

МІНІСТЕРСТВО ОСВІТИ І НАУКИ, МОЛОДІ ТА СПОРТУ УКРАЇНИ

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імені Богдана Хмельницького

Навчально-науковий інститут іноземних мов



Модульні контрольні роботи
з дисципліни „Практика англійської мови”
для студентів III курсу
галузі знань 0203 Гуманітарні науки,
напрямок підготовки 6.020303 Філологія
(англійська мова та література)



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Модульні контрольні роботи з дисципліни „Практика англійської мови” для студентів III курсу галузі знань 0203 Гуманітарні науки, напрям підготовки 6.020303 Філологія (англійська мова та література) / Уклад. Л. О. Пашіс, Н.Ю. Бажина, Ю.М. Мендрух. – Черкаси: ЧНУ ім. Б. Хмельницького, 2011. – 63 с.

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Рецензенти:

О. І. Вовк – кандидат філологічних наук, доцент кафедри англійської філології Черкаського національного університету імені Богдана Хмельницького;

Л. П. Дегтярьова – кандидат філологічних наук, доцент кафедри теорії та практики перекладу ЧДТУ

ПЕРЕДМОВА

Цей посібник містить модульні контрольні роботи з дисципліни „Практика англійської мови”, яку вивчають студенти III року навчання галузі знань 0203 Гуманітарні науки, напрям підготовки 6.020303 Філологія (англійська мова та література).

Відповідно до вимог кредитно-модульної системи курс практики англійської мови розбито на п'ять змістових модулів: Модуль 1 – „Подорожі”; Модуль 2 – „Кіно. Театр”; Модуль 3 – „Шкільна освіта”; Модуль 4 – „Живопис”; Модуль 5 – „Забруднення та охорона довкілля”.

Система контролю знань є обов'язковою складовою кожного модулю. Модульні контрольні роботи допомагають виявити системність роботи студентів і визначити рівень володіння знаннями, вміннями та навичками з дисципліни „Практика англійської мови”. Для повного розкриття потенціалу студентів до модульних контрольних робіт включено також матеріал, що виносився на самостійне опрацювання.

Модульні контрольні роботи мають за мету здійснити комплексну перевірку знань та навичок студентів, зокрема контролюються навички аудіювання, письма, лексичні навички та навички стисло викласти суть уривку англomовного художнього тексту.

Структура і зміст запропонованих модульних контрольних робіт дозволяє об'єктивно та диференційовано оцінити рівень мовної, комунікативної та соціокультурної компетенції студентів і спонукають їх до подальшого вдосконалення знань, вмінь та навичок іншомовної комунікації.

Запропоновані модульні контрольні роботи апробовано у студентській аудиторії Навчально-наукового інституту іноземних мов ЧНУ ім. Б. Хмельницького, напрям підготовки 6.020303 „Філологія (англійська мова та література)”. При обробці результатів модульних контрольних робіт з курсу „Практика англійської мови” встановлено, що ці контрольні роботи забезпечують стандартизованість, об'єктивність, валідність, надійність і точність перевірки знань, вмінь і навичок студентів. Розроблені модульні контрольні роботи рекомендується використовувати у викладанні дисципліни „Практика англійської мови” студентам галузі знань 0203 „Гуманітарні науки” напрям підготовки 6.020303 „Філологія (англійська мова та література)”.

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Module I TRAVELLING

Dictations

Test Dictation 1

SPEED AND COMFORT

People travelling long distances frequently have to decide whether they would prefer to go by land, sea or air. Hardly anyone can positively enjoy sitting in a train for more than a few hours. Train compartments soon get cramped and stuffy. It is almost impossible to take your mind off the journey. Reading is only a partial solution, for the monotonous rhythm of the wheels clicking on the rails soon lulls you to sleep. During the day, sleep comes in snatches. At night when you really wish to go to sleep, you rarely manage to do it. Inevitably you arrive at your destination almost exhausted. Long car journeys are even less pleasant, for it is quite impossible even to read. On motorways you can, at least, travel fairly safely at high speeds, but more often than not, the greater part of the journey is spent on narrow, bumpy roads which are crowded with traffic. By comparison, trips by sea offer a great variety of civilized comforts. You can stretch your legs on the spacious decks, play games, swim, meet interesting people and enjoy good food – always assuming, of course, that the sea is calm. If it is not, and you are likely to get sea-sick, no form of transport could be worse. Even if you travel in ideal weather, sea journeys take a long time. Relatively few people are prepared to sacrifice up to a third of their holidays for the pleasure of travelling on board a ship.

Airplanes have the reputation of being dangerous and even hardened travellers are intimidated by them. They also have the grave disadvantage of being the most expensive form of transport. But nothing can match them for speed and comfort. Travelling at a height of 30,000 feet, far above the clouds; and at over 500 miles an hour is an exhilarating experience. You do not have to devise ways of taking your mind off the journey, for an airplane gets you to your destination rapidly.

Test Dictation 2

CITY CRUISES

As the River Thames weaves its way through London there is history around every bend and the best way to see the sights and splendour of this great capital city is from the deck of one of City Cruises luxury Riverliners.

Come aboard one of our modern, wheelchair-friendly fleet of 500-seat Riverliners, with their open upper decks, spacious, comfortable lower saloons and distinctive red and white livery, and cruise in comfort and style past London's world-famous landmarks.

Our shortest trips, between piers, last about 20-30 minutes while the full round trip takes about two-and-a-half leisurely hours. Westminster Pier is close to Westminster Abbey, the Houses of Parliament and Whitehall.

RiverGuide is unique to City Cruises. Each of our 500-seat Riverliners provides a running commentary between Westminster and Greenwich, in your choice of six languages – English, French, German, Italian, Japanese and Spanish.

If you would like to hear the commentary in any of these languages except English, just ask for details at our ticket office at the pier and collect a RiverGuide language unit when you board – but don't forget to give it back before you leave the boat!

The commentary in English is delivered through the public address system and, on some trips, English-speakers may benefit from a live commentary delivered by a member of the crew, most of whom have spent most of their working lives on the River Thames.

So, with City Cruises, not only can you see London's famous sights but you can hear all about them as well with, in some cases, a few anecdotes to add local flavour.

Test Translation 1

Подорожі

1. Цікаво спостерігати за пасажирами-попутниками у купе поїзду далекого слідування. Хтось жартує часто і не до ладу; буває, що люди пліткують; завжди знайдеться якась жінка, що буде сидіти і змотувати вовну у клубок. Провідник розносить чай, пропонує послуги вагону-ресторану та іноді намагається обкрутити вас кругом пальця, кажучи, що заварка свіжа, а постільна білизна – чиста, щойно з пральні. Поїзди часто запізнюються, і це плутає всі плани пасажирів. Крім того, пересадка змушує багатьох сильно хвилюватись.
2. Якось мені вдалося нашкребти грошей на подорож. Мені дуже хотілося відпочити (розслабитися). Тільки я не знав, яку подорож обрати. У подорожі літаком – дух часу. Великий лайнер злітає в небо, працюють двигуни, ввічлива стюардеса розповідає, на якій висоті спливає політ, хто пілоти, які послуги пропонуються на борту корабля. Іноді літак починає хитати, він потрапляє у повітряну яму, але мотори працюють безперестану, якісь 2 години – і ви у пункті призначення. Але біда у тому, що я погано переношу польоти. І я обрав морську подорож.
3. Величезний лайнер стояв біля причалу. Це був його перший вояж. Пасажири у гарному настрої піднімались на борт. У належний час підняли трап, підняли якір, лайнер взяв курс на Америку. Океан був спокійним. На третій день подорожі подув боковий вітер, з'явилися хвилі. Деякі пасажири почали страждати від морської хвороби. Один відставний помічник капітана, що подорожував цим рейсом, мабуть, із злим наміром, розповідав про корабельні аварії, кораблі, що затонули, про те, як кораблі сідають на мілину.

Test Translation 2

Подорожі

1. Не всі люблять ходити у походи. Важкий рюкзак, повний речей першої необхідності (палатка, аптечка, спальний мішок, складний стілець, система очистки води, ліхтарик, тощо), відлякує багатьох. І люди забувають, що метою походу є насолода природою, мальовничими пейзажами, гаями та крутими схилами. Крім того можна відмовитись від довгих та важких гірських переходів та обрати дводенні походи з однією ночівлею, стежками, де є місця для відпочинку та поновлення запасів. Іншою альтернативою є кемпінг. Розбиваєш табір, ставиш палатку, запалюєш портативну газову плиту і все. Відпочивай на здоров'я!
2. Подорож потягом в нашої країна не є чимось екзотичним. Тисячі людей кожен день звертаються до довідкових бюро, замовляють квитки в касах та подорожують прямими, приміськими, швидкими та пасажирськими потягами у різні куточки країни та світу. Добре, що всі зали очікування оснащені візуальними та голосовими системами сповіщення, які надають повну інформацію про потяги, що прибувають та відправляються. Це важливо для тих, хто робить пересадку і боїться запізнитись на потяг.
3. Добре, якщо в місті є аеропорт. Він забезпечує місцевим жителям зручні сполучення з іншими містами, пропонує багато місцевих, міжнародних та чартерних рейсів. Наземні служби аеропорту підтримують у належному стані злітно-посадочні смуги, головний зал аеропорту та місця посадки в літаки. Перед тим як сісти у літак пасажери мають пройти багато формальностей, які допомагають забезпечити безпечність польотів. Всі пасажери реєструються, зважують свій багаж, отримують посадочний талон та прямують до виходу на льотне поле. Коли всі зайняли свої місця та закріпили паси безпеки, літак отримує дозвіл на політ та злітає в повітря.

Transpositions

Test Transposition 1

Classroom Procedure:

- ***Presenting the following proper names written on the board.***
“The Man in the Train”
Mrs. Blake
Victoria Station
Eastbourne
Inspector Thornton, of Scotland Yard
- ***Reading the text for two times.***

THE MAN IN THE TRAIN

by E. Frank Candlin

Mrs. Blake saw him first on the platform at Victoria Station – a tall, heavy man with dark hair, carrying a case, and a light overcoat over his arm.

"Do we know that man?" she asked her husband, who was seeing her off at the station for a day's visit to some cousins in Eastbourne. "I'm sure I've seen him somewhere before."

Mr. Blake shook his head. "I've never seen him in my life," he said. "Now, have you got everything you wanted? A newspaper?"

"No, thanks. I've read the paper this morning. But please get me a magazine and some cigarettes."

Mr. Blake bought his wife's ticket at the booking-office and then found her a seat in an empty first-class carriage. "I'm sorry I can't stay until the train goes," he said, "I shall be late at the office now."

Mrs. Blake waved good-bye to her husband and then sat down in a corner seat to read the magazine. Then, just as the train was going to start, the tall, dark man got in. He put his overcoat and case on the luggage-rack above his head, and sat down in the seat facing her. As soon as the train starts he took out a newspaper and began to read.

Mrs. Blake looked at him, she was sure she knew him. Then suddenly she remembered – in the newspaper that morning – some pictures on the front page; and among them the picture of a man whom the police wanted to find, a man the police said was a killer. Now the man was sitting there with her in an empty compartment of a train travelling at sixty miles an hour – a train that did not stop for over an hour until it got to Eastbourne.

Mrs. Blake was frightened – very frightened. What ought she to do – pull the alarm cord above her head and stop the train? "But what shall I say to the guard when he comes?" she asked herself. "I can't be sure this is the man. If it is the man in the picture, what will he do if I get up to pull the cord?"

The man was still reading his newspaper, and Mrs. Blake went on watching him over her magazine.

"If only I had that newspaper John wanted to buy me," she thought. "I could have a look at the picture again, and be sure."

After a time the man put down his paper and looked out of the window. As she watched him, Mrs. Blake was more and more sure he was the man in the picture. "A killer who always uses a knife," the paper said. Then she remembered something else from the newspaper story – something about a woman killed by this man in a train ...

Suddenly she sat up.

The man's hand was moving towards the pocket of his coat. Slowly he put his hand into his pocket, and took out a knife. Carefully he opened the blade – a long blade, pointed at the end.

Mrs. Blake wanted to jump to her feet and scream for help, but she could not move. Fear held her. Only her eyes watched the open knife in the man's hand. Now his other hand began to move towards his pocket. "He's looking for a handkerchief to put over my mouth so that no one will hear me," she thought.

But instead he took out an apple, and began to peel it slowly, putting the peel carefully into a paper bag that he also took from his pocket.

Mrs. Blake breathed more easily. Perhaps he wasn't the killer after all. But no –she looked again at his face. She was quite sure now: that was the face in the newspaper picture. And then he did something which brought back all her fears. He finished peeling his apple, and instead of putting the knife back in his pocket, he put it down still open on the seat beside him.

She lifted her magazine, for now he was watching her, his deep dark eyes never moving.

"Now," thought Mrs. Blake, nearly dead with fear, "now, he's going to kill me." But the man opened the window, threw out the paper bag with the apple peel, closed the window and sat down again.

Over the top of her magazine she saw the man's right hand move towards the open knife on the seat beside him.

At that moment the train began to slow down. Mrs. Blake saw the houses and streets of Eastbourne moving past the window. Then the train stopped, and the man stood up. Yes, she was right. He was the killer, for outside on the platform, waiting for him, were two policemen.

As he got down from the train, both policemen saluted smartly.

"Good morning, Inspector," one of them said. "The Chief Constable is waiting for you at the police station, sir. We have a car outside."

As they walked away down the platform, Mrs. Blake picked up the newspaper which was still on the seat. There on the front page were two pictures – one of a small man with thin lips and another of the big, dark man she now knew so well. Under the first were the words, "Jack the Killer," and under the other, "Inspector Thornton, of Scotland Yard, in charge of the case."

Mrs. Blake smiled as she got into a taxi. "John always says I don't read the newspaper carefully enough," she thought.

Test Transposition 2

Classroom Procedure:

- ***Presenting the following proper names written on the board and explaining the meaning of the new vocabulary.***

"Beasts in My Bed"

Durrel

Spanish and Portuguese

Bournemouth Central

King's Cross Station

Tilbury

The Purser's Office (the office which is responsible for managing the money and passengers' well-being on a passenger ship)

Mrs. Pearce

Buenos Aires

South American Railways pension

Anglo-Argentineans

repercussions – unforeseen problems that result from some actions

suave voice – polite voice

boat train – a train that takes people between a port and a town

companionway – a stairway or ladder between decks on a boat or ship

a minute table – a very small table

a meager section of cabin – unsatisfactorily small section of cabin

a Thermos flask – an insulated or vacuum container used to hold a liquid and maintain it at a constant temperature

- ***Reading the text for two times.***

BEASTS IN MY BED

by Gerald Durrell

The Travel Agent we spoke to assured us most definitely that we would not need any formal clothing.

"Thank God for that," sighed Durrell. "I can't bear these floating hotels."

Literally twenty-four hours before we were due to sail, we received a letter from the Shipping Company enclosing a form for our signature, which stated, quite simply, that as we realised that we were travelling with Spanish and Portuguese immigrants it would be necessary for us to share the public facilities such as toilets, dining-room and saloons with them, but to avoid any repercussions, would we please sign the enclosed document, thus releasing the Shipping Company from any responsibility. Durrell was furious and rushed to the telephone. The suave voice at the other end assured him that this was quite common practice and that they had sent many people to the Argentine in this way and had never received any complaints. Thus reassured, Durrell signed the form and returned it to the Shipping Officer. Despite this neither of us was particularly thrilled at the prospect.

"It's our own fault," moaned Durrell, "we should have gone to the shipping department I've always used before, instead of trusting somebody strange. Still, it's too late now so we'll just have to make the most of it."

The whole family turned out to see us off from Bournemouth Central, and in some ways I was quite sorry to leave the town that had been my home for over three years. We joined the boat train at King's Cross Station in London, took a hasty look at our fellow passengers, and were far from impressed by their frozen exteriors. Still, you never know, they might thaw out in the sun.

At Tilbury we were quickly ushered off the train and down a tunnel to the boat where a rather pleasant young officer waited to receive us. Durrell presented our tickets and we were amused to see the young man's reactions to our Tourist Class tickets.

"Very sorry, sir, not this gangway, I'm afraid, but that one aft," he said, pointing towards the end of the huge ship where a plain wooden gangway led up to the deck. Thanking him, we made our way down the quayside, trying to avoid ropes and bollards, until we eventually reached the gangway he had shown us, but there was not a soul in sight to guide us anywhere. Once on deck we discovered a steward skulking in a doorway but, to our alarm, he did not speak a word of English. Undeterred, Durrell waved our tickets under his nose, which seemed to mean something to the man for he beckoned us to follow him. Inside the door we came into a dark and sinister looking saloon with a door at one side and a few pub-like tables and chairs scattered around. At one of these tables sat a small, dark officer, who took our tickets and then obviously told the steward to take us somewhere down the companionway at the right-hand side

of the room. No smile of welcome here or, indeed, any interest at all, but the poor man was probably harassed to death. Finally, after wandering through a maze of corridors, we reached our accommodation and were horrified to find that it looked like an overgrown coffin with no portholes and was just large enough to contain the two-tier bunk and a minute table, which left a meagre section of cabin for standing room only. 'This is bloody ridiculous,' Durrell stormed, 'I'm going to see the Chief Steward and get us moved whatever it costs, and when I get back to England I'm going to tear that so-called Travel Agent off a strip that he won't forget.'

I waited in the 'cabin' while Durrell tore off through the ship to the Purser's Office. The door of the cabin opposite opened and a grey-haired, middle-aged lady stepped out, carrying a Thermos flask. Hopefully I smiled and said 'good afternoon'. She returned my greeting and introduced herself.

"I'm Mrs. Pearce," she said, "and my husband and I are going back to Buenos Aires."

I quickly introduced myself and explained about our shock at the accommodation.

"Yes, I know, dear. It's not too bad coming over as they don't carry immigrants that way, but going back is dreadful. Believe me, we wouldn't be travelling this way if we could afford not to, but my poor husband is on a South American Railways pension and it costs so much more by the better ships. But why on earth are you travelling this way? Didn't your Travel Agent warn you?"

I explained to her about the dear Travel Agent and his many assurances about the ship and its accommodation and that there had never been any complaints from any of his clients travelling this way. This made her smile broadly.

"My dear girl, on every trip there are complaints, not so much about the poor immigrants, but mainly about the cockroaches, the accommodation in the saloon – where they sell only beer, incidentally – and the really dreadful food, but no one appears to take any notice at all. Just you wait until you see how those poor wretched immigrants have to sleep. It's worse than carrying animals and almost like the old slave ships.'

At this juncture Durrell returned, with a long tragic face.

'I'm sorry, Jacquie, but the wretched ship is full and we just can't move from here, though they promised to let me know if they get a cancellation. Really, I could kick myself for being such an idiot and believing that character at the Travel Agent's'.

Mrs. Pearce was still standing beside me.

"I know it's a great disappointment for you", she said, "but there are several Anglo-Argentineans on board and we'll all do our best to make your trip enjoyable." The other consolation is nothing but the truth. The way that the immigrants were handled was beyond belief. Short of being actually chained together, the similarity to the old blackbirders was unpleasant, to say the least. I believe that this method of shipping immigrants has now been stopped; for the immigrants' sake, I sincerely hope so.

Listening Comprehension

“Where You Belong” Part I

Assignments to be done before the test

Task 1. *Consult the dictionary and find English and Ukrainian equivalents of the following idiomatic expressions, recount the situations in which they were used in the text:*

- ❖ to cross someone's mind
- ❖ for a split second
- ❖ not to bat an eyelid
- ❖ to be struck dumb
- ❖ to sound put out
- ❖ to pick on smb
- ❖ to be caught offguard
- ❖ to throw smb. off balance
- ❖ to get to the heart of the matter
- ❖ to be hard on smb's heels

Task 2. *Make up the list of the words and word combinations that can be used in detailed description of Val, Tony and Jake. Be ready to present these descriptions in class.*

Task 3. *Make up the list of adjectives that can be used in description of what was happening in Kosovo.*

Task 4. *Questions for discussion:*

1. Describe Val's apartment in Paris.
2. What was Val's emotional and physical condition after being wounded.
3. Comment on the following: “Character is destiny”.
4. Sum up Val's education.
5. Val's concerns about the Memorial Service.
6. What was Mike? Why was he calling?
7. Describe Val's family relationship.

MULTIPLE CHOICE TEST**“Where You Belong”, Barbara Taylor Bradford***Test 1****Choose the right answer:***

1. The action in the first scenes is taking place in ...
 - a) August 1998 in Kosovo.
 - b) September 1988 in Serbia.
 - c) July 1999 in Paris.
2. Valentine Denning is a ...
 - a) free-lance writer.
 - b) photojournalist.
 - c) press agent.
3. Valentine Denning, Tony Hampton and Jake Newberg, comrades in arms, came to the front lines to ... Kosovo Liberation Army.
 - a) take a few pictures of
 - b) write an article about
 - c) interview the members of
4. Val began to pray clasping the present that Tony had given to her only a few days before. It was a ...
 - a) ring.
 - b) watch.
 - c) bracelet.
5. After being wounded Val found herself in ...
 - a) her own apartment in Paris.
 - b) in the Red Cross quarters.
 - c) in hospital room in Belgrade.
6. Val began sobbing on Jake's shoulder because of the ...
 - a) unbearable pain in her thigh.
 - b) joy of seeing him alive.
 - c) loss of the man she loved.
7. Val returned from Belgrade in ...
 - a) summer.
 - b) winter.
 - c) autumn.
8. Val lived in the only place she ever wanted to live ...
 - a) New York.
 - b) London.
 - c) Paris.

9. Val blamed Tony for his ...
- a) obsession in war photography.
 - b) carelessness in the front lines.
 - c) recklessness and risks in Kosovo.
10. Val was supported morally and financially when she decided to study in France only by her...
- a) mother.
 - b) father.
 - c) grandfather.
11. Val inherited her eye as a photographer from her grandfather who was a (an) ...
- a) architect.
 - b) painter.
 - c) journalist.
12. In the cathedral Val heard her grandfather saying to her as if from a great distance ...
- a) "God never gives us a burden that is too heavy to carry".
 - b) "God teaches us to be patient and always to rely on him".
 - c) "Everything is in God's hands and we cannot change it".
13. Jake called Val to ...
- a) discuss Tony's life.
 - b) invite her to dinner.
 - c) take her to the theatre.
14. Jake insisted that they should go to Tony's memorial service because he ...
- a) promised it to F. Hampton, Tony's ex-wife.
 - b) felt it was their duty as Tony's best friends.
 - c) wanted to tell everyone how Tony perished.
15. Val always felt tired after ...
- a) her long morning walks.
 - b) conversations about Tony.
 - c) recollections of her grandpa.
16. Mike Carter was a (an)...
- a) founder of the agency "Gemstar".
 - b) old friend of Val's grandfather.
 - c) famous New York photojournalist.
17. Tony had been buried by his son next to his parents in ...
- a) England.
 - b) Ireland.
 - c) Wales.

18. Val was reluctant to go to Tony's memorial service because she was ...
- unwilling to share her memories.
 - angry with Tony for what he did.
 - afraid of meeting Tony's ex-wife.
19. Val was irritated by her brother's call who told her that her mother ...
- was not well and he wanted Val to fly to NY.
 - wanted to fly to Paris to talk to Val.
 - said she wanted to make amends to Val.
20. Val was wearing sunglasses at the memorial service to ...
- conceal her emotions.
 - make her feel invisible.
 - hide her tears from others.
21. Jake said he had a distinct feeling that ...
- Val would bet him about going there.
 - they would be late for the wake.
 - they would not go to the wake.

Match the idioms with their definitions. Mind there is one extra definition which you don't have to use.

- | | |
|--------------------------------------|---|
| 1) to cross someone's mind | a) to single smb out in order to bother, hurt or make fun of the person |
| 2) for a split second | b) to catch smb unprepared |
| 3) not to bat an eyelid | c) to be annoyed, irritated, upset or offended by smb. or smth. |
| 4) to be struck. dumb | d) not to show strong dislike, hostility |
| 5) to sound put out | e) close behind smb. or smth, soon after smb. or smth |
| 6) to pick on smb. | f) to get in to the depth of the subject |
| 7) to catch smb. offguard | g) to surprise or confuse smb. |
| 8) to throw smb. off balance | h) for a very short time |
| 9) to get to the heart of the matter | i) to come into one's mind |
| 10) to be hard on somebody's heels | j) not to show any surprise or feelings |
| | k) to be left speechless |

Keys to test 1:

Multiple choice test

1. a	6. c	11. a	16. a
2. b	7. a	12. a	17. b
3. a	8. c	13. b	18. c
4. a	9. c	14. b	19. a
5. c	10. c	15. a	20. b
			21. c

Matching task

1. i	5. c	9. f
2. h	6. a	10. e
3. j	7. b	
4. k	8. g	

1. <i>to cross someone's mind</i>	1. спасти на думку <i>to come into one's mind</i>
2. <i>for a split second</i>	2. за долю секунди <i>for a very short time</i>
3. <i>not to bat an eyelid</i>	3. і оком не моргнути <i>not to show any surprise or feelings</i>
4. <i>to be struck. dumb</i>	4. бути ошелешеним <i>to be left speechless</i>
5. <i>to sound put out</i>	5. бути засмученим <i>to be annoyed, irritated, upset or offended by smb. or smth.</i>
6. <i>to pick on smb</i>	6. чіплятись до кого-небудь <i>to single smb out in order to bother, hurt or make fun of the person</i>
7. <i>to catch smb. offguard</i>	7. захопити зненацька <i>to catch smb unprepared</i>
8. <i>to throw smb. off balance</i>	8. вивести з рівноваги <i>to surprise or confuse smb.</i>
9. <i>to get to the heart of the matter</i>	9. дійти до суті справи <i>to get in to the depth of the subject</i>
10. <i>to be hard on somebody's heels</i>	10. слідувати за кимось <i>close behind smb. or smth, soon after smb. or smth</i>

Module II

CINEMA. THEATRE

Dictations

Test Dictation 1

CINEMA

The Directing Career of Oleksandr Dovzhenko was one of the landmarks in twentieth century world cinematography. His works have entered the golden heritage of the Ukrainian and world cinema. In 1958 at the International exhibition in Brussels his film *Earth* (1930) has been recognized as one of the best twelve films of all times and nations.

From the 1960s to the 1990s, the Ukrainian schools of poetic, historical, and documentary films were the focus of attention. Films by Ukrainian directors have enjoyed success at international festivals and contests.

Many awards of international prestige were won by Serhiy Paradzhanov's film, *Shadows of Ancestors Forgotten*, winning a place among the classics of the Ukrainian cinema (alongside with *Babylon XX* by Ivan Mykolaichuk). In the 1960s, this film won first prize at the International Cinema Festival in Argentine, the Cup of the Festivals in Rome, award of the British Academy of Film and Television, Gold Prize in Greece. The film *Swan Lake: The Zone* (by Paradzhanov and Yury Illienko, 1990) was the first in the history of Ukrainian film to win the grand prix of the Cannes film festival.

New feature and documentary films of the time of independence show the pages of the Ukrainian history, culture, national traditions, forgotten and hidden before. The best films are widely recognized by international audience. The Ukrainian film *The Derelict* was awarded the grand prix at the 36th San Remo Film Festival.

Test Dictation 2

THE CINEMA IN BRITAIN TODAY

If you want to go to the cinema in Britain today you will have to face two problems. The first is to find a cinema in your locality which is still showing films and which has not been turned into a bowling alley, a bingo hall or a ballroom. The second is to find a film worth seeing.

The large industrial cities used to have five or six cinemas in the centre and about thirty in the suburbs. Even small towns had several cinemas. But since the advent of television, cinemas have been closing down at an alarming rate.

Most cinemas in Britain run continuous performances from about midday to eleven at night. Tickets cannot be booked in advance except at some West End cinemas and a few in provinces. Practically all new films have a premiere run at one of the big West End cinemas owned by giant cinema companies. The length of the premiere depends on its financial success, and the tendency, especially with huge epic spectacles, is for longer and longer premiere runs – sometimes several years.

General release cinemas are in the grip of a double monopoly – Rank and ABC. It represents all the key cinemas in the country; for while the rest of the cinemas are grouped in small privately-owned chains of three, four or perhaps a dozen.

There are several reasons why the film industry is losing audience. Many film-managers put the blame on television, and this was certainly a major cause at the beginning. But since television audience figures have now passed their peak, while cinema audiences continue to decline, part of the answer must be sought in the quality of the films now being produced.

Test Translation 1

У кінотеатрах Нью-Йорка програма складається з кіножурналу чи мультфільму, документального і художнього фільмів. Зарубіжні фільми демонструють з титрами або дублюють англійською мовою. У більшості кінотеатрів фільми демонструють без перерви, а місця у кінотеатрах не нумеровані. Більшість кінотеатрів і великих театрів Нью-Йорка розташовані на Бродвеї та на Таймс Сквер. Це – театральний район міста.

Щороку у Сполучених Штатах з'являється величезна кількість фільмів. Фільми, що випускаються у Голівуді, різні за своїм жанром та художньою цінністю. Голівуду справедливо дорікали тим, що він створює на екрані світ мрій, який не має нічого спільного з дійсністю. Зараз продукція Голівуду змінилась. Сьогодні більшість американських фільмів реалістичні. Вони порушують важливі соціальні питання, що стоять перед сучасним американським суспільством, досліджують причини кримінальних вчинків і висловлюють думку про те, що негативні персонажі породжуються навколишнім середовищем. Науково-фантастичні фільми звертають нашу увагу на те, що наукові досягнення людства можуть привести світ до катастрофи.

На жаль, випускається також велика кількість другорозрядних фільмів, які часто непізнавальні і нецікаві. Але постановка, зйомки (робота оператора) і гра акторів за звичай на висоті.

Театр в Америці менш популярний, ніж кіно. Лише небагато театрів ризикують ставити серйозні „інтелектуальні” п'єси. Продюсери уникають їх, оскільки вони можуть виявитися невігідними. Адміністрація театрів вважає, що глядачі ходять до театру тільки для того, щоб відпочити і розважитися.

Test Translation 2

Кожний фільм – це справжній витвір мистецтва. На різних етапах його створення над ним працює велика кількість людей, які вдосконалюють фільм до того як він вийде на екран.

Все починається з ідеї, яка з'являється у продюсера, режисера чи сценариста. Вони звичайно хочуть, щоб фільм став всесвітньовідомим, справжнім хітом та залишив глибоке, приємне враження. Ніхто не хоче мати справу з заурядним, затягнутим кіно, яке обов'язково провалиться. Тому необхідно добре обдумати жанр майбутньої картини: чи це буде наукова фантастика, комедія, пригодницький фільм, детектив або фільм про війну?

Потім сценарист пише сценарій, де детально прописує кожну сцену, кожний кадр (загальний чи крупний план) та епізод. Коли його схвалюють, продюсер шукає спонсорів. Це може бути одна з основних голлівудських компаній або якийсь невідомий інвестор. Від них залежить чи буде картина високо бюджетною і чи матиме фільм зірковий акторський склад.

Тим часом режисер та його помічники набирають знімальну групу: операторів, художників-постановників, статистів, дублерів, каскадерів, художника по костюмах та помічника режисера по підборі акторів. Саме в обов'язки останнього входить підбір основних акторів – майбутніх зірок та голлівудських знаменитостей.

Знімальний процес – найцікавіший етап створення фільму. Дуже хвилююче спостерігати як декілька зірок грають разом, якнайкраще виконуючи свої ролі. Кожен оживляє свого героя на екрані, намагаючись затьмарити всіх інших. Але іноді трапляється, що актори другого плану погано підібрані на свої ролі і дуже псують картину.

Чи не найважливішим етапом є монтаж та озвучування, додавання титрів (в кінці та на початку) та субтитрів. Але справжнім судним днем є світова прем'єра, коли дубльований сотнями мов фільм йде у всіх кінотеатрах світу.

Transpositions

Test Transposition 1

Classroom Procedure:

- ***Presenting the following proper names written on the board and explaining the meaning of the new vocabulary.***

“Theatre”

Julia

Beatrice (a character of Shakespeare's comedy “Much Ado about Nothing”)

Rosalind (a character of Shakespeare's comedy “As You Like It”)

Michael

Romeo

Benson

James (Jimmie) Langton

Middlepool

Rubens

roguishness – mischievous playfulness

blank verse – unrhymed poetry

effective hoarseness – effective roughness

to wring one's heart – to take close to one's heart

a repertory theatre – a permanent theatre company that stages a set of plays during a season

a rubicund man – a man with the redish skin colour that is regarded as a sign of good health

a prosperous burgher – a wealthy citizen

exuberant – full of enthusiasm and vitality

one's physique – one's figure, constitution

to subdue one's natural flamboyance – to suppress one's brightness

a grotesque

to bully smb – to intimidate smb.

to bellow with laughter – to laugh loudly

to stamp on smth. – to bang a foot down forcibly

to comply with smb's outrageous demands – to obey smb's shocking demands

- ***Reading the text for two times.***

THEATRE

by W.S. Maugham

Julia came across a photograph of herself as Beatrice. It was the only Shakespearean part she had ever played. She knew that she didn't look well in costume; she could never understand why, because no one could wear modern clothes as well as she could. She had her clothes made in Paris, both for the stage and for private life, and the dressmakers said that no one brought them more orders. She had a lovely figure, everyone admitted that; she was fairly tall for a woman and she had long legs. It was a pity she never had a chance of playing Rosalind, she would have looked all right in boy's clothes, of course it was too late now, but perhaps it was just as well she hadn't risked it. Though you would have thought, with her brilliance, her roguishness, her sense of comedy she would have been perfect. The critics hadn't really liked her Beatrice. It was that damned blank verse. Her voice, her rather low rich voice, with that effective hoarseness, which wrung your heart in an emotional passage or gave so much humour to a comedy line, seemed to sound all wrong when she spoke it. And then her articulation; it was so distinct that, without raising her voice, she could make you hear her every word in the last row of the gallery; they said it made verse sound like prose. The fact was, she supposed, that she was much too modern.

Michael had started with Shakespeare. That was before she knew him. He had played Romeo at Cambridge, and when he came down, after a year at a dramatic school, Benson had engaged him. He toured the country and played a great variety of parts. But he realized that Shakespeare would get him nowhere and that if he wanted to become a leading actor he must gain experience in modern plays. A man called James Langton was running a repertory theatre at Middlepool that was attracting a good deal of attention; and after Michael had been with Benson for three years, when the company was going to Middlepool on its annual visit, he wrote to Langton and asked whether he would see him. Jimmie Langton, a fat, bald-headed, rubicund man of forty-five, who looked like one of Rubens' prosperous burghers, had a passion for the theatre. He was an eccentric, arrogant, exuberant, vain and charming fellow. He loved acting, but his physique prevented him from playing any but a few parts, which was fortunate, for he was a bad actor. He could not subdue his natural flamboyance, and every part he played, though he studied it with care and gave it thought, he turned into a grotesque. He broadened every gesture, he exaggerated every intonation. But it was a very different matter when he rehearsed his cast; then he would suffer nothing artificial. His

ear was perfect, and though he could not produce the right intonation himself he would never let a false one pass in anyone else.

"Don't *be* natural," he told his company. "The stage isn't the place for that. The stage is make-believe. But *seem* natural."

He worked his company hard. They rehearsed every morning from ten till two, when he sent them home to learn their parts and rest before the evening's performance. He bullied them, he screamed at them, he mocked them. He underpaid them. But if they played a moving scene well he cried like a child, and when they said an amusing line as he wanted it said he bellowed with laughter. He would skip about the stage on one leg if he was pleased, and if he was angry would throw the script down and stamp on it while tears of rage ran down his cheeks. The company laughed at him and abused him and did everything they could to please him. He aroused a protective instinct in them, so that one and all they felt that they couldn't let him down. Though they said he drove them like slaves, and they never had a moment to themselves, flesh and blood couldn't stand it, it gave them a sort of horrible satisfaction to comply with his outrageous demands.

Test Transposition 2

Classroom Procedure:

- ***Presenting the following proper names written on the board and explaining the meaning of the new vocabulary.***

"Sevek's First Scenario"

Winatoo, the Apache Chief

Tarzan

Sevek

Shimek

Kubah

Edek

a lasso – rope with a sliding noose

nelson – a wrestling hold

to throng – to crowd into place

tumultuous –noisy and unrestrained

a vendor – a seller

helmet – hard protective head covering

to chip – to break off small amounts

utmost fidelity – factual accuracy of the greatest degree

- ***Reading the text for two times.***

SEVEK'S FIRST SCENARIO

by Benjamin Tene

The movie house was located at the far end of the Jewish quarter, its entrance facing a Christian neighborhood, so that it was a kind of bridge connecting the two parts of the city. It was the only theater that screened matinees, and its audience was mostly children. Its facade sported enormous posters: Winatoo, the Apache chief, waving a lasso over his head; a sheriff out of the Old West shooting his two pistols from the hip; Tarzan pouncing on a leopard and holding it fast in a full nelson. The movies were changed twice a week. From three o'clock on, a long line of children extended from the box office, and the plaza in front of the movie house thronged with a noisy crowd. At

exactly four o'clock the double doors opened wide. The excited, tumultuous crowd was engulfed within, and the bustling street emptied and was still.

We children of the yard would visit the movie-house plaza frequently, marveling at the vivid posters. We longed to go in and feast our eyes on the display of wonders we had learned of only by hearsay, but there was not a chance of our gaining entrance. The price of a ticket, forty cents, was beyond our means. One day Sevek took the plunge and tried to sneak in along with the flood of children going to see the show, but the usher noticed him, slapped him heartily, and kicked him out.

We went back to our yard with Sevek, whose cheeks were flaming. We sat beneath the chestnut tree, feeling gloomy and still. Shimek spoke first.

"Fellows, I've got an idea." Without waiting for encouragement, he disclosed his plan.

"Look, a ticket costs forty cents, and there are five of us. I suggest that four of us each get hold of ten cents. We'll buy a ticket for the fifth boy, and he'll go to the show."

"What will the generous contributors get out of it?" argued Kubah. Shimek answered, "The lucky winner will tell us the plot of the movie, and that way he'll pay for his ticket."

"And who is that lucky winner going to be?" I asked.

"We'll draw lots!" Shimek offered.

"We'll take turns going to the shows!" contended Kubah.

Edek, who was Sevek's foremost ally, proclaimed, "I suggest we skip the lots and turns. Sevek is the oldest of us, and there's no doubt he knows best how to describe the plot of a movie. After all, he's always been interested in films."

At first Edek's proposal seemed unfair, but after consideration we had to admit that what he said made sense. Sevek really was a good storyteller. The allusion to his connection with the movies was not without foundation, either. Every time our conversation turned to the profession we would eventually choose, Shimek was of a firm mind. When he grew up he would be a coachman and drive all day in a carriage! Kubah was determined to be an ice-cream vendor. (Could anything be more delightful? You walk through the streets, a keg of ice cream on your back, and whenever you feel the urge, you open it and eat as much as you want!) Edek aspired to be a firefighter. His head gleaming with a copper helmet, he would ride a white horse in front of the fire truck. I, who spent much of my time reading, dreamed of writing stories of adventure and travel. Sevek had always said, "When I grow up, I'm going to be a motion-picture director!"

So it turned out that Sevek came into a real prize. Then and there, it was decided to appoint him our loyal ambassador to the movie house. From then on we counted our pennies, each of us chipping in twenty cents a week. Every week Sevek went to two movies, on Tuesdays and Fridays. When the movie was over, we eagerly awaited him under the chestnut tree.

To tell the truth, Sevek never betrayed our hopes and trust. He described the movies he saw with the utmost fidelity, not omitting a single detail. There were times, in tense moments, when he raised his voice. It happened that in his enthusiasm he actually began acting, playing with real talent the parts of the movie. We listened open-mouthed and wished that the story would go on and on and never stop!

Listening Comprehension

“Where You Belong” Part II

Assignments to be done before the test

Task 1. *Consult the dictionary and find English and Ukrainian equivalents of the following expressions, recount the situations in which they were used in the text:*

- ❖ to come down with smth.
- ❖ to use one's attitude to smb. as a yardstick
- ❖ a split personality
- ❖ to hold one's tongue
- ❖ to feel bushed
- ❖ bide one's time
- ❖ to make a beeline
- ❖ to give smb. a once-over
- ❖ a spoil-sport
- ❖ a peck on the cheek
- ❖ to go hand in glove
- ❖ to hotfoot it
- ❖ to have one's cake and eat it
- ❖ to string along

Task 2. *Make a character sketch of Fiona Hampton, Tony's wife. Make the list of the words and phrases that may help you. Be ready to present it in class.*

Task 3. *Questions for discussion:*

1. Describe Tony's favourite spot in the garden at Fiona's house.
2. Prove that Tony's room had his unique imprint stamped on everything in it and couldn't have been occupied by anyone else.
3. Analyze Val's psychological state on the way home from the airport and later. How did her perception of Tony change?
4. Describe the villa where Jake and Val spent unforgettable time. Make the list of helpful expressions.
5. How did the rest with Jake at the villa influence Val?
6. What happened to Simone's daughter?

MULTIPLE CHOICE TEST

“Where You Belong”, Barbara Taylor Bradford

Test 2

Choose the right answer:

1. Rory said that the best way to die was the way his farther did –
 - a) working shoulder to shoulder with his comrades in arms.
 - b) doing what he liked most – recording history in the making.
 - c) making history participating in liberation activities.

2. Jake took hold of Val’s elbow as they came slowly up the central aisle to ...
 - a) steady her as he felt her inside shaking / tremor.
 - b) introduce her to a woman, standing next to Moira and Rory.
 - c) show everyone that they had come together.

3. Valentine tried to keep her voice level and controlled as she was talking to Jake at her room at the Milestone, because she got to know that ...
 - a) Jake was pally with Fiona and knew everything about their life with Tony.
 - b) Fiona wasn’t Tony’s ex-wife, she was still his wife or rather his widow.
 - c) Tony hadn’t told Fiona about his involvement with Valentine Denning.

4. Val thought Fiona had to be a superb actress for she ...
 - a) didn’t show she was distraught and she didn’t look like a grieving widow.
 - b) acted as if she didn’t know about Tony’s love affair with Valentine.
 - c) didn’t look like a monster, the disturbed woman Tony had complained about.

5. Val wound up going with Jake to Fiona’s house in Hamstard, she wanted to ...
 - a) ask Fiona directly whether she and Tony had been already divorced.
 - b) learn more about Tony’s marriage from the evidence of his home and his kids.
 - c) see 18-year old Rory and 20-year old Moira for them to reveal their secrets.

7. Val was baffled by Tony’s behaviour at the end of July. She was now wondering why he ...
 - a) wanted to extricate himself from their relationship.
 - b) decided to go back to London to his family.
 - c) lied to her about his divorce from Fiona.

8. Tony had had a favored expression he’d used frequently “Life ...
 - a) was an easy thing to care for”.
 - b) has a way of taking care of itself”.
 - c) is smth. one should take care of”.

9. When Val saw the camera she had presented to Tony she felt ...
 - a) betrayed and used by him.
 - b) eager to have it as a memento.
 - c) it would look odd if she took it.

10. When Fiona took out an office-sized checkbook, tore out the check and gave it to Jake, Val was upset/frustrated/angry, because she learnt that ...
 - a) Jake loaned Tony that money to buy film when they were in Georgia in March.
 - b) Fiona and Tony Hampton had a joint account, bearing her name as well as his.
 - c) Tony had prepared that check in July before leaving for Kosovo and left it behind.
11. On their way home Val was contemplating about ...
 - a) a different Tony Hampton, much less noble, a man without honour as far as she was concerned.
 - b) her dear grandfather's integrity and value of honour, honesty, trustworthiness and decency.
 - c) Jake's idea to talk about Tony next day at dinner.
12. Jake wasn't much company to Val on their car trip home, she felt disappointed for he ...
 - a) dropped her to her apartment and promised to call next day.
 - b) mentioned that the trip to London was a tough one for him.
 - c) was reluctant and not ready to discuss things with Val.
13. One lovely spring day in Beirut sitting in a hotel bar with Tony, Val was puzzled and annoyed with him, he even made her feel uncomfortable. The reason was ...
 - a) his invitation to have dinner with him and Ann Curtis, and Allan Parker.
 - b) the way he studied her intently, as if he had seen her differently.
 - c) his involvement in a heart affair with Ann Curtis, a British journalist.
14. Val dropped the ring into the trash-can deliberately, emptied used coffee grains on top of it and added a lump of wet paper towel to the mess ...
 - a) so that Janine, her maid, didn't find it and didn't return the ring back to her.
 - b) to check whether Janine was in the habit to scabble through her kitchen garbage.
 - c) to get rid of all the things that reminded her of Tony – photos, letters, small notes.
15. After lunch Val and Jake went for a walk along the Seine, they ambled along not talking much, suddenly Jake turned to her and said that ...
 - a) she had done enough weeping since then and Tony didn't deserve it.
 - b) he had an idea to go down to Peter Guiseworn's house for a weekend.
 - c) Tony didn't have any integrity, at least not in his personal life.
16. Time flew very quickly at La Rouge Flori. ...
 - a) Jake didn't plan to go back to Paris at all.
 - b) Val thought about a lot of pressing things to do.
 - c) Jake and Val agreed to stay on for a week at the house.
17. One morning at the end of her first week at the villa, Val woke up and discovered that she felt different. She wondered why she felt that way. Then in an instant she knew it was because ...

- a) neither of them had thought of turning on a TV set, so they didn't hear any bad news.
 - b) every night they ventured out to visit the chic spots in Monte Carlo, Nice and Cannes.
 - c) she hadn't thought of Tony Hampton and what he had done to her for several days.
18. Simone looked white as a bleached bone and was distressed because her daughter ...
- a) was badly beaten by her husband.
 - b) had a bad fall down the stairs.
 - c) was seven months pregnant.
19. Val declined Jake's offer to go to the airport with him because ...
- a) she felt awkward in Simon's presence.
 - b) Simone asked her to do some chores.
 - c) she wanted to prepare a lovely lunch.
20. Unexpectedly Val started thinking why she had become involved with Tony Hampton. It was because she thought he was ...
- a) to offer her security and safety.
 - b) madly in love with her.
 - c) seeking loyalty and fidelity.
21. Jake seemed a little subdued after he came back from the airport because he ...
- a) was sure Simone would kill Olivier.
 - b) was worried about Simone.
 - c) thought Olivier was a bad cop.

Match the idioms with their meanings. Mind there is one extra meaning which you don't have to use.

- | | |
|--|--|
| 1) to come down with | a) to be tired, exhausted |
| 2) to use one's attitude to smb as a yardstick ; | b) a person who tries to ruin others' pleasure or fun |
| 3) a split personality; | c) to want to keep smth., like money, but also want to spend or use it |
| 4) to hold one's tongue; | d) to evaluate smb. according to one's standards |
| 5) to feel bushed; | e) to keep silent; keep secret; keep in dark, to keep mum |
| 6) to bide one's time; | f) to walk quickly, to take a direct path |
| 7) to make a beeline; | g) to have a quick look, make a rapid examination |
| 8) to give smb a once-over; | h) dual, double, multiple, alternating personality |
| 9) a spoil-sport; | |
| 10) a peck on the cheek; | |
| 11) to hotfoot it; | |
| 12) to have one's cake and eat it | |
| 13) to string along | |

- i) to wait patiently for the right opportunity
- j) a light kiss on the cheek;
- k) to cheat;
- l) to run or move quickly
- m) to catch illness
- n) to give an intent look, make a thorough examination

Keys to test 2:

Multiple choice test

- | | | |
|------|------|------|
| 1. b | 8. b | 15.b |
| 2. a | 9. a | 16.c |
| 3. b | 10.b | 17.c |
| 4. c | 11.a | 18.b |
| 5. b | 12.c | 19.c |
| 6. c | 13.b | 20.b |
| 7. c | 14.a | 21.b |

Matching task

- | | | |
|------|------|------|
| 1. m | 6. i | 11.l |
| 2. d | 7. f | 12.c |
| 3. h | 8. g | 13.k |
| 4. e | 9. b | |
| 5. a | 10.j | |

- | | |
|---|--|
| 1. <i>to come down with smth</i> | 1. захворіти
<i>to catch illness</i> |
| 2. <i>to use one's attitude to smb as a yardstick</i> | 2. оцінювати когось за певними критеріями
<i>evaluate smb. according to one's standards</i> |
| 3. <i>a split personality</i> | 3. роздвоєння особистості
<i>dual, double, multiple, alternating personality</i> |
| 4. <i>to string along</i> | 4. обманювати, дурити
<i>to cheat</i> |
| 5. <i>to hold one's tongue</i> | 5. мовчати, тримати язика за зубами
<i>to keep silent; keep secret; keep in dark, to keep mum</i> |
| 6. <i>to feel bushed</i> | 6. втомлений, виснажений
<i>to be tired, exhausted</i> |

- | | |
|---|--|
| <p>7. <i>to bide one's time</i></p> <p>8. <i>to make a beeline</i></p> <p>9. <i>to give smb a once-over</i></p> <p>10. <i>a spoil-sport</i></p> <p>11. <i>a peck on the cheek</i></p> <p>12. <i>to hotfoot it</i></p> <p>13. <i>to have one's cake and eat it</i></p> | <p>7. чекати, вичікувати
<i>to wait patiently for the right opportunity</i></p> <p>8. швидко підійти, скоротити шлях/відстань, йти навпростець
<i>to walk quickly, to take a direct path</i></p> <p>9. швидко поглянути на кого-н. оцінюючи (особ. на особу протилежної статі)
<i>to have a quick look, make a rapid examination</i></p> <p>10. особа, що псує задоволення іншим
<i>a person who tries to ruin others' pleasure or fun</i></p> <p>11. швидкий поцілунок
<i>a light kiss on the cheek</i></p> <p>12. швидко бігти, діяти
<i>to run or move quickly</i></p> <p>13. а двома зайцями, сидіти на двох стільцях
<i>to want to keep smth., like money, but also want to spend or use it</i></p> |
|---|--|

Module III SECONDARY EDUCATION

Transpositions

Test Transposition 1

Classroom Procedure:

- ***Presenting the following proper names written on the board and explaining the meaning of the new vocabulary.***

“To Kill a Mockingbird”

Miss Caroline

Mrs. Cat

Atticus

Jem

Bullfinch

Finch

Jean Louise

“My First Reader”

“The Mobile Register”

to wriggle – to twist and turn

a bucketful – the amount that a bucket will hold

ragged – dressed in torn, tattered or frayed clothes

*floursack-skirted – dressed in skirts made sewn from sacks that
previously held flour*

to chop cotton – to cut cotton t

to feed hogs – to feed full-grown domestic pigs

to get swapped – to be exchanged

to undo the damage – to repair the damage

to wallow illicitly in smth– to indulge in smth without permission

union suit – a one-piece undergarment covering the entire body

to form a snarl of shoelaces – to fasten the shoes

- ***Reading the text for two times.***

TO KILL A MOCKINGBIRD

by Harper Lee

Miss Caroline began the day by reading us a story about cats. The cats had long conversations with one another, they wore cunning little clothes and lived in a warm house beneath a kitchen stove. By the time Mrs. Cat called the drug-store for an order of chocolate mice the class was wriggling like a bucketful of worms. Miss Caroline seemed unaware that the ragged, denim-shirted and floursack-skirted first grade, most of whom had chopped cotton and fed hogs from the time they were able to walk, were

immune to imaginative literature. Miss Caroline came to the end of the story and said, "Oh, my, wasn't that nice?"

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

Everybody did; most of the first grade had failed it last year.

I suppose she chose me because she knew my name; as I read the alphabet a faint line appeared between her eyebrows, and after making me read most of *My First Reader* and the stock-market quotations from *The Mobile Register* aloud, she discovered that I was literate and looked at me with more than faint distaste. Miss Caroline told me to tell my father not to teach me any more, it would interfere with my reading.

"Teach me?" I said in surprise. "He hasn't taught me anything, Miss Caroline. Atticus hasn't got time to teach me anything," I added, when Miss Caroline smiled and shook her head. "Why, he's so tired at night he just sits in the living-room and reads."

"If he didn't teach you, who did?" Miss Caroline asked good-naturedly. "Somebody did. You weren't born reading *The Mobile Register*"

"Jem says I was. He read in a book where I was a Bullfinch instead of a Finch. Jem says my name's really Jean Louise Bullfinch, that I got swapped when I was born and I'm really a –"

Miss Caroline apparently thought I was lying. "Let's not let our imaginations run away with us, dear," she said. "Now you tell your father not to teach you any more. It's best to begin reading with a fresh mind. You tell him I'll take over from here and try to undo the damage –"

"Ma'am?"

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

I mumbled that I was sorry and retired meditating upon my crime. I never deliberately learned to read, but somehow I had been wallowing illicitly in the daily papers. In the long hours of church – was it then I learned? I could not remember not being able to read hymns. Now that I was compelled to think about it, reading was something that just came to me, as learning to fasten the seat of my union suit without looking around, or achieving two bows from a snarl of shoelaces. I could not remember when the lines above Atticus's moving finger separated into words, but I had stared at them all the evenings in my memory, listening to the news of the day, anything Atticus happened to be reading when I crawled into his lap every night.

I knew I had annoyed Miss Caroline, so I let well enough alone and stared out of the window until recess when Jem cut me from the covey of first-graders in the school yard.

Test Transposition 2

Classroom Procedure:

- **Presenting the following proper names written on the board and explaining the meaning of the new vocabulary.**

“Anne of Green Gables”

Mr. Philips

Prissy Andrews

Gilbert Blythe

Anne Shirley

Avonlea school

the Lake of Shining Waters

Diana

Ruby Gillis

Tommy Sloane

Charlie Sloane

Josie Pye

to draw pictures on the slates – to draw pictures on a tablet for writing upon.

to drive crickets, harnessed to strings – to operate crickets attached to ropes

to be totally oblivious – to pay no attention to

with her chin propped on her hands – with her chin placed on her hands

to put oneself out – to do one's best

a red braid – red plait

to say in a piercing whisper – to whisper smth distinctly

to look at smb with a vengeance – to look at smb as if wanting a revenge

to be swiftly quenched in – to be quickly changed into smth

Thwack! – a loud noise

to stare openmouthed at the tableau – to look intently with one's mouth open at the scene

to stalk down the aisle – to walk slowly down the aisle

to speak up stoutly – to say smth bravely

to pay no heed to smb – to pay no attention to

to display a vindictive spirit – to show one's desire for revenge

the primer class – first grade

to sustain smb amid all smb's agony of humiliation – to support smb despite smb's feeling of humiliation

- **Reading the text for two times.**

ANNE OF GREEN GABLES

by L.M. Montgomery

Mr. Phillips was back in the corner explaining a problem in algebra to Prissy Andrews and the rest of the scholars were doing pretty much as they pleased, eating green apples, whispering, drawing pictures on their slates, and driving crickets, harnessed to strings, up and down the aisle. Gilbert Blythe was trying to make Anne Shirley look at him and failing utterly, because Anne was at that moment totally

oblivious, not only of the very existence of Gilbert Blythe, but of every other scholar in Avonlea school and of Avonlea school itself. With her chin propped on her hands and her eyes fixed on the blue glimpse of the Lake of Shining Waters that the west window afforded, she was far away in a gorgeous dreamland, hearing and seeing nothing save her own wonderful visions.

Gilbert Blythe wasn't used to putting himself out to make a girl look at him and meeting with failure. She should look at him, that red-haired Shirley girl with the little pointed chin and the big eyes that weren't like the eyes of any other girl in Avonlea school.

Gilbert reached across the aisle, picked up the end of Anne's long red braid, held it out at arm's length and said in a piercing whisper, "Carrots! Carrots!"

Then Anne looked at him with a vengeance! She did more than look. She sprang to her feet, her bright fancies fallen into cureless ruin. She flashed one indignant glance at Gilbert from eyes whose angry sparkle was swiftly quenched in equally angry tears.

"You mean, hateful boy!" she exclaimed passionately. "How dare you!"

And then — Thwack! Anne had brought her slate down on Gilbert's head and cracked it — slate, not head — clear across.

Avonlea school always enjoyed a scene. This was an especially enjoyable one. Everybody said, "Oh" in horrified delight. Diana gasped. Ruby Gillis, who was inclined to be hysterical, began to cry. Tommy Sloane let his team of crickets escape him altogether while he stared openmouthed at the tableau.

Mr. Phillips stalked down the aisle and laid his hand heavily on Anne's shoulder.

"Anne Shirley, what does this mean?" he said angrily.

Anne returned no answer. It was asking too much of flesh and blood to expect her to tell before the whole school that she had been called "carrots." Gilbert it was who spoke up stoutly.

"It was my fault Mr. Phillips'. I teased her." Mr. Phillips paid no heed to Gilbert "I am sorry to see a pupil of mine displaying such a temper and such a vindictive spirit," he said in a solemn tone, as if the mere fact of being a pupil of his ought to root out all evil passions from the hearts of small imperfect mortals. "Anne, go and stand on the platform in front of the blackboard for the rest of the afternoon."

Anne would have infinitely preferred a whipping to this punishment, under which her sensitive spirit quivered as from a whiplash. With a white, set face she obeyed. Mr. Phillips took a chalk crayon and wrote on the blackboard above her head.

"Ann Shirley has a very bad temper. Ann Shirley must learn to control her temper," and then read it out loud so that even the primer class, who couldn't read writing, should understand it.

Anne stood there the rest of the afternoon with that legend above her. She did not cry or hang her head. Anger was still too hot in her heart for that and it sustained her amid all her agony of humiliation. With resentful eyes and passion-red cheeks she confronted alike Diana's sympathetic gaze and Charlie Sloane's indignant nods and Josie Pye's malicious smiles. As for Gilbert Blythe, she would never look at him. She would not even look at him again! She would never speak to him!

Listening Comprehension

Final Test-Paper

“Where You Belong”

Choose the right answer:

1. Val was making coffee in the kitchen when suddenly Simone ...
 - a) came in, dragging Francaise with her.
 - b) arrived in time to help Val with lunch.
 - c) called to say they'd come in two days.
2. Françoise was hiding behind Simon's back because she ...
 - a) was shy and wanted to be in the background.
 - b) was afraid her English was not perfect.
 - c) didn't want to show her bruised face.
3. Jake thought it odd that Simone didn't tell him she would ...
 - a) be coming back that day.
 - b) take a cab from the airport.
 - c) bring Françoise with her.
4. Simon told Jake who was relaxing in the garden she ...
 - a) would bring more coffee in a minute.
 - b) brought Francaise to recover from her fall.
 - c) was glad to take Francaise from her husband.
5. Val was quite surprised to find out that Jake ...
 - a) was sure Francaise was a battered wife.
 - b) was going to New York for a couple of weeks.
 - c) felt the same about La Rouge Flori.
6. Jake told Val about the book because he ...
 - a) wanted her to find a publisher.
 - b) needed her as a collaborator.
 - c) needed her advice about the title.
7. Jake was going to write a book about ...
 - a) war and children of war.
 - b) those who died in war.
 - c) the aftermath of war.
8. Val was flattered by the fact that Jake ...
 - a) promised to treat her well.
 - b) appreciated her talent of the reporter.
 - c) told her first about the book.

9. What title of the book did Val offer?
 - a) Flowers of War.
 - b) War Flowers.
 - c) Children of War.
10. Val got excited about the book as she thought it'd ...
 - a) keep Jake away from Kosovo.
 - b) help her forget Kosovo events.
 - c) make them closer to each other.
11. When Val saw Françoise standing at the edge of the cliff she decided to ...
 - a) do smth. to catch her attention without frightening her.
 - b) surprise Françoise with her humming.
 - c) hurry down the lawn to the house for help.
12. Françoise confessed to Val that she ...
 - a) didn't want to return to Marcel.
 - b) had to stay at La Rouge Flori.
 - c) wanted to talk about her problems.
13. Françoise came to the cliff to ...
 - a) make up a plan for future.
 - b) listen to Madam Odilia's voice.
 - c) think about her baby.
14. Olivier was a ...
 - a) cook.
 - b) corporal.
 - c) policeman.

KEYS "Where you belong" Final Test

- | | |
|------|-------|
| 1. a | 8. b |
| 2. c | 9. b |
| 3. a | 10. a |
| 4. b | 11. a |
| 5. b | 12. a |
| 6. b | 13. c |
| 7. a | 14. b |

Module IV PAINTING

Dictations

Test Dictation 1

WHAT IS A PRINT?

A print is a work of art made up of ink on paper and existing in multiple examples. It is created not by drawing on paper with an ink-filled pen or other instrument, but through an indirect transfer process. The artist begins by drawing a composition on another surface. The transfer occurs when a sheet of paper, placed in contact with the drawn surface, is run through a printing press.

Among the advantages of making an artwork in this way is that numerous "impressions" can be made, since new pieces of paper can be sent through the press in the same way. The artist decides how many to make and that total number of impressions is called an "edition." They are then signed and numbered by the artist. Since more than one example exists, many people can own these prints.

Various printing methods have evolved over the long history of the medium. The four best-known techniques are woodcut, etching, lithography, and screenprint. Depending on what an artist wants to express in a particular work, one or another technique is chosen for its distinct visual effects. Since these techniques are sometimes complicated to perform, the assistance of an expert printer is often required.

The earliest print technique was woodcut, which first appeared in China in the ninth century. The process, originally used for stamping designs onto fabrics and textiles, was also employed in the Middle Ages to make functional items like playing cards. Western artists have made woodcut prints intermittently for hundreds of years, with the sixteenth century marking a high point and the late nineteenth and early twentieth centuries witnessing another major revival. Painters like Paul Gauguin, Edvard Munch, Emil Nolde, and the German Expressionists embraced woodcut as a primary artistic vehicle.

Test Dictation 2

TODAY'S MUSEUM

Museums were once considered as dull uninteresting places. They contained old paintings, ancient weapons or stuffed animals. The visitor to a museum was a spectator; he or she looked at what the museum had on view, but did not touch anything. At times, touching was impossible because the items on display were tightly enclosed in glass cases. Museum goers walked from exhibit to exhibit, often under the careful supervision of a guard. And everywhere there was quiet. The museum had a hushed atmosphere and visitors spoke to one another in barely audible whispers. These

stringent rules and restrictions on what one could do made museums static and cold institutions.

In the past few decades, however, museums have been transformed. A visitor to a museum today would notice conspicuous changes in the way museums are operated. Today, one would no longer walk quietly from display to display as a spectator. Instead, people left levers, press buttons, turn wheels, listen to taped messages on telephones, touch exhibits, and become more involved in learning about the objects. Museums are now designed to educate, motivate, and stimulate their visitors. Museum directors no longer find commotion and noise despicable; in fact, many seem to welcome the activity.

Museums of science and technology introduced and promoted this new vision of the museum, and the pioneer among these specialized centers was Chicago's Museum of Science and Industry. Here, visitors can walk through a working model of a coal mine, inspect a submarine, sit in the first class cabin of a Boeing 747, use computers to learn more about nutrition or to stipulate a flight to the moon. In the museum's auditorium, visitors can watch plays about famous scientists.

Test Translation 1

1. Художники Епохи Відродження писали з уяви найчастіше міфологічні або історичні сюжети, але й у них зображали людей, предмети та події зі зворушливою щирістю.
2. Пейзажі Левітана поетичні за тоном і атмосферою. Художник завжди малював з натури. Він зображав природу з любов'ю, хоча й певною стриманістю.
3. Голландські художники 17 століття, сучасники Ван Дейка, так звані «малі голландці» (Minor Dutch), зображали жанрові сцени. Багато їх творів стали шедеврами, що прикрашають найвідоміші музеї світу.
4. Імпресіоністи розробили свій власний стиль живопису: будь-яке полотно – живопис олією, акварель, ескіз – передає відчуття простору.
5. Американський імпресіоніст Віллард Меткалф присвятив останні 2 роки свого життя зображенню романтичного, гармонійного та зворушливого пейзажу. Картини Меткалфа відображають гру світла, а композиція їх довершена. Його неперевершені картини, хоч і були створені у неспокійний період соціальних реформ, заспокоювали глядача своїм надзвичайним відчуття кольору.
6. Життя української художниці Катерини Білокур не було легким. Перші роботи К.Білокур були аматорськими. Це портрети родичів, односельчан, виконані вуглем та фарбами, виготовленими з рослин. У другій половині 1930х років вона звертається до натюрморту. Вперше К.Білокур виставляє свої роботи на Полтавській виставці у 1940 році. Їх високо поцінують мистецькі критики.

Test Translation 2

1. Живопис Едварда Хоппера зворушливий та щирий: художник показує різні сторони життя, композиція полотен ретельно продумана. Живопис Хоппера узгоджується зі смаками часу, але і він рідко пориває з традицією.
2. Постімпресіонізм, здавалося, випереджав свій час, але ніколи не догоджав смакам епохи, навмисно підкреслюючи колір та віддаючи перевагу крикливій кольоровій гаммі.
3. Український живопис займає чільне місце серед кращих досягнень загальнолюдської художньої культури.
4. Відтворюючи у своїх картинах персонажі, вихоплені з повсякденного селянського життя, та образи рідного народу, Т.Шевченко ламає канони академізму і закладає основи критичного реалізму.
5. Життя української художниці Катерини Білокур не було легким. Перші роботи К.Білокур були аматорськими. Це портрети родичів, односельчан, виконані вуглем та фарбами, виготовленими з рослин. У другій половині 1930х років вона звертається до натюрморту. Вперше К.Білокур виставляє свої роботи на Полтавській виставці у 1940 році. Їх високо поцінують мистецькі критики.
6. Цей портрет пензля Гейнсборо з Ермітажу поєднав композицію і колорит в одне гармонійне ціле. Кольори – м'які та витончені.

Transpositions

Test Transposition 1

Classroom Procedure:

- ***Presenting the following proper names written on the board and explaining the meaning of the new vocabulary.***

Alette

Pastor Frank Selvaggio

a fair for a fund-raiser – a fair to earn some money for charity

game booths – a covered place for games (at a fair)

arts-and-crafts booths – a covered place for pictures, other art articles (at a fair)

incredible handmade quilts – very beautiful handmade blankets

to sample the sweets – to taste the candies

to leap from the canvas – to jump from the picture

to be filled with misgivings – to have bad feelings about the future

to merchandise one's talent – to make money out of one's talent

- ***Reading the text for two times.***

TELL ME YOUR DREAMS

by Sidney Sheldon

Every Sunday morning, Alette went to church. The church had volunteer programs to feed the homeless, to teach after-school art lessons and to tutor students. Alette would lead children's Sunday school classes and help in the nursery. She volunteered for all of the charitable activities and devoted as much time as she could to them. She particularly enjoyed giving painting classes for the young.

One Sunday, the church had a fair for a fund-raiser, and Alette brought in some of her own paintings for the church to sell. The pastor, Frank Selvaggio, looked at them in amazement.

"These are – These are brilliant! You should be selling them at a gallery."

Alette blushed. "No, not really. I just do them for fun."

The fair was crowded. The churchgoers had brought their friends and families, and game booths as well as arts-and-crafts booths had been set up for their enjoyment. There were beautifully decorated cakes, incredible handmade quilts, homemade jams in beautiful jars, carved wooden toys. People were going from booth to booth, sampling the sweets, buying things they would have no use for the next day.

"But it's in the name of charity," Alette heard one woman explain to her husband.

Alette looked at the paintings that she had placed around the booth, most of them landscapes in bright, vivid colors that leaped from the canvas. She was filled with misgivings. "You're wasting good money on paint, child."

A man came up to the booth. "Hi, there. Did you paint these?"

His voice was a deep blue.

No, stupid. Michelangelo dropped by and painted them.

"You're very talented."

"Thank you." What do you know about talent?

A young couple stopped at Alette's booth. "Look at those colors! I have to have that one. You're really good."

And all afternoon people came to her booth to buy her paintings and to tell her how much talent she had. And Alette wanted to believe them, but each time the black curtain came down, she thought : "They're all being cheated."

An art dealer came by. "These are really lovely. You should merchandise your talent."

"I'm just an amateur," Alette insisted. And she refused to discuss it any further.

At the end of the day Alette had sold every one of her paintings. She gathered the money that people had paid her, put it in an envelope and handed it to Pastor Frank Selvaggio.

He took it and said: "Thank you, Alette. You have a great gift, bringing so much beauty into people's lives."

Test Transposition 2

Classroom Procedure:

- ***Presenting the following proper names written on the board and explaining the meaning of the new vocabulary.***

Strickland

Sisley

Degas

Manet

“Olympia”

“Le Dejeuner sur l’Herbe”

To be disconcerting – to be confusing

To blaze – to mark

- ***Reading the text for two times.***

The Moon and Sixpence

by S. Maugham

As I walked up the endless stairs of the house in which Strickland lived, I confess that I was a little excited. It seemed to me that I was on the threshold of a surprising adventure. I looked about the room with curiosity. It was even smaller and more bare than I remembered it. I wondered what those friends of mine would say who demanded vast studios, and vowed they could not work unless all the conditions were to their liking.

“You’d better stand there,” he said, pointing to a spot from which, presumably, he fancied I could see to best advantage what he had to show me.

“You don’t want me to talk, I suppose,” I said.

“No, blast you; I want you to hold your tongue.”

He placed a picture on the easel, and let me look at it for a minute or two; then took it down and put another in its place. I think he showed me about thirty canvases. It was the result of the six years during which he had been painting. He had never sold a picture. The canvases were of different sizes. The smaller were pictures of still-life and the largest were landscapes. There were about half-a-dozen portraits.

“That is the lot,” he said at last.

I wish I could say that I recognized at once their beauty and their great originality. Now that I have seen many of them again and the rest are familiar to me in reproductions, I am astonished that at first sight I was bitterly disappointed. I felt nothing of the peculiar thrill which it is the property of art to give. The impression that Strickland’s pictures gave me was disconcerting; and the fact remains, always to reproach me, that I never even thought of buying any. I missed a wonderful chance. Most of them have found their way into museums, and the rest are the treasured possessions of wealthy amateurs. I try to find excuses for myself. I think that my taste is good, but I am conscious that it has no originality. I know very little about painting, and I wander along trails that others have blazed for me. At that time I had the greatest admiration for the Impressionists. I longed to possess a Sisley and a Degas, and I worshipped Manet. His “Olympia” seemed to me the greatest picture of modern times, and “Le Dejeuner sur l’Herbe” moved me profoundly. These works seemed to me the last word in painting.

Listening Comprehension

“Where You Belong”

Part IV

Assignments to be done before the test

Task 1. Consult the dictionary and find English and Ukrainian equivalents of the following expressions, recount the situations in which they were used in the text:

- ❖ to have an easy escape
- ❖ to detest the idea of
- ❖ at smb's whim
- ❖ blood is thicker than water
- ❖ to kick the bucket
- ❖ to have better fish to fry
- ❖ to get in a way
- ❖ the keeper of the flame
- ❖ to make smb the sole beneficiary
- ❖ the train of thought
- ❖ out of the blue
- ❖ to be in one's element
- ❖ to be at death's door
- ❖ to hit home
- ❖ to do smth at a drop of a hat

Task 2. Questions for discussion:

1. Why did Val want to help Francoise?
2. Why do you think Val didn't want to see her mother?
3. What's Muffy? Why did Val want to see her? Describe Val's meeting with Muffy.
4. What was Mike's role in the life of Francoise?
5. Describe Val's meeting with her mother:
 - a) the way they both looked;
 - b) what they were talking about;
 - c) what Val was reproaching her mother for and how her mother reacted;
 - d) why Val had to inherit their family business;
 - e) the reason of such a family tradition.

Task 3. Write down the words and expressions that can be used in description of the appearance of

- a) Donald
- b) Margo Scott Denning.

Be ready to present these descriptions in class.

MULTIPLE CHOICE TEST

“Where You Belong”, Barbara Taylor Bradford

Test 4

Choose the right answer:

1. Who was looking for Val? Her ...
 - a) brother Donald.
 - b) friend Daniel.
 - c) cousin Danny.
2. Jake was surprised to know that Val wanted to ...
 - a) ask Jake to take care of Francoise.
 - b) take Francoise with her to Paris.
 - c) leave everything about Francoise to chance.
3. Donald wanted Val to ...
 - a) come and see their mother.
 - b) be present at his wedding.
 - c) move back to New York.
4. Jake had a meeting with his ... in New York.
 - a) employer
 - b) doctor
 - c) publisher
5. What surprise did Harvey Robinson have for Jake? ...
 - a) A well-known art gallery wanted to exhibit his war photos.
 - b) Jake will be awarded a famous prize.
 - c) Some publisher wanted to publish his war photos.
6. Who volunteered to keep an eye on Francoise?
 - a) Mike.
 - b) Donald.
 - c) Jake.
7. Val and Jake were staying at her ... apartment in Manhattan, New York.
 - a) uncle Freddy's.
 - b) aunt Isabel's.
 - c) friend's.
8. Francoise was calling Val to say ...
 - a) her husband Olivier had found her.
 - b) she moved to Mike that afternoon.
 - c) her parents wanted to take her back.

9. Jake's face was unreadable when he came back from the publisher's who said he ...
- a) needed an outline / presentation of their book.
 - b) was looking for sponsors to contribute money.
 - c) didn't want to work with Jake any more.
10. Jake insisted that Val should ...
- a) leave New York without seeing her mother.
 - b) dine with him out and discuss her problems.
 - c) phone Donald and go and see her mother.
11. Val had lunch with Muffy who was her ...
- a) friend.
 - b) mother.
 - c) brother.
12. Muffy said that Val's mother ...
- a) had "a past".
 - b) was a tyrant.
 - c) was weird.
13. At the meeting with Val Donald said: "You ... when I was little".
- a) never loved me even
 - b) used to love me once
 - c) love me now more than
14. Val went to her mother alone because she ...
- a) didn't want her mother to interfere with her relations with Jake.
 - b) didn't want Jake to be present at the meeting with her mother.
 - c) would stand a better chance of finding out more.
15. Val's mother told her that she would leave her ...
- a) her cosmetics company Lowel's.
 - b) everything including her company.
 - c) possessions and Lowel's to Donald.
16. Val became unexpectedly more confident about seeing her mother again (if to be honest) because ...
- a) of the pressure Jake exerted on her.
 - b) Donald's future depended on it.
 - c) she herself needed to see her mother.
17. When Val came in and saw her mother, Margo Scott Denning ...
- a) appeared to be dangerously ill.
 - b) looked to be in blooming health.
 - c) made a move to embrace her daughter.

18. Val told her mother at the beginning of their conversation she was going to ...
a) give her share to her brother Donald.
b) ask her to rewrite the testament.
c) leave the company to Donald's fiancée.
19. Val had to inherit Lowel's because her great-great-grandmother Amy Ann Lowel ...
a) founded Lowel's in 1898 and it was a rule since then.
b) opened a chemist's shop in Greenwich village for male descendents.
c) decreed that only her female descendants could inherit Lowel's.
20. After hearing the truth about Lowel's, Val was speechless for a moment because she was ...
a) thunderstruck.
b) furious about the whole "family tradition" thing.
c) happy to inherit the family business.
21. Many years ago Margo Scott Denning had planned that ... would inherit Lowel's.
a) Valentine
b) Donald
c) Donald's wife
22. When Val started reproaching her mother for the bad treatment in childhood, Margo Scott Denning ...
a) called her absurd and ungrateful.
b) totally agreed with her.
c) leaned forward and frowned.
23. Val realized her mother decided to leave her Lowel's" because ...
a) it was simply her whim.
b) Amy Ann asked her about it.
c) she didn't have any alternative.
24. Amy Ann Lowel vowed that no man would have power over her again because ...
a) her father drove her away from home at the age of 14.
b) she was a spinster and hated men.
c) she was abused by her father and brother.

Match the English expressions with their definitions. Mind there is one extra definition which you don't have to use.

- | | |
|-------------------------------------|--|
| 1) to have an easy escape | a) to dislike the thought , suggestion or plan |
| 2) to detest the idea of | b) depart, expire, perish, pass away |
| 3) at smb's whim | c) all of a sudden |
| 4) blood's thicker than water | d) somebody whose job is to keep, maintain or protect home and family |
| 5) to kick the bucket | e) to turn out all right |
| 6) to have better fish to fry | f) to have other tasks or more important things that a person has to do or deal with |
| 7) to get in a way | g) to prevent, hinder, impede, hamper |
| 8) the keeper of the flame | h) to do smth immediately, very quickly, without hesitating |
| 9) to make smb the sole beneficiary | i) persons of the same family are closer to one another than to others |
| 10) the train of thought | j) be in one's natural surroundings; where you can do your best |
| 11) out of the blue | k) on reason or necessity |
| 12) to be in one's element | l) on impulse |
| 13) to be at death's door | m) succession or sequence of reflections or ideas |
| 14) to hit home | n) to be dying |
| 15) to do smth at a drop of a hat | o) to disturb, to affect deeply |
| | p) to entitle smb by a will, trust, or insurance policy to receive money or property |

Keys to test 4

Multiple choice test

- | | | | |
|------|------|------|------|
| 1. a | 8. b | 15.a | 22.a |
| 2. b | 9. a | 16.c | 23.c |
| 3. a | 10.c | 17.b | 24.c |
| 4. c | 11.a | 18.a | |
| 5. a | 12.a | 19.c | |
| 6. a | 13.b | 20.b | |
| 7. b | 14.c | 21.a | |

Matching task

1. e
2. a
3. l
4. i
5. b

6. f
7. g
8. d
9. p
10.m

11.c
12.j
13.n
14.o
15.h

- | | |
|--|--|
| 1. <i>to have an easy escape</i> | 1. легко відбутися
<i>to turn out all right</i> |
| 2. <i>to detest the idea of</i> | 2. не підтримати ідею
<i>to dislike the thought, suggestion or plan</i> |
| 3. <i>at smb's whim</i> | 3. з примхи когось
<i>on impulse</i> |
| 4. <i>blood's thicker than water</i> | 4. кров не вода
<i>persons of the same family are closer to one another than to others</i> |
| 5. <i>to kick the bucket</i> | 5. померти
<i>depart, expire, perish, pass away</i> |
| 6. <i>to have better fish to fry</i> | 6. мати важливіші справи
<i>to have other tasks or more important things that a person has to do or deal with</i> |
| 7. <i>to get in a way</i> | 7. заважати
<i>prevent, hinder, impede, hamper</i> |
| 8. <i>the keeper of the flame</i> | 8. хранитель вогнища
<i>somebody whose job is to keep, maintain or protect home and family</i> |
| 9. <i>to make smb the sole beneficiary</i> | 9. заповісти все майно комусь одному
<i>to entitle smb by a will or trust to receive money or property</i> |
| 10. <i>the train of thought</i> | 10. хід думок
<i>succession or sequence of reflections or ideas</i> |
| 11. <i>out of the blue</i> | 11. раптом
<i>all of a sudden</i> |
| 12. <i>to be in one's element</i> | 12. бути на своєму місці
<i>be in one's natural surroundings; where you can do your best</i> |
| 13. <i>to be at death's door</i> | 13. вмирати
<i>to be dying</i> |
| 14. <i>to hit home</i> | 14. попасти в яблучко
<i>to disturb, affect deeply</i> |
| 15. <i>to do smth at a drop of a hat</i> | 15. зробити щось дуже швидко
<i>to do smth immediately, very quickly</i> |

Module V

ENVIRONMENTAL PROTECTION

Dictations

Test Dictation 1

Environmental Protection

Environmental protection is an important issue in the United Kingdom because as a highly populated and technologically advanced nation grows the environment suffers. Compared to many other industrialized nations, the country has a relatively good record of protecting the environment. Much environmental activity involves ordinary citizens at the local level, while the national government provides leadership, goals, and direction, particularly through the secretary of state for the environment. The United Kingdom, along with other prospering nations, has contributed funds and expertise toward global efforts to preserve the environment. In 1997, 20.5 percent of the United Kingdom was protected by national parks, regional parks, and smaller protected areas.

As the world's first industrialized society, Britain has a long history of dealing with environmental problems. Contamination from sewerage, impure water supplies, and filthy streets from massive horse traffic were all problems handled with success before World War I broke out in 1914. Air pollution from smoke remained a major problem until the Clean Air Act was passed in 1955, a measure that reduced industrial pollution by three-quarters. In 1989 a National Rivers Authority was created that has no connection with potential polluters, and Britain's rivers are slowly improving.

Since the 1940s one of the most serious environmental problems has been disposal of radioactive waste, including the dismantling of nuclear power stations after they become obsolete.

Test Dictation 2

ENVIRONMENTAL LAW

Environmental laws attempt to prevent or limit the adverse effects of pollution and environmental degradation, normally by requiring or encouraging those who harm the environment to alter their activities. These laws address problems as diverse as the control of hazardous air pollutants, the reclamation of surface-mined land, or the protection of biological diversity.

People have a reasonable expectation that government will provide a safe and habitable environment. At the least, they assume that government will protect its citizens against such ills as toxic wastes, polluted water, or excessive radiation. Yet damage to the environment is often the result of governmentally sanctioned activities that create jobs and sustain economic growth. In attempting to satisfy competing demands, lawmakers must decide how much pollution or environmental damage is

acceptable, as well as the kinds of obligations that will be imposed on the sources of pollution.

Decisions about acceptable levels of environmental damage are not based solely on scientific or medical evidence; political and economic considerations also play a major role. Lawmakers are forced to make value judgments about which segments of the population should be protected. For example, lawmakers must determine whether everyone should be protected from adverse consequences associated with exposure to hazardous smokestack effluents, or only those people living within range of the factories producing the effluents. Making these kinds of choices requires considerations of the societal costs and consequences of environmental laws. Prohibiting all emissions of a pollutant might force some companies into bankruptcy, diminish the international competitiveness of others, or prevent the use of vital natural resources such as coal.

Test Translation 1

1. Постійно втручаючись у природу, людина погано впливає на навколишнє середовище. Вже зараз відомо, що негативний вплив людської економічної діяльності має фатальні наслідки для флори та фауни Землі. У результаті індустріального, урбаністичного та демографічного забруднення не лише вимирають та зникають певні види живих істот, а це ще й має згубний вплив на людей. Якщо вчасно не вжити необхідних заходів, то людство спіткає лихо.

2. Озоновий шар захищає всі живі організми від згубної сонячної та космічної радіації; його руйнування веде до збільшення ультрафіолетової радіації та до негативного впливу на зір тварин та людей.

3. Неправильне використання добрив і пестицидів шкідливо впливає на родючий шар ґрунту і призводить до перетворення родючих земель у пустощі непридатні для вирощування врожаю. Створенню лісосмуг, які надійно захищають поля від вітру та ерозії ґрунту, необхідно надати всіляку підтримку.

4. Щоб відновити гармонію між людиною та природою необхідно шукати шляхи вирішення екологічних проблем. Для цього потрібно перетворити матеріальне виробництво із чисто технічного та соціального у біосоціальне, будувати фабрики і заводи за межами міста, встановлювати очисні споруди, насаджувати зелень у містах та селах.

5. Основні джерела забруднення річок України – це промислові відходи. Побутові стічні води завдають не менше шкоди. Роками фабрики та заводи зливають неочищені відходи. Це руйнує екосистему річок та виснажує місцеву флору і фауну. Ми не повинні гаяти часу і зупинити перетворення наших річок у місце зливу промислових та сільськогосподарських відходів.

Test Translation 2

1. Широке використання інсектицидів, вирубка лісів досягли загрозливих розмірів і викликали зміни у мікрокліматі, рослинності та фауні. Наше прагнення до технічного прогресу загрожує зміною біосфери та знищенням всього живого на планеті. Ми маємо пам'ятати, що природа чутлива до руйнівного впливу

людини, а родючі землі швидко перетворюються на неродючі. Якщо вчасно не вжити необхідних заходів, то людство спіткає лихо.

2. Забруднення атмосфери буває двох видів: природне (виверження вулканів, пилові бурі, лісові пожежі тощо) та штучне (промислові підприємства, автомобілі, опалювальні системи тощо). Штучне забруднення викликає порушення кисневого балансу викидами згубних газів, промислового пилу та інших токсичних речовин.

3. Основні джерела забруднення річок України – це промислові відходи. Побутові стічні води завдають не менше шкоди. Роками фабрики та заводи зливають неочищені відходи. Це руйнує екосистему річок та виснажує місцеву флору і фауну. Ми не повинні гаяти часу і зупинити перетворення наших річок у місце зливу промислових та сільськогосподарських відходів.

4. Шумове забруднення – це зростаюча загроза для нашого здоров'я та благополуччя, яке може спричинити невіправні зміни нервової системи. Якщо тривалий час знаходитись у шумові високої частоти, то це може викликати відчуття втоми, порушення сну та навіть викликати тимчасову або постійну втрату слуху.

5. Грінпіс – міжнародна організація, яка має багато прихильників у різних країнах. Вона проводить активні кампанії на захист природи, наприклад, нещодавня кампанія з раціонального використання водних ресурсів, чи з заохочення встановлення хімічних та біологічних фільтрів, з очищення та переробки води.

Transpositions

Test Transposition 1

Classroom Procedure:

- ***Presenting the following proper names written on the board and explaining the meaning of the new vocabulary.***

“Deal with the Devil”

Nick

*Formica tabletop – a tabletop made of a strong plastic laminate sheeting
lungful of smoke – exhaled smoke*

The world can be your oyster (idiom) – the world will open its treasures to you

in perpetuity - forever

depredation – a plundering attack

a charred black blob – blackened by burning soft mass

a binding verbal contract – a verbal agreement which is a strong obligation

ember – a small glowing piece of material from a dying fire (cigarette)

- ***Reading the text for two times.***

DEAL WITH THE DEVIL

by Nina Kiriki Hoffman

"You can do anything? And you want my soul for it?" She pulled the ashtray across the Formica tabletop, settled it in front of her, and stubbed out her cigarette. A moment later, she blew her last lungful of smoke in his direction.

"I can give you anything your heart desires," he said. He smiled, a dimple appearing in his right cheek.

"Anything?"

"Anything. The world can be your oyster. Money, fame, love, success, power."

"I don't like oysters. Could you – save the whales? For the rest of eternity?"

"Uh–"

"Could you prevent nuclear war, preserve the earth and all its species in a balanced ecosystem in perpetuity, make all industries clean forever, and yet still productive, so there would be no more toxic chemical waste, no more acid rain? Could you change all cars to run off a fuel that doesn't pollute the atmosphere, and is plentiful enough and accessible enough so that its collection and processing will support all the people who now work for the oil companies? Could you give everyone on earth enough self-esteem so they can live contented and fulfilling lives? Could you restyle the food distribution so everyone has enough to eat, and inspire people to build homes so everyone who wants it has some shelter, without killing any more old-growth forests? Could you preserve all the national parklands from depredation eternally and still balance the budget of the world? Could you fix it so all these changes work to the best advantage of everybody, and I mean every man, woman, child, animal and plant and even rock on this planet, those alive now, and those alive tomorrow, and ensure that these changes continue to work for the good of everybody, now and always?"

He thought for a long moment. She watched his eyes flicker. Faint red light shone sometimes, and sometimes flashes of white. At last he faced her again. "Yes," he said. "I think I can handle all that."

"I want one more thing," she said.

"Oh, come on."

"You said anything."

He stirred the coffee in his white foam cup with his index finger. Steam rose from the cup. "Go on," he said.

"I want another soul in exchange for the one you take from me. I want the best soul you've dealt for so far, and I want it to be mine for as long as I need it – my definition of needing it, not yours."

"Lady, you charge too much," he said. He drank down his black coffee and set the foam cup on the table. When he let go of it, it was a charred black blob.

"You said anything."

"I lied. I have that reputation, you know."

"And I have a tape recorder. The spoken word is a binding verbal contract. I'll see you in court, Nick."

"I'll see you in hell first!" he said, and vanished. She lit another cigarette, and smoked quietly for a while. Around her, customers came and went in the diner. Somebody punched up "Wimeweh" on the jukebox. She stared at the glowing ember on the end of her cigarette. "A nonsmoking soul," she muttered, "was that too much to ask?"

Test Transposition 2

Classroom Procedure:

- ***Presenting the following proper names written on the board and explaining the meaning of the new vocabulary.***

Manchester

Guiana

Macaws

a Squirrel Monkey

a Giant Anteater

Gerry

to be appalled at the idea of – to be horrified by the idea of

to be off-putting – to be discouraging

to counter-attack by – to attack back using smth

to embark on – to start smth

to embark upon the gargantuan task – to start uneasy task

to bombard Gerry with endless queries – to ask Gerry many questions

to encroach on the natural habitat – to intrude on the common place of living

a misguided tsetse fly campaign – tsetse fly campaign which was lead astray

- ***Reading the text for two times.***

BEASTS IN MY BED

by Jacquie Durrell

He quickly explained what he was doing in Manchester again. Having returned to the United Kingdom with the bulk of the collection, which was housed in the local zoo, the idea was that he should dispose of the animals as quickly as possible and send money out to his partner, who was still in Guiana, to enable him to bring back more animals. Of course he persuaded my step-mother once again to allow him to stay with us, which was quite sensible as he was out at all hours of the day and night cleaning, feeding and looking after his charges, and to be treated as a guest would have made it very awkward for everyone.

I was appalled at the idea of having this disturbing influence around for so long, so I was even more determined to be off-putting. Soon he counter-attacked by embarking on a deliberate campaign to break down my opposition. It began quite simply. Would I help him prepare a series of animal lists for him to circulate around the various zoos? They had to be typed, and as I had free access to my father's machine he thought it would be better for me to do them than for him to ask permission to use this much valued piece of equipment. Thinking that this might speed his departure and enable me to get on with my real work, I embarked upon the gargantuan task. I never knew there were so many different types of birds and animals in the world.

What on earth were Macaws and how could a Squirrel Monkey be one and the same thing? — What was a Giant Anteater for heaven's sake? I bombarded Gerry with endless queries and he patiently tried to explain things to me.

‘Look, it’s no good, you’ll just have to come up to the zoo and see the animals for yourself,’ he said.

This did not appeal to me at all, as I held very strong views on the ethics of keeping any wild creature in captivity, and in any case most of the zoos I had ever visited were horrible, smelly places where I would not dream of keeping a dead cat. Strangely enough, Gerry did not try to persuade me or pressure me into going with him the next day, neither did he defend zoos in general, but he did try to explain what the real function of a well run zoo should be, and how vital it was, in the face of the population explosion and the spread of civilization, that wild life should be preserved for future generations.

Zoos, he argued, would eventually be the last sanctuary for wild things as man increased in numbers and slowly encroached on the natural habitat. He told me how whole herds of wild game were being shot as part of a misguided tsetse fly campaign in Central Africa. Elsewhere, dams were being constructed and vast areas flooded that were the natural feeding grounds of many wild creatures. It was inevitable that when the interests of man conflicted with those of wild life, the animals would go to the wall. His most cherished ambition in life was to create a special zoo where he could keep and breed some of these creatures in the hope that they would not be completely exterminated, and the one thing he felt passionately about was that all zoos must cease to be mere show places and become true scientific institutions where the welfare of the animals was of paramount importance.

Listening Comprehension

“Where You Belong”

Part V

Assignments to be done before the test

Task 1. *Consult the dictionary and find English and Ukrainian equivalents of the following expressions, recount the situations in which they were used in the text:*

- ❖ to be heart-broken
- ❖ to be sensible about/of smth
- ❖ to throw oneself full heartedly to smth
- ❖ to be about to do smth
- ❖ to be ugly contained
- ❖ to be confined
- ❖ to be in name only
- ❖ out of the blue
- ❖ to drop a bomb-shell
- ❖ to be out of love with smb.
- ❖ to summon up all of one’s courage
- ❖ to pin one’s eyes on smb.
- ❖ to have design(s) on smb.
- ❖ to twist amb around one’s little finger
- ❖ to take smb under one’s wing

Task 2. Questions for discussion:

1. What happened to Francoise?
2. What was Val's idea concerning Francoise?
3. What did Jake think about Francoise's coming to New York?
4. Why did Val throw herself full heartedly to the book project?
5. Describe Jake and Val's visit to the restaurant:
 - a) their talk on the way to the restaurant;
 - b) the way they met Fiona and David;
 - c) what they were talking about;
 - d) where they went after the dinner.

Task 3. Write down the word combinations which can be useful while describing:

- a) Fiona and Tony's family life;
- b) Val and Jake's relations.

Be ready to present these descriptions in class.

MULTIPLE CHOICE TEST

“Where You Belong”, Barbara Taylor Bradford

Test 5

Choose the right answer:

1. When Val was out seeing her mother she had a call from ...
 - a) Donald.
 - b) Mike.
 - c) Francoise.
2. Francoise blamed ... for what had happened.
 - a) Olivier
 - b) Mike
 - c) herself
3. ... would have been happy to keep an eye on Francoise.
 - a) Val
 - b) David
 - c) Muffy
4. Jake thought it was ... if Francoise came to New York
 - a) not a good idea
 - b) a good idea
 - c) the best way-out
5. Val threw herself wholeheartedly into the book project and started working on ...
 - a) captions for photos.
 - b) pictures of children.
 - c) the text of the book.

6. Fiona was in New York ...
 - a) on a business trip
 - b) on a little holiday with a friend
 - c) because she wanted to buy a new apartment
7. Jake asked if Alexander S. F. Stevens, the painter, was supposed to be today's equivalent of ...
 - a) Degas.
 - b) Picasso.
 - c) Monet.
8. From David's accent Val had immediately realised that he was a (an) ...
 - a) Frenchman.
 - b) American.
 - c) Englishman.
9. Val had gone cold inside when Fiona mentioned ...
 - a) Tony's relations with other women.
 - b) her engagement to David.
 - c) their marriage was in name only.
10. Fiona asked a lot of questions about ...
 - a) restaurant business.
 - b) Val's family.
 - c) their book project.
11. Fiona was ... for Val because she knew Tony had been playing his usual games.
 - a) upset
 - b) sorry
 - c) angry
12. Fiona began to speak about Tony because she wanted to ...
 - a) run Tony down, to denigrate him.
 - b) make Val and Jake jealous of Tony.
 - c) let Jake and Val know the truth.
13. Fiona made up her mind to postpone her wedding with David because ...
 - a) Tony had been dead only for a few months.
 - b) she was going to buy a business in Yorkshire.
 - c) Moira, her daughter, objected to it.
14. Fiona and Tony's marriage was only in name ...
 - a) for the last few years.
 - b) from the very beginning.
 - c) since the birth of Moira.

15. Tony thought that his games were harmless but in fact they were...
- a) embarrassing.
 - b) dangerous.
 - c) humiliating.
16. Val understood that Tony had never done ... justice.
- a) Fiona
 - b) her (Val)
 - c) Jake
17. Why wasn't Val interested in Tony at first? Because he was ...
- a) in the middle of his divorce.
 - b) just a comrade in arms for her.
 - c) a married man.
18. Jake became emotionally involved with Val from the first day they met but ...
- a) he didn't tell her about his feelings.
 - b) she was in a sticky situation with Tony.
 - c) Tony proposed Val to get married.
19. Who told Fiona about her husband's affair with Val?
- a) Tony.
 - b) Jake.
 - c) David.
20. After that very honest discussion Val felt ...
- a) very upset.
 - b) truly liberated.
 - c) a great deal frustrated.
21. As soon as Olivier discovered that Francoise and Mike were involved he was ...
- a) almost furious.
 - b) on the war-path.
 - c) depressed.
22. Val's brother Donald wanted to speak about ...
- a) their mother's will.
 - b) Val's book-project.
 - c) the family tradition.
23. When Donald turned up on Val's doorstep at exactly one o'clock carrying an expensive-looking bunch of flowers she was ...
- a) irritated.
 - b) glad to see him.
 - c) suspicious.

24. Smiling sweetly Val offered Donald ...

- a) a cup of tea.
- b) a hand to shake.
- c) a cheek to kiss.

Match the English expressions with their definitions. Mind there is one extra definition which you don't have to use.

- | | |
|---|--|
| 1) to be heart-broken | a) to be aware of smth |
| 2) to be sensible about/of smth. | b) to suppress/restrain one's feelings |
| 3) to throw oneself wholeheartedly to smth | c) to pluck up one's heart/spirits |
| 4) to be about to do smth | d) all of a sudden, unexpectedly |
| 5) to be ugly contained | e) to be beside oneself with grief; to be devastated |
| 6) to be confined | f) to lead the life of a recluse/hermit |
| 7) to be a name only | g) to be nothing but name |
| 8) out of the blue | h) to take care of smb |
| 9) to drop a bomb-shell | i) to work with enthusiasm (animation, zest) |
| 10) to be out of love with smb | j) to cast a sharp glance at smb |
| 11) to summon up all one's courage | k) to drop a missile containing explosive |
| 12) to pin one's eyes on smb | l) to give up relations with smb; to break up |
| 13) to have design(s) on smb | m) to have prospects of smb; to have views for smb |
| 14) to twist smb around one's little finger | n) to double-cross smb |
| 15) to take smb under one's wing | o) to be on the point of doing smth |
| | p) to cause (make) a big stir (sensation) |

Keys to test 5

Multiple choice test

1 b	6 b	11 c	16 b	21 b
2 c	7 b	12 b	17 a	22 b
3 c	8 c	13 a	18 c	23 a
4 a	9 a	14 c	19 a	24 c
5 a	10 a	15 a	20 a	25 c

Matching task

1. e	5. b	9. p	13. m
2. a	6. f	10. l	14. n
3. i	7. g	11. c	15. h
4. o	8. d	12. j	

- | | |
|---|--|
| <p>1. <i>to be heart-broken</i></p> <p>2. <i>to be sensible about/of smth</i></p> <p>3. <i>to throw oneself wholeheartedly to smth</i></p> <p>4. <i>to be about to do smth</i></p> <p>5. <i>to be ugly contained</i></p> <p>6. <i>to be confined</i></p> <p>7. <i>to be a name only</i></p> <p>8. <i>out of the blue</i></p> <p>9. <i>to drop a bomb-shell</i></p> <p>10. <i>to be out of love with smb</i></p> | <p>1. убитий горем, з розбитим серцем
<i>to be beside oneself with grief; to be devastated</i></p> <p>2. усвідомлювати, відчувати щось
<i>to aware of smth</i></p> <p>3. з головою зануритись у роботу; працювати зацікавлено
<i>to work with enthusiasm, animation, zest; to add spirit to one's job</i></p> <p>4. збиратися щось зробити;
<i>to be going to do smth, to be on the point of doing smth</i></p> <p>5. ледве стримувати почуття
<i>to suppress/restrain one's feelings (tears, laughter, etc.)</i></p> <p>6. бути ув'язненим
<i>to lead the life of a recluse/hermit</i></p> <p>7. бути лише назвою (напр. про шлюб)
<i>to be nothing but name</i></p> <p>8. раптово, дуже несподівано
<i>all of a sudden, unexpectedly, to be a great surprise</i></p> <p>9. сповістити про несподівану прикрість (сенсацію)
<i>to cause (make) a big stir (sensation)</i></p> <p>10. не кохати (розлюбити) когось
<i>to give up relations with smb; to break with smb; to cease to love smb</i></p> |
|---|--|

- | | |
|--|--|
| 11. <i>to summon up all of one's courage</i> | 11. зібратися з духом, відважитись/наважитись
<i>to pluck up one's heart/spirits/courage</i> |
| 12. <i>to pin one's eyes on smb</i> | 12. пронизати когось поглядом
<i>to cast a sharp glance at smb</i> |
| 13. <i>to have design(s) on smb</i> | 13. мати серйозні наміри щодо когось
<i>to have prospects of smb (to have views for smb)</i> |
| 14. <i>to twist smb around one's little finger</i> | 14. обдурити/увести в оману когось
<i>to wind smb around one's little finger, to double-cross smb</i> |
| 15. <i>to take smb under one's wing</i> | 15. опікуватись кимось
<i>to take care of smb</i> |

Final Test

Dictations

Test Dictation 1

PUBLIC SCHOOLS – FOR WHOM?

About 5 per cent of children are educated privately in what is rather confusingly called public schools. These are schools for the privileged. There are about 500 public schools in England and Wales, most of them single-sex. About half of them are for girls.

The schools, such as Eton, Harrow, Rugby and Winchester, are famous for their ability to lay the foundation of a successful future by giving their pupils self-confidence, the right accent, a good academic background and, perhaps most important of all, the right friends and contacts. People who went to one of the public schools never call themselves school-leavers. They talk about 'the old school tie' and 'the old boy network'. They are just old boys or girls. The fees are high and only very rich families can afford to pay so much. Public schools educate the ruling class of England. One such school is Gordonstoun, which the Prince of Wales, the elder son of the Queen, left in 1968. Harrow School is famous as the place where Winston Churchill was educated, as well as six other Prime Ministers of England.

Public schools are free from state control, they are independent. Most of them are boarding schools. The education is of a high quality; the discipline is very strict. 60 per cent of public schools offer five or more languages, while only 23 per cent of grammar schools can do so. The system of education is the same: the most able go ahead.

These schools accept pupils from preparatory schools at about 11 or 13 years of age usually on the basis of an examination, known as Common Entrance. There are three sittings of Common Entrance every year in February, June and November. Scholarships are rarely awarded on the results of Common Entrance.

Test Dictation 2

TRAVELLING BY AIR

When you buy the tickets, you can choose from several classes of service. It is possible to travel either first class, business class or economy class. Before boarding the plane passengers are asked to go to the check-in. There each passenger is given a seat location and a boarding pass. Trolleys (U.S. carts) are available to make it easier to manage the luggage (U.S. baggage). All the luggage, with the exception of hand baggage, is supposed to be checked at least an hour before the departure. Special tags are attached to it for identification. Passengers can be charged for excess luggage (baggage).

After the luggage has been checked in, it will be loaded. The passengers will have to wait in the passenger lounge until the boarding is announced. When they start to load,

they normally invite passengers starting from the back forward. Then the passengers come on board the aircraft and occupy their places in the reclining seats. At last the plane takes off. During the flight meals and refreshment may be offered. The planes are usually flying at an altitude of 30 thousand feet. If it's rough air, the plane hits air pocket the passengers may get airsick. There are airsick bags in the seat pocket of the seat ahead of you. On arrival, the passengers go to the luggage claim area, where they stand at the roundabout (U.S. carousel) until they recognize their luggage. The passengers are supposed to go through the Customs and Immigration Service, but in some countries those who have nothing to declare may choose the green corridor (an area marked "nothing to declare"). The passengers are given customs and immigration forms to fill out.

Transpositions

Test Transposition 1

Classroom Procedure:

- ***Presenting the following proper names written on the board and explaining the meaning of the new vocabulary.***

"Nothing Lasts Forever"

Honey Taft

Memphis, Tennessee

Graceland

Elvis Presley

Beale Street

The Pink Palace Museum

- ***Reading the text for two times.***

NOTHING LASTS FOREVER

by Sidney Sheldon

Honey Taft had the bad fortune to have been born into a family of overachievers. Her handsome father was the founder and president of a large computer company in Memphis, Tennessee, her lovely mother was a genetic scientist, and Honey's older twin sisters were as attractive, as brainy, and as ambitious as their parents. The Tafts were among the most prominent families in Memphis.

Honey had inconveniently come along when her sisters were six years old.

"Honey was our little accident," her mother would tell their friends. "I wanted to have an abortion, but Fred was against it. Now he's sorry."

Where Honey's sisters were stunning, Honey was plain. Where they were brilliant, Honey was average. Her sisters had started talking at nine months. Honey had not uttered a word until she was almost two.

"We call her 'the dummy'", her father would laugh. "Honey is the ugly duckling of the Taft family. Only I don't think she's going to turn into a swan."

It was not that Honey was ugly, but neither was she pretty. She was ordinary-looking, with a thin, pinched face, mousy blond hair, and an unenviable figure. What

Honey did have was an extraordinarily sweet, sunny disposition, a quality not particularly prized in a family of competitive overachievers.

From the earliest time Honey could remember, her greatest desire was to please her parents and sisters and make them love her. It was a futile effort. Her parents were busy with their careers, and her sisters were busy winning beauty contests and scholarships. To add to Honey's misery, she was inordinately shy. Consciously or unconsciously, her family had implanted in her a feeling of deep inferiority.

In high school, Honey was known as the Wallflower. She attended school dances and parties by herself, and smiled and tried not to show how miserable she was, because she did not want to spoil anyone's fun. She would watch her sisters picked up at the house by the most popular boys at school, and then she would go up to her lonely room to struggle with her homework.

And try not to cry.

On weekends and during the summer holidays, Honey made pocket money by baby-sitting. She loved taking care of children, and the children adored her.

When Honey was not working, she would go off and explore Memphis by herself. She visited Graceland, where Elvis Presley had lived, and walked down Beale Street, where the blues started. She wandered through the Pink Palace Museum, and the Planetarium, with its roaring, stomping dinosaur. She went to the aquarium.

And Honey was always alone.

She was unaware that her life was about to change drastically.

Test Transposition 2

Classroom Procedure:

- ***Presenting the following proper names written on the board and explaining the meaning of the new vocabulary.***

Bill Gates

Chief Executive Officer of Microsoft Corporation

Paul Allen

BASIC language

Harvard University

Microsoft

MS-DOS (Microsoft-Disk Operating System)

Microsoft Windows

university campus – the principal grounds of a college or school, between the buildings or within the main inclosure

a drop-out – the one who was excluded from a university, etc.

- ***Reading the text for two times.***

SUCCESS STORY

Bill's parents were concerned. Their son was small and shy and very different from other children his age. Even more worrying, Bill would spend hours alone in his room, just sitting and thinking. But the psychologist Bill's parents consulted told them to accept their son for what he was. "Don't worry," he advised them, "your son will be fine." The psychologist was right. Bill Gates grew up to be the chairman and Chief

Executive Officer of Microsoft Corporation. Today he earns about 30 million dollars a day, making him one of the richest people on earth.

Following the psychologist's advice, Bill's parents sent him to a top private school where he could better develop his unusual interests and curious mind. Together with his friend, Paul Allen, Bill learned BASIC language from a manual and then started producing his own computer programs and games. By the time he finished high school, Bill had been teaching computers for two years and had written a program that arranged class schedules. This program also contained a secret function – it enabled him to get himself into the same classes as the girls he was interested in!

Bill and Paul continued to be friends and partners throughout high school. Together they worked and dreamed of conquering the world. And so, in 1975, when Bill had just entered Harvard University, the two friends founded Microsoft. But Bill found the world of computers far more attractive than the university campus. After two years of studies, he became Harvard's most famous drop-out and started working full time at Microsoft. His vision: "a computer on every desk and in every home".

The real breakthrough, however, came in 1981, when Gates developed MS-DOS (Microsoft-Disk Operating System), which quickly became the most popular computer operating system ever written. The rest is history. Microsoft has become the world's biggest producer of software. Who hasn't heard of Microsoft Windows? Bill explains the secret of the company's success: "We win because we hire the smartest people. We improve our products based on feedback, until they are the best."

Bill has a personality of a winner – a combination of brilliance, competitiveness and persistence. But these are exactly the qualities that much of the computer world does not like in him. Other computer companies have taken him to court, claiming that he has been using unfair and illegal means to drive them out of business. They accuse him of trying to create a near monopoly in the computer world. But Bill believes that conflict can be a good thing and is happy to be challenged, whether by a competitor or by an employee of his own company. For Bill, intellectual challenge is the basis of development – and most of all, it makes life fun.

And what will the future bring? Ever since the birth of his daughter, Bill has been thinking more and more about his life and what he has contributed to society. He hopes to continue running the company for another ten years. Then he plans to concentrate on giving his money away to educational organizations and to charity, a process that has already begun. Now that he has made his own dreams come true, Bill Gates, the most famous business celebrity in the world, would like to help others to achieve theirs.

Final Test

“Where You Belong”

I. Choose the right answer:

1. Don insisted that Val should see ... before she returns back to Paris.
 - a) their mother, Margo Denning
 - b) his fiancé, Alexis
 - c) his apartment on the First Avenue
2. In the restaurant they ordered some wine to celebrate ...
 - a) their meeting.
 - b) Donald's engagement.

- c) Lowel's success.
- 3. Val could have left for Paris unaware that ...
 - a) Donald was going to get married.
 - b) her brother have always loved her.
 - c) Lowel's was a gold-mine.
- 4. Don felt ... in Val's voice as she spoke about Lowel's.
 - a) disparagement
 - b) envy
 - c) pride
- 5. A part of the secret that attracted women's attention to the products of Lowel's in and out the country was that the bottles looked ...
 - a) so expensive.
 - b) old-fashioned.
 - c) fashionable.
- 6. Donald wanted Val to see their mother to ...
 - a) give her a chance to explain smth to Val.
 - b) present their united front against her.
 - c) find a legal way for him to inherit the company.
- 7. Donald thought the rule about the company that was made in 1898 was ...
 - a) extremely feminist.
 - b) a very good rule.
 - c) in need of updating.
- 8. As their mother appeared in the doorway, she looked very ...
 - a) sick.
 - b) beautiful.
 - c) stressed out.
- 9. Suddenly Val understood that their mother cling to the old tradition because ...
 - a) there was a legal document backing it up.
 - b) it was started a hundred years ago.
 - c) she believed in bad luck for Lowel's if a man were at power.
- 10. Mrs Denning tried to talk Val into accepting Lowel's by ...
 - a) telling her the company was worth millions.
 - b) asking her to reconsider her grudge.
 - c) offering to train her, teach her everything she knew.
- 11. Margo Scott Denning wanted to tell Val why she ...
 - a) wanted Val to come home.
 - b) was never able to love her.
 - c) couldn't leave Lowel's to Donald.
- 12. Donald refused to leave, which surprised Val as he ...
 - a) never argued with Mom.
 - b) always defied Mom.
 - c) loved and respected Mom.

II. Describe Margo Scott Denning. How is her character revealed through her appearance? Give her character sketch, use the topical vocabulary.

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