɪsə'pɔɪntɪd] — разочарованный
disappointing [,dɪsə'pɔɪntɪŋ] — разочаровывающий
disgraceful [dɪs'greɪsfʊl] — позорный, недостойный
disillusioned [,dɪsɪ'lu:ʒ(ə)nd] — без иллюзий, разочарованный
dote on sb [dəʊt] — обожать кого-либо
drought [draʊt] — засуха
dwelling ['dwelɪŋ] — жилище
easy-going [,i:zɪ'gəʊɪŋ] — благодушный
ecstatic [ɪk'stætɪk] — восторженный
emotional [ɪ'məʊʃən(ə)l] — эмоциональный
enthusiastic [ɪn,θju:zɪ'æstɪk] — полный энтузиазма, восторга

envy ['envɪ] — завидовать
fair-minded [ˌfeə 'maɪndɪd] — справедливый
famine ['fæmɪn] — голод
fanaticism [fə'nætɪˌsɪzm] — фанатизм
fascism ['fæʃɪzm] — фашизм
fear sb [fɪə] — бояться, испытывать страх к кому-либо
fed up ['fed 'ʌp] — сытый по горло
frank [fræŋk] — открытый
generous ['ʤenərəs] — 1) щедрый; 2) великодушный
gloomy ['gluːmɪ] — мрачный, гнетущий
grudge [grʌʤ] — недоброжелательность, недобрые чувства
to have a grudge against sb — быть в обиде на кого-либо
hate [heɪt] — ненавидеть
to hate the sight of sb — ненавидеть кого-либо
heart-broken ['hɑːt 'brəʊk(ə)n] — с разбитым сердцем
heroic [hɪ'rəʊɪk] — героический
hold sb dear — высоко ценить, любить кого-либо
hopeful ['həʊpfʊl] — надеющийся, подающий надежду
hostile ['hɒstaɪl] — враждебный, неприязненный
hypocritical [ˌhɪpə'krɪtɪk(ə)l] — лицемерный, неискренний
imaginative [ɪ'mæʤɪnətɪv] — одаренный, обладающий богатым воображением
impatient [ɪm'peɪʃ(ə)nt] — нетерпеливый
impulsive [ɪm'pʌlsɪv] — импульсивный
independence [ˌɪndɪ'pendəns] — независимость
indifferent [ɪn'dɪfərənt] — безразличный
infatuated [ɪn'fætʃʊˌeɪtɪd] — плененный, очарованный
to be infatuated with sb — быть плененным кем-либо
infidelity [ˌɪnfɪ'delɪtɪ] — неверность
injustice [ɪn'ʤʌstɪs] — несправедливость
insincere [ˌɪnsɪn'sɪə] — неискренний
intolerance [ɪn'tɒlərəns] — нетерпимость
irreproachable [ˌɪrɪ'prəʊʧəb(ə)l] — безукоризненный, безупречный
irresponsible [ˌɪrɪ'spɒnsɪbl] — безответственный
irritable ['ɪrɪtəb(ə)l] — раздражительный
jealous ['ʤeləs] — ревнивый
to be jealous of sb — ревновать кого-либо
keep one's distance from someone — держаться на расстоянии от кого-либо
level-headed [ˌlev(ə)l 'hedɪd] — трезвый, рассудительный
light-hearted [ˌlaɪt 'hɑːtɪd] — легкомысленный
logical ['lɒʤɪk(ə)l] — логичный, последовательный
lonely ['ləʊnlɪ] — одинокий
love [lʌv] — 1) *n* любовь; 2) *v* любить
love at first sight — любовь с первого взгляда
to be head over heels in love with sb — быть без ума от кого-либо
to be in love with sb — любить кого-либо
to be smitten with love — быть охваченным любовью
to have a love affair with sb — иметь роман с кем-либо
loyal [lɔɪəl] — верный, преданный
mad [mæd] — безумный

to be mad about sb — быть без ума от кого-либо
malicious [mə'lɪʃəs] — злой, злобный
melancholic [ˌmelən'kɒlɪk] — унылый
miserable ['mɪzərəb(ə)l] — жалкий, несчастный
moral ['mɒrəl] — моральный, нравственный
nervous ['nɜ:vəs] — нервный, взволнованный
noble [nəʊbl] — благородный
nostalgic [nɒ'stælʤɪk] — ностальгический, испытывающий ностальгические чувства
not to be able to stand sb — быть не в состоянии выносить кого-либо
nut [nʌt] — орех
to be nuts about sb — (*informal*) быть помешанным на ком-то
obstinate ['ɒbstɪnət] — упрямый, настойчивый
optimistic [ˌɒptɪ'mɪstɪk] — оптимистичный
outgoing ['aʊtˌgəʊɪŋ] — общительный, уживчивый
over the moon — на верху блаженства, на седьмом небе
pensive ['pensɪv] — задумчивый
persecution [ˌpɜ:sɪ'kju:ʃən] — преследование
petty ['petɪ] — мелкий, мелочный
pollution [pə'lu:ʃ(ə)n] — загрязнение
positive ['pɒzɪtɪv] — позитивный, положительный
possessive [pə'zesɪv] — собственнический
practical ['præktɪk(ə)l] — практический, практичный
racism ['reɪˌsɪzm] — расизм
realistic [rɪə'lɪstɪk] — реалистичный, практичный
rebellious [rɪ'beljəs] — восставший, мятежный
relaxed [rɪ'lækst] — расслабленный
resent [rɪ'zent] — возмущаться, негодовать
reserved [rɪ'zɜ:vd] — сдержанный, замкнутый
respect [rɪ'spekt] — уважение
to have great respect for sb — сильно уважать кого-либо
restless ['restlɪs] — беспокойный, непоседливый
revolting [rɪ'vɒltɪŋ] — отвратительный
ridiculous [rɪ'dɪkjʊləs] — нелепый, смехотворный
ruthless ['ru:θlɪs] — безжалостный
scandalous ['skændələs] — скандальный, позорный
self-centered [ˌself 'sentəd] — эгоцентричный
self-confident [ˌself 'kɒnfɪd(ə)nt] — уверенный в себе, самоуверенный, самонадеянный
self-satisfied [ˌself 'sætɪsfaɪd] — самодовольный
sensible ['sensɪb(ə)l] — разумный
sentimental [ˌsentɪ'ment(ə)l] — сентиментальный
sexism ['seksɪzm] — сексизм
shy [ʃaɪ] — застенчивый, скромный
sickness ['sɪknɪs] — нездоровье, болезнь
snobbish ['snɒbɪʃ] — снобистский
sociable ['səʊʃəb(ə)l] — общительный, компанейский
spite [spaɪt] — злоба, злость
strong-willed [ˌstrɒŋ 'wɪld] — решительный, волевой
sympathize (with) ['sɪmpəθaɪz] — сочувствовать (кому-либо)
tender ['tendə] — нежный
terrorism ['terərɪzm] — терроризм

think the world of sb — очень высоко ценить кого-либо
thoughtful ['θɔ:tfʊl] — задумчивый
tolerant ['tɒlərənt] — терпимый, толерантный
top [tɒp] — вершина
to be on top of the world — чувствовать себя на седьмом небе, абсолютно счастливым
triumphant [traɪ'ʌmfənt] — торжествующий, ликующий
two-faced [ˌtu:'feɪst] — двуличный
unconditional [ˌʌnkən'dɪʃən(ə)l] — безусловный, безоговорочный
uncontrollable [ˌʌnkən'trəʊləb(ə)l] — неукротимый, неуправляемый
unemployment [ˌʌnɪm'plɔɪmənt] — безработица
unpredictable [ˌʌnprɪ'dɪktəb(ə)l] — непредсказуемый
unreliable [ˌʌnrɪ'laɪəb(ə)l] — ненадежный
unrequited [ˌʌnrɪ'kwaɪtɪd] — без взаимности
unscrupulous [ʌn'skru:pjʊləs] — беспринципный, недобросовестный, бессовестный
(to be) up in the clouds — витать в облаках
vandalism ['vændəlɪzm] — вандализм
vain [veɪn] — тщеславный
vice [vaɪs] — порок
violence ['vaɪələns] — сила, насилие
violent ['vaɪələnt] — неистовый, яростный
war [wɔ:] — война
weak-willed [ˌwi:k 'wɪld] — слабовольный
wild [waɪld] — дикий
to be wild about sb — быть в диком восторге от кого-либо
worship ['wɜ:ʃɪp] — поклоняться, преклоняться
xenophobia [ˌzenə'feʊbɪə] — ксенофобия

English-Russian Vocabulary

adj — adjective — прилагательное
adv — adverb — наречие
n — noun — существительное
prep — preposition — предлог
sb — somebody — кто-либо
sth — something — что-либо
uncount. — uncountable — неисчисляемый
v — verb — глагол

A

admit [əd'mɪt] — 1) признавать(ся), принимать; 2) впускать, принимать
to admit defeat — признать поражение
to admit being jealous — признаться в ревности

admittance [əd'mɪtns] — (*formal*) вход, прием
no admittance — вход воспрещен

alight [ə'laɪt] — 1) сойти, сходить; 2) садиться, сесть, опуститься
to alight from a bus — сойти с автобуса
to alight on a branch — сесть на ветку

amiability [ˌeɪmɪə'bɪlɪtɪ] — дружелюбие

amiable ['eɪmɪəbl] — дружелюбный

amicable ['æmɪkəbl] — дружественный, мирный, дружеский

annoy [ə'nɔɪ] — раздражать, досаждать, действовать на нервы

annoyance [ə'nɔɪəns] — раздражение, досада, неприятность
to sb's annoyance — к чьей-либо досаде
in annoyance — в раздражении

annoying [ə'nɔɪɪŋ] — раздражающий, досадный
How annoying! — Какая досада!

attach [ə'tætʃ] — прикреплять, присоединять

attachment [ə'tætʃmənt] — 1) прикрепление; 2) привязанность; 3) приложение
to feel attachment to sb — чувствовать привязанность к кому-либо

B

background ['bækgraʊnd] — 1) фон; 2) происхождение, воспитание, образование
on/against a certain background — на фоне
to stay in the background — держаться в тени

bend [bend] (bent, bent) — нагибаться

beyond [bɪ'jɒnd] — *prep/adv* вдали, вдаль, после, за пределами
beyond one's control — вне чьего-либо контроля
beyond one's understanding — выше чьего-либо понимания
beyond repair — не поддающийся ремонту

bring [brɪŋ] — приносить
brood [bru:d] — размышлять о чем-либо
to brood about/over sth — думать, размышлять о чем-либо (с тревогой)

C

carry ['kærɪ] — нести
to be/get carried away — увлечься чем-либо
to carry on — продолжать что-либо делать
to carry out — выполнять
to carry over — переносить куда-либо
to carry through — выполнить, довести до конца, справиться
chief [ʧi:f] — основной, главный, высший по рангу
chuckle ['ʧʌkl] — хмыкать, фыркать от смеха, посмеиваться
client ['klaɪənt] — клиент
confide [kən'faɪd] — поручать, доверять, делиться тайной
to confide sth to sb — доверить что-либо кому-либо
to confide in sth — делиться с кем-либо чем-либо (тайнами, планами и т. п.)
confidence ['kɒnfɪd(ə)ns] — уверенность (в себе), доверие
to gain confidence — приобрести уверенность
to gain sb's confidence — завоевать чье-либо доверие
to lose confidence — потерять уверенность (доверие)
to give confidence — придать уверенность
to do sth with confidence — делать что-либо с уверенностью
confident ['kɒnfɪd(ə)nt] — уверенный
to be/feel confident about/in/of sth — быть уверенным в чем-либо
consequence ['kɒnsɪkwəns] — последствие
to have consequences for sb — иметь последствия для кого-либо
as a consequence/in consequence — в результате
to be of no consequence — не иметь значения
consequently ['kɒnsɪkwəntlɪ] — соответственно, следовательно
consider sth/doing sth [kən'sɪdə] — размышлять о чем-то
contemplate sth ['kɒntəmpleɪt] — размышлять, раздумывать, обдумывать (тщательно и долго)
contempt [kən'tempt] — презрение
to feel contempt for sb — испытывать презрение к кому-либо
creep [kri:p] (crept, crept) — идти неслышно, незаметно, красться
crisp [krɪsp] — 1) *adj* хрустящий; 2) чистый, свежий (*об одежде*); 3) холодный и сухой (*о погоде*)
crisps [krɪsps] — *n* жареный хрустящий картофель, *BrE* чипсы
cry [kraɪ] — плакать
to cry for the moon — просить невозможного
customer ['kʌstəmə] — клиент, покупатель, посетитель

D

delicious [dɪ'lɪʃəs] — 1) вкусный; 2) восхитительный
despise [dɪ'spaɪz] — презирать
to despise sb for sth — презирать кого-либо за что-либо
disposition [ˌdɪspə'zɪʃ(ə)n] — 1) нрав, характер; 2) склонность
drench [drentʃ] — промочить
drenched [drentʃt] — вымокший

to be drenched to the skin — промокнуть насквозь
drought-stricken ['draʊt,strɪkən] — охваченный засухой
drowse [draʊz] — дремать
drowsy ['draʊzɪ] — сонный

E

earnest ['ɜ:nɪst] — серьезный
earnestly ['ɜ:nɪstlɪ] — серьезно
earnestness ['ɜ:nɪstnɪs] — серьезность
embroider [ɪm'brɔɪdə] — вышивать
to embroider sth on sth — вышивать что-либо на чем-либо
to embroider sth with sth — расшить что-либо чем-либо
embroidery [ɪm'brɔɪdərɪ] — вышивка

F

fetch ['fetʃ] — пойти и принести
fierce [fɪəs] — яростный, жестокий, свирепый
fiercely ['fɪəslɪ] — яростно
fit [fɪt] — 1) *v* подойти, соответствовать, подойти по размеру; 2) *n* приступ, удар, припадок
to have/throw a fit — устроить истерику, сцену
by fits and starts — неравномерно, урывками
to get a better fit — приспособить так, чтобы лучше сидело, прилегало
fitting ['fɪtɪŋ] — подходящий, соответствующий
flash [flæʃ] — сверкнуть, вспыхнуть
flop [flɒp] — 1) *v* плюхаться, упасть с размаху, шлепнуться; 2) провалиться; 3) *n* шлепок, хлопок; 4) провал

G

gain [geɪn] — 1) *v* приобретать; 2) *n* приобретение
to gain sth by doing sth — приобрести что-либо, делая что-либо
giggle ['gɪgl] — хихикать
gleam [gli:m] — блестеть, поблескивать
glisten ['glɪsn] — сверкать, сверкнуть
gloom [glu:m] — 1) мрак, тьма; 2) мрачность, уныние
gloomy ['glu:mɪ] — мрачный
glow [gləʊ] — 1) *v* светиться, пылать; 2) *n* жар, зарево
to glow with happiness — светиться от счастья
gossip ['gɒsɪp] — 1) *v* сплетничать; 2) *n* сплетник; 3) *uncount.* сплетни
to gossip about or over someone or sth — сплетничать о ком-либо или о чем-либо
grief-stricken ['gri:f,strɪkən] — убитый горем
grin [grɪn] — усмехаться, скалить зубы
grumble ['grʌmbl] — 1) *v* ворчать; 2) жаловаться; 3) *n* ворчание
to grumble about/at sth or sb — жаловаться на что-либо или кого-либо
guffaw [gə'fɔ:] — громко хохотать

H

high [haɪ] — высокий
hit [hɪt] (hit, hit) — ударять
to hit sth on sth — удариться чем-либо обо что-либо
to hit sb on the face — ударить кого-либо по лицу
to hit sb with a stick — ударить кого-либо палкой

to hit back — ответить критикой на критику, дать сдачи
to hit on/upon — додуматься до чего-либо, случайно на что-либо наткнуться
to hit out — наброситься на что-либо (кого-либо), раскритиковать
to hit (up) for sth — просить что-либо (*чаще деньги*)

I

ignoramus [ˌɪgnəˈreɪməs] — (*literary*) невежда
ignorance [ˈɪgnərəns] — невежество
ignorance of sth — неведение чего-либо
to admit/confess one's ignorance — сознаться в собственном невежестве
to be/live in ignorance — быть/жить в неведении
ignorant [ˈɪgnərənt] — невежественный, неосведомленный
incident [ˈɪnsɪdənt] — случай
incidentally [ˌɪnsɪˈdentlɪ] — случайно
indignant [ɪnˈdɪgnənt] — возмущенный, негодующий
to be indignant over/at sth — негодовать по поводу чего-либо
indignation [ˌɪndɪgˈneɪʃn] — возмущение, негодование
insult [ɪnˈsʌlt] — 1) *v* оскорблять; 2) [ˈɪnsʌlt] *n* оскорбление
to be an insult to sb — быть оскорбительным для кого-либо
insulting [ɪnˈsʌltɪŋ] — оскорбительный
irresistible [ˌɪrɪˈzɪstəbl] — неотразимый

K

kind [kaɪnd] — добрый
kindly [ˈkaɪndlɪ] — 1) *adj* добродушный; 2) *adv* добродушно, по-доброму

L

labour [ˈleɪbə] — (*formal*) труд, *чаще* тяжелый физический труд
lean [liːn] (leaned *or* lent) — 1) *v* склоняться; 2) прислоняться, опереться; 3) *n* наклон, уклон
to lean over one's shoulder — заглядывать через плечо
to lean against a tree — прислониться к дереву
to lean on a cane — опираться на трость
leaning(s) [ˈliːnɪŋ(z)] — склонность, пристрастие
linger [ˈlɪŋgə] — задерживаться, медлить, мешкать
to linger over sth — засидеться за чем-либо
to linger in the mind or the memory — остаться в памяти
to linger on — задержаться, сохраниться
lofty [ˈlɒftɪ] — (*mainly literary*) высокий, возвышенный
long [lɒŋ] — сильно хотеть, жаждать чего-либо, тосковать (по прошлому)

M

main [meɪn] — главный, основной
the main character — главный герой
the main building — главное здание
the main purpose — основная цель
the main entrance — главный, центральный вход
march [mɑːtʃ] — маршировать, ходить строевым шагом
meditate [ˈmedɪteɪt] — размышлять
to meditate on/upon sth — размышлять о чем-либо

miserable ['mɪzərəbl] — жалкий, несчастный

misery ['mɪz(ə)rɪ] — страдание, мучение
to live in misery — жить в страданиях

mount [maʊnt] — 1) *v* взбираться, подниматься; 2) накапливаться; 3) сесть верхом; 4) *n* гора (*в названиях*)
to mount the hill — взобраться на холм
Mount Everest — гора Эверест

muse [mjuːz] — 1) *v* раздумывать; 2) *n* муза
to muse on/upon/about/over sth — раздумывать о чем-либо

mutter ['mʌtə] — 1) *v* бормотать; 2) *n* бормотание
to mutter to yourself — бормотать себе под нос
to mutter sth about sb/sth — пробормотать что-либо о ком-либо/чем-либо

N

nap [næp] — короткий сон
to take a nap — вздремнуть

nonsense ['nɒns(ə)ns] — бессмыслица, чепуха
to talk nonsense — говорить чепуху
not to stand/put up with (any) nonsense — не потерпеть никаких глупостей

O

ordeal [ɔː'diːl] — мучение, страдание

P

panic-stricken ['pænɪk,strɪkən] — охваченный паникой

ponder ['pɒndə] — (*formal*) взвешивать, обдумывать до принятия решения
to ponder on/upon sth — обдумывать что-либо

poverty-stricken ['pɒvətɪ,strɪkən] — живущий в нищете

prick [prɪk] — 1) *v* уколоть; 2) *n* шип, колючка
to prick (up) one's ears — навострить уши

prone [prəʊn] — 1) имеющий склонность; 2) подверженный
to be prone to sth — иметь склонность к чему-либо

prudence ['pruːd(ə)ns] — осторожность, осмотрительность, благоразумие

prudent ['pruːd(ə)nt] — осмотрительный, осторожный, благоразумный

R

rattle ['rætl] — 1) *v* греметь, трещать, дребезжать; 2) *n* грохот, треск; 3) погремушка
to rattle on/away — говорить, трещать без умолку

receive [rɪ'siːv] — (*formal*) получать

reflect [rɪ'flekt] — задуматься, размышлять (тщательно и серьезно)
to reflect on/upon sth — размышлять о чем-либо

remark [rɪ'mɑːk] — замечать, высказываться

remarkable [rɪ'mɑːkəbl] — замечательный, удивительный

resist [rɪ'zɪst] — сопротивляться
to resist (the) temptation — противиться соблазну, устоять перед соблазном

resistance [rɪ'zɪstəns] — сопротивление

resistant [rɪ'zɪstənt] — оказывающий сопротивление, неприемлющий

roar [rɔ:] — 1) *v* рычать, грохотать, греметь; 2) *n* рык, рычание, грохот

to roar with pain — кричать от боли

to roar with laughter — покатываться со смеху

roaring ['rɔ:rɪŋ] — грохочущий

S

shimmer ['ʃɪmə] — мерцать

shine [ʃaɪn] — светить(ся)

shuffle ['ʃʌfl] — идти медленно, шаркающей походкой

sink [sɪŋk] — 1) тонуть (*о предметах*); 2) опускаться

to sink back — откинуться (*на спинку стула, кресла и т. д.*)

to sink down into sth — опуститься на что-либо

to sink in — проникать, доходить

to sink to — опуститься до (*какого-либо неблаговидного поступка*)

skinny ['skɪnɪ] — очень худой, кожа да кости

slender ['slendə] — тонкий, стройный

slumber ['slʌmbə] — (*literary*) сон

smirk [smɜ:k] — ухмыляться

sob [sɒb] — рыдать (плакать долго, всхлипывая)

spare [speə] — уделять, тратить, одалживать

to spare neither money nor expense — не жалеть ни сил, ни денег

to spare sb's feelings — (по)щадить чьи-либо чувства

to spare sb sth/spare sb from sth — избавить кого-либо от чего-либо

to spare sb's life — пощадить чью-либо жизнь

spare [speə] — *adj* запасной, дополнительный, свободный

stagger ['stægə] — идти нетвердой походкой, пошатываясь

stride [straɪd] (strode, stridden) — идти быстро, размашистой походкой

strike [straɪk] — 1) *v* (struck, struck) ударять; 2) бастовать; 3) *n* забастовка

to be on strike — бастовать

to strike for sth — бастовать с целью добиться чего-либо

to be struck by the idea — прийти в голову (*о мысли*)

It struck me. — Мне пришло в голову (Меня осенило).

striking ['straɪkɪŋ] — поразительный

stroll [strəʊl] — неторопливо прохаживаться

swagger ['swægə] — идти, расхаживать с важным видом

swear [sweə] (swore, sworn) — 1) браниться; 2) клясться

to swear at sb — ругать, бранить кого-либо

to swear to sb — поклясться кому-либо

to swear to sth — поклясться в чем-либо

swearing ['sweərɪŋ] — брань

sympathetic [ˌsɪmpə'θetɪk] — сочувствующий

to be sympathetic to someone or sth — сочувствовать кому-либо или чему-либо

to have a sympathetic ear — быть готовым выслушать чужие проблемы

sympathize ['sɪmpəθaɪz] — сочувствовать

sympathy ['sɪmpəθɪ] — сочувствие
to have sympathy for someone — выражать сочувствие кому-либо
to have sympathy with one's ideas — сочувствовать чьим-либо идеям
to be out of sympathy with sb or sth — не испытывать сочувствия к кому-либо
to be in sympathy with sb or sth — испытывать сочувствие к кому-либо

T

tall [tɔ:l] — высокий (*о людях и предметах*)
tear [teə] (tore, torn) — разрывать, рвать
to tear apart — разрывать на части
to be torn between — рваться между
to tear down — сносить
to tear off — 1) сносить; 2) (вы)бежать стремглав
to tear up — разрывать в клочья
terror-stricken ['terə,strɪkən] — охваченный ужасом
toil [tɔɪl] — тяжкий труд
trifle ['traɪfl] — относиться несерьезно
to trifle with sb — играть на чувствах кого-либо
trudge [trʌʤ] — медленно плестись, тащиться
tutor ['tju:tə] — 1) *v* (*formal*) обучать кого-либо; 2) *n* преподаватель вуза, колледжа
tutorial [tju:'tɔ:rɪəl] — занятие в небольшой группе
twinkle ['twɪŋkl] — мерцать

V

vague [veɪg] — смутный, непонятный, неопределенный, уклончивый

W

walk [wɔ:k] — идти пешком
wander ['wɒndə] — бродить (бесцельно)
weep [wi:p] — (*formal*) плакать (обычно долго и беззвучно)
wish [wɪʃ] — сильно хотеть, желать чего-либо

Y

yearn [jɜ:n] — (*literary*) хотеть чего-либо невозможного или труднодостижимого

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Учебное издание

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Михеева Ирина Владимировна

АНГЛИЙСКИЙ ЯЗЫК

XI класс

Учебник для школ с углубленным изучением английского языка, лицеев и гимназий

Профильный уровень

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Корректоры *З. Ф. Юрескул, Н. Д. Цухай*
Оператор *О. Ю. Любезнова*

Налоговая льгота — Общероссийский классификатор продукции ОК 005-93–953000. Изд. лиц. Серия ИД № 05824 от 12.09.01. Подписано в печать 27.05.08. Формат 70×90 $^{1}/_{16}$. Бумага офсетная. Гарнитура SchoolBook. Печать офсетная. Уч.-изд. л. 15,95. Тираж 20 000 экз. Заказ № 20436 (п-г-э).

Открытое акционерное общество «Издательство «Просвещение».
127521, Москва, 3-й проезд Марьиной рощи, 41.

Открытое акционерное общество «Смоленский полиграфический комбинат».
214020, г. Смоленск, ул. Смольянинова, 1.

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ISBN 978-5-09-016617-1

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