

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ЧЕРКАСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
ІМЕНІ БОГДАНА ХМЕЛЬНИЦЬКОГО

Програма та методичні рекомендації
до атестації з іноземної мови (англійської)
для здобувачів вищої освіти за ОКР
«Бакалавр»

для студентів галузі знань 0203 Гуманітарні науки
напряму підготовки 6.020303 – Філологія (Переклад)

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Рибалка Н.С. Програма та методичні рекомендації до атестації здобувачів вищої освіти з основної іноземної мови (англійської) для студентів ОКР «Бакалавр» напряму підготовки 6.020303 Філологія (Переклад). Навчально-методичний посібник / Уклад.: Рибалка Н.С. – Черкаси, 2015. – 50 с.

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У навчально-методичному посібнику представлено програму та методичні рекомендації до іспиту з англійської мови для студентів-перекладачів ОКР «Бакалавр» в межах атестації здобувачів вищої освіти.. Детально окреслено вимоги до рівня підготовки студентів, описано критерії оцінювання вмінь та знань, схарактеризовано форми проведення екзамену, зміст і структуру екзаменаційних білетів. Крім рекомендованого переліку питань та завдань, у посібнику запропоновано зразки автентичних текстів для читання, перекладу та переказу. Тексти відповідають тематичним модулям, що вивчалися в межах курсу основної іноземної мови (англійської) згідно з програмними вимогами. Посібник буде корисним для викладачів та студентів спеціальності «Переклад» вищих навчальних закладів, що вивчають англійську мову як основну іноземну, у ході підготовки до випускної атестації.

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ВСТУП

Програму атестації для здобувачів вищої освіти ОКР «Бакалавр» з основної іноземної мови (англійської) розроблено на базі навчальної програми курсу основної іноземної мови (англійської) для студентів напряму підготовки 6.020303 – Філологія (Переклад) галузі знань 0203 Гуманітарні науки, затвердженої Вченою радою Черкаського національного університету імені Богдана Хмельницького (протокол № 1 від «29» серпня 2013 р.)

Мета атестації з основної іноземної (англійської).

Атестація з основної іноземної мови (англійської) спрямована на перевірку й оцінку сформованості у здобувачів вищої освіти мовної, комунікативної та країнознавчої компетенції, зокрема на перевірку набутих вмінь та навичок практичного оволодіння англійською мовою, вмінь одержувати та передавати іншомовну інформацію у межах різних сфер людської діяльності, здатності вирішувати проблеми й задачі соціальної діяльності, застосовуючи інформаційні технології та іншомовну інформацію, розширювати граматичний та лексичний мінімум; застосовувати усні контакти у ситуаціях професійного спілкування; здійснювати читання і осмислення орієнтованої на різні сфери та загальнонаукової іншомовної літератури, використання її в соціальній та професійній сферах.

Завдання атестації з основної іноземної (англійської).

Перевірити та оцінити рівень мовної, комунікативної, країнознавчої та перекладацької компетенції здобувачів вищої освіти.

Перевірити та оцінити володіння орфоепічною, лексичною та граматичною нормами основної іноземної (англійської), а також вміння правильно реалізовувати ці норми в різних видах мовленнєвої діяльності та в різних комунікативних ситуаціях.

Матеріали програми державного екзамену з основної іноземної мови (англійської) розподілено за програмовими розділами (модулями) з англійської мови, що вказані в переліку питань та завдань.

ВИМОГИ ДО РІВНЯ ПІДГОТОВКИ ЗДОБУВАЧІВ ВИЩОЇ ОСВІТИ

Студенти, які проходять державну атестацію з основної іноземної мови (англійської), повинні

знати:

- лексичний матеріал в межах, визначених програмою;
- активний граматичний мінімум для вираження власних думок та пасивний граматичний мінімум, необхідний для сприймання і розуміння мовлення та автентичних джерел;
- як фонетично правильно оформити мовлення;
- культурно-історичні та етноспецифічні поняття, необхідні для повного розуміння іншомовного автентичного тексту.

уміти:

- правильно реалізовувати орфоепічні, лексичні та граматичні норми основної іноземної мови (англійської) в різних видах мовленнєвої діяльності та в різних комунікативних ситуаціях;
- проводити обговорення проблем загальнонаукового та професійно орієнтованого характеру в межах перекладацької професійної діяльності, що має на меті досягнення порозуміння;
- проводити обмін інформацією в процесі повсякденних і ділових контактів (ділових зустрічей, нарад, наукових конференцій тощо) з метою отримання інформації, необхідної для вирішення певних завдань професійної діяльності;
- висловлюватись із необхідним ступенем деталізації й тематичної складності, демонструючи вільне володіння прийомами структурної побудови тексту, засобами зв'язності й цілісності мовних одиниць суперсинтаксичного рівня;
- на основі лексико-граматичного мінімуму за допомогою відповідних методів здійснювати ознайомлювальне, пошукове та вивчаюче читання;
- розуміти складні тексти великого обсягу й розкривати імпліцитну інформацію, що міститься в них;
- користуючись лексико-граматичним мінімумом проводити аналітичне опрацювання іншомовних джерел з метою отримання інформації, що необхідна для вирішення певних завдань

навчально-академічної та професійно-виробничої діяльності;
— під час усного та письмового спілкування за допомогою
відповідних методів застосовувати компоненти соціолінгвістичної
компетенції для досягнення взаємного порозуміння.

КРИТЕРІЇ ОЦІНЮВАННЯ ЗНАНЬ І ВМІНЬ

<i>Оцінка за шкалою оцінювання вуза</i>	<i>Оцінка за національною шкалою оцінювання</i>	<i>Оцінка за ECTS</i>	<i>Критерії визначення оцінки</i>
90 – 100	відмінно	A	<p>а) Відсутність помилок при читанні та перекладі тексту, логічно побудований переказ тексту без упущення чи викривлення суттєвої інформації.</p> <p>б) Ґрунтовний виклад теми, логічно побудованої та насиченої тематичною лексикою; повна відповідність окресленій проблематиці; достатня інформативна насиченість за відсутності фонетичних, граматичних та лексичних помилок або наявності 1-2 несуттєвих похибок,</p>

			що не порушують акту комунікації; значний лексичний запас студента, яким він користується при розкритті проблематики тексту; висока різноманітність вжитих структур, моделей.
82 – 89	добре	В	а) Наявність 1-2 помилок при читанні та перекладі тексту, достатньо логічно побудований переказ тексту з незначним упущенням, але без викривлення суттєвої інформації. б) Достатній виклад теми, логічно побудованої та насиченої тематичною лексикою; повна відповідність окресленій проблематиці; достатня інформативна насиченість за 1-2 фонетичних, граматичних та / або

			лексичних помилок; достатній лексичний запас студента, яким він користується при розкритті проблематики тексту; достатня різноманітність вжитих структур, моделей.
75 – 81		С	а) Наявність 3-4 помилок при читанні та перекладі тексту, достатньо логічно побудований переказ тексту з деякими упущеннями, але без викривлення суттєвої інформації. б) Достатній виклад теми, логічно побудованої та з наявною тематичною лексикою; відповідність окресленій проблематиці; достатня інформативна насиченість за 3-4 фонетичних, граматичних та / або лексичних помилок;

			достатній лексичний запас студента, яким він користується при розкритті проблематики тексту; достатня різноманітність вжитих структур, моделей.
68 – 74	задовільно	D	а) Наявність окремих фонетичних помилок при читанні тексту, при цьому переклад та переказ тексту містять 4-5 граматичних та / або лексико-стилістичних помилок; достатньо логічно побудований переказ тексту, але зі значними упущеннями суттєвої інформації. б) Недостатньо повне розкриття теми за наявності тематичної лексики та відповідності проблематиці тексту; 5-6 фонетичних, граматичних та / або

			лексичних помилок; задовільна різноманітність вжитих структур, моделей.
60 – 67		Е	а) Наявність окремих фонетичних помилок при читанні тексту, при цьому переклад та переказ тексту містять 6-7 граматичних та / або лексико-стилістичних помилок; при переказі тексту упущено та / або викривлено суттєву інформацію. б) Неповне розкриття теми за наявності незначної кількості тематичної лексики, що відповідає мінімальним вимогам програми; 7-8 фонетичних, граматичних та / або лексичних помилок; задовільна різноманітність вжитих структур, моделей в межах

			мінімальних вимог програми.
35 – 59	незадовільно	FX	а) Наявність значної кількості фонетичних помилок при читанні тексту, переклад та переказ тексту містять 8-10 граматичних та / або лексико-стилістичних помилок; при переказі тексту упущено та / або значно викривлено суттєву інформацію. б) Неповне розкриття теми, обсяг повідомлення та кількість вжитої тематичної лексики не відповідають мінімальним вимогам програми; 9-10 фонетичних, граматичних та / або лексичних помилок; незадовільна різноманітність вжитих структур.
1 – 34		F	а) Наявність великої кількості фонетичних

			<p>помилки при читанні тексту, переклад та переказ тексту містять більше 10 граматичних та / або лексико-стилістичних помилок; при переказі тексту значно упущено та / або викривлено суттєву інформацію, логіку переказу порушено.</p> <p>б) Тему не розкрито, логіку викладу порушено, обсяг повідомлення та кількість вжитої тематичної лексики не відповідають мінімальним вимогам програми; більше 10 фонетичних, граматичних та / або лексичних помилок; відсутність структур і моделей, передбачених програмою.</p>
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ФОРМА ПРОВЕДЕННЯ АТЕСТАЦІЇ. ЗМІСТ І СТРУКТУРА БІЛЕТІВ

Для перевірки теоретичної і практичної підготовки здобувачів вищої освіти державна атестація проводиться за білетами, складеними у повній відповідності до навчальної програми і цієї програми, в усній формі у вигляді співбесіди.

Білет складається з трьох частин:

1. Перше питання передбачає читання, переклад і переказ уривку автентичного художнього тексту англійською мовою обсягом близько 1-2 сторінки (до 2,5 тис. знаків).

2. У межах другого питання студент виконує розгорнутий аналіз граматичних явищ у тексті. Завдання передбачає додаткові питання.

3. Третє питання передбачає усне непередготовлене мовлення студента впродовж 10-15 хвилин, що представляє собою виклад міркувань студента з приводу проблематики тексту та / або доповнення тексту фактичною інформацією за відповідною тематикою. Завдання передбачає додаткові запитання в разі необхідності.

На підготовку першого питання на екзамені відводиться 30 хв. Відповідь на друге та третє питання білета не передбачають підготовки.

ПЕРЕЛІК ПИТАНЬ І ЗАВДАНЬ

Теоретичні питання

Тематичний та словниковий розділ

Змістовий модуль 1. EDUCATION

Educational System of Ukraine

Education in the UK

American System of Education

The Evolution of Higher Education

Змістовий модуль 2. LEGAL SYSTEMS

Legal System of Ukraine

Court System of the UK

Court System of the USA

Crime and Punishment / Law and Order

Змістовий модуль 3. POLITICAL SYSTEMS

Political System of the UK

American Political System

Ukraine's Political System

Elections / Political Warfare – the Fight For Votes

Змістовий модуль 4. THE MASS MEDIA

Newspapers as the Oldest Mass Media

Television

The Pulitzer Prize

Contemporary Journalism – Manipulation, Propaganda or Facts

Optional: Social Networks, Blogs and Message Boards

Змістовий модуль 5. THE WORLD AROUND US

Urban and Rural Life – Comparing and Contrasting

Environmental Issues in Ukraine

The World's Environmental Issues

British Eating Habits

Traditional and Modern Ukrainian Cuisine

Змістовий модуль 6. THE ARTS

Literature and Writing

Writer and Society

Ukrainian Cinema Traditions

The Art and Technology of Filmmaking

Modern Forms of Art

Fine Arts – History and Development

World's Famous Museums and Galleries

Граматичний розділ

1. Tenses. Present Forms.
2. Tenses. Past Forms.
3. Tenses. Future Forms.
4. Infinitive. Gerund. Participles.
5. Modal Verbs.
6. The Passive.
7. Conditionals. Wishes.
8. Clauses (Time Clauses, Relative Clauses, Exclamations)
9. Reported Speech.

10. Nouns (Compound Nouns, Singular and Plural, Countable and Uncountable Nouns)
11. Articles.
12. Adjectives. Adverbs. Comparisons.
13. Prepositions (Place, Movement, Time).

Практичні завдання

1. Read, translate and retell an extract from an authentic English text.
2. Analyze various grammar phenomena in the text.
3. Dwell on the problems / develop the ideas tackled in the text.

**БРАЗИКИ ТЕКСТІВ ДЛІА ЧИТАННІА, ПЕРЕКЛАДУ,
ПЕРЕКАЗУ ТА ОБГОВОРЕННІА**

THE CASE FOR THE DEFENCE

by Graham Greene

It was the strangest murder trial I ever attended. They named it the Peckham murder in the headlines, though Northwood Street, where the old woman was found battered to death, was not strictly speaking in Peckham. This was not one of those cases of circumstantial evidence in which you feel the jury's anxiety because mistakes have been made – like domes of silence muting the court. No, this murderer was all but found with the body: no one present when the Crown counsel outlined his case believed that the man in the dock stood any chance at all.

He was a heavy stout man with bulging bloodshot eyes. All his muscles seemed to

be in his thighs. Yes, an ugly customer, one you wouldn't forget in a hurry - and that was an important point because the Crown proposed to call four witnesses who hadn't forgotten him, who had seen him hurrying away from the little red villa in Northwood Street. The clock had just struck two in the morning.

Mrs Salmon in 15 Northwood Street had been unable to sleep: she heard a door click shut and thought it was her own gate. So she went to the window and saw Adams (that was his name) on the steps of Mrs Parker's house. He had just come out and he was wearing gloves. He had a hammer in his hand and she saw him drop it into the laurel bushes by the front gate. But before he moved away, he had looked up - at her window. The fatal instinct

that tells a man when he is watched exposed him in the light of a streetlamp to her gaze - his eyes suffused with horrifying and brutal fear, like an animal's when you raise a whip. I talked afterwards to Mrs Salmon, who naturally after the astonishing verdict went in fear herself. As I imagine did all the witnesses Henry MacDougall, who had been driving home from Benfleet late and nearly ran Adams down at the corner of Northwood Street. Adams was walking in the middle of the road looking dazed. And old Mr Wheeler, who lived next door to Mrs Parker, at No. 12, and was wakened by a noise - like a chair falling - through the thin-as-paper villa wall, and got up and looked out of the window, just as Mrs Salmon had done, saw Adams's back and, as he turned, those bulging eyes. In Laurel Avenue he had been seen by yet another witness - his luck was badly out; he might as well have committed the crime in broad daylight.

'I understand,' counsel said, 'that the defence proposes to plead mistaken identity. Adams's wife will tell you that he was with her at two in the morning on February 14, but after you have heard the witnesses for the Crown and examined carefully the features of the prisoner, I do not think you will be prepared to admit the possibility of a mistake.'

It was all over, you would have said, but the hanging.

After the formal evidence had been given by the policeman who had found the body and the surgeon who examined it, Mrs Salmon was called. She was the ideal witness, with her slight Scotch accent and her expression of honesty, care and kindness.

The counsel for the Crown brought the story gently out. She spoke very firmly.

The Class

By E. Segal

November is the cruelest month—at least for ten percent of the sophomore class. For it is then that the Final Clubs (so called because you can belong to only one) make their definitive selections. These eleven societies exist merely on the edge of Harvard life. But it is, one may say, the gilt edge.

A Final Club is an elite, if homogeneous, institution where rich preppies can go and have drinks with other rich preppies. These gentlemanly sodalities do not intrude on college life. Indeed, the majority of Harvard men barely know they exist.

But, needless to say, November was a busy month for Messrs. Eliot, Newall, and Wigglesworth. Their suite was a veritable mecca for tweedy pilgrims, flocking to implore them to join their order.

Like modern musketeers, the three decided they'd stick together. Though they got invited to punches for most of the clubs, it was pretty clear that they'd go to either the Porcellian, the AD, or the Fly.

In fact, if all got asked, they knew they'd join the Porc. If you're going to bother with these things, it might as well be the undisputed number one, "the oldest men's club in America."

Having been included in the P.C.'s last-cut dinner, they assumed they were in.

Back at Eliot, they were still in their penguin suits, nursing a final digestif, when there was a sudden knock at the door.

Newall quipped that it might be some desperate emissary from another club—perhaps the AD, which took Franklin D. Roosevelt when the Porcellian blackballed him. It turned out to be Jason Gilbert.

"Am I disturbing you guys?" he asked somberly.

“No, not at all,” Andrew responded. “Come in and join us for a brandy.”

“Thanks, but I never touch the stuff,” he replied.

His glance made them curiously self-conscious about their attire.

“The final dinner, huh?” he inquired. “Yeah,” Wig replied casually.

“The Porc?” he asked. –

“Right the first time,” Newall sang out.

But neither Mike nor Dick sensed the tinge of bitterness in Jason’s voice.

“Was it a tough decision, guys?” he asked.

“Not really,” said Wig. “We had a couple of other options, but the P.C. seemed the most attractive.”

“Oh,” said Jason. “It must feel great to be wanted.”

“You ought to know,” Newall quipped. “Every lovely at The Cliffe burns incense to your picture.”

Jason didn’t smile.

Anne of Green Gables

by S.M. Montgomery

The Avonlea school was a whitewashed building, low in the eaves and wide in the windows, furnished inside with comfortable substantial old-fashioned desks that opened and shut, and were carved all over their lids with the initials and hieroglyphics of three generations of school children. The schoolhouse was set back from the road and behind it was a dusky fir wood and a brook where all the children put their bottles of milk in the morning to keep cool and sweet until dinner hour.

Marilla had seen Anne start off to school on the first day of September with many secret misgivings. Anne was such an odd girl. How would she get on with the other children? And how on earth would she ever manage to hold her tongue during school hours?

Things went better than Marilla feared, however. Anne came home that evening in high spirits.

"I think I'm going to like school here," she announced. "I don't think much of the master, through. He's all the time curling his mustache and making eyes at Prissy Andrews. Prissy is grown up, you know. She's sixteen and she's studying for the entrance examination into Queen's Academy at Charlottetown next year. Tillie Boulter says the master is DEAD GONE on her. She's got a beautiful complexion and curly brown hair and she does it up so elegantly. She sits in the long seat at the back and he sits there, too, most of the time--to explain her lessons, he says. But Ruby Gillis says she saw him writing something on her slate and when Prissy read it she blushed as red as a beet and giggled; and Ruby Gillis says she doesn't believe it had anything to do with the lesson."

"Anne Shirley, don't let me hear you talking about your teacher in that way again," said Marilla sharply. "You don't go to

school to criticize the master. I guess he can teach YOU something, and it's your business to learn. And I want you to understand right off that you are not to come home telling tales about him. That is something I won't encourage. I hope you were a good girl."

"Indeed I was," said Anne comfortably. "It wasn't so hard as you might imagine, either. I sit with Diana. Our seat is right by the window and we can look down to the Lake of Shining Waters. There are a lot of nice girls in school and we had scrumptious fun playing at dinnertime. It's so nice to have a lot of little girls to play with. But of course I like Diana best and always will. I ADORE Diana. I'm dreadfully far behind the others. They're all in the fifth book and I'm only in the fourth. I feel that it's kind of a disgrace. But there's not one of them has such an imagination as I have and I soon found that out. We had reading and geography and Canadian history and dictation today. Mr. Phillips said my spelling was disgraceful and he held up my slate so that everybody could see it, all marked over. I felt so mortified, Marilla; he might have been politer to a stranger, I think. Ruby Gillis gave me an apple and Sophia Sloane lent me a lovely pink card with 'May I see you home?' on it. I'm to give it back to her tomorrow.

The Class

by E. Segal

Most of the staff of the National Security Council was headquartered in large, airy, colonial-style rooms on the second floor of the Executive Office Building, an historic structure within the White House compound, (“It’s like being on campus again,” George remarked to an assistant.)

The little rooms along the NSC corridor contained bright young specialists in diplomacy, defense, and various geographical areas of the world. They toiled long hours in the service of their country and their own advancement.

But George was singled out from the very beginning. He was given office space-though little of it- right in the White House basement, where his boss could hale him into conference at all times of the day. And even well into the night.

He was also only steps away from the two most vital scenes of governmental deliberations, the Oval Office and the Situation Room, that airless cubicle sometimes referred to as “a sauna for world crises”.

Though George’s twenty-five-thousand-dollar salary was somewhat less than he had received in New York, he was still able to rent a small apartment in Town Square Towers, a few minutes drive from the White House-especially at 7:00 AM., when he usually arrived.

Even Kissinger’s influence did not extend to getting parking places. Therefore, as a junior aide, George had to leave his car in the government lot beneath the Washington Monument, then walk north and cross Constitution Avenue to reach the White House gate.

Actually, it was a rare occasion in his long and busy day that he got to see some of the other NSC staffers who worked across the way in the EOB. For Henry made enormous demands of his

team. His insatiable appetite for information of all sorts was such that they rarely had the chance to leave their desks, even to go downstairs to the cafeteria for lunch.

No one worked later than Kissinger himself. And George made sure that he never left his office until Henry passed by and wished him good night.

George had no social life at all. Indeed, the entire staff in the EOB worked themselves to such exhaustion that they barely had the strength to drive home. There were many burnouts even among the whiz kids in their middle twenties.

One of George's tasks was assisting Kissinger to recruit bright, new faces-which would very shortly become pale, tired faces-for the National Security Council staff.

Early that first spring, he interviewed a young graduate of Georgetown for a job in the Latin American section. She had excellent qualifications: an honors degree in Spanish and Portuguese, as well as several letters from Republican party officials reminding the White House boys how important a Washington lawyer her father was.

Rainmaker (pp. 4-5)

by J. Grisham

Professor Smoot explained to us on the first day of class that the purpose of the course was to expose us to real people with real legal problems. It's his opinion that all students enter law school with a certain amount of idealism and desire to serve the public, but after three years of brutal competition we care for nothing but the right job with the right firm where we can make partner in seven years and earn big bucks. He's right about this.

The class is not a required one, and we started with eleven students. After a month of Smoot's boring lectures and constant exhortations to forsake money and work for free, we'd been whittled down to four. It's a worthless course, counts for only two hours, requires almost no work, and this is what attracted me to it. But, if there were more than a month left, I seriously doubt I could tough it out. At this point, I hate law school. And I have grave concerns about the practice of law.

This is my first confrontation with actual clients, and I'm terrified. Though the prospects sitting out there are aged and infirm, they are staring at me as if I possess great wisdom. I am, after all, almost a lawyer, and I wear a dark suit, and I have this legal pad in front of me on which I'm drawing squares and circles, and my face is fixed in an intelligent frown, so I must be capable of helping them. Seated next to me at our folding table is Booker Kane, a black guy who's my best friend in law school. He's as scared as I am. Before us on folded index cards are our written names in black felt—Booker Kane and Rudy Baylor. That's me. Next to Booker is the podium behind which Miss Birdie is screeching, and on the other side is another table with matching index cards proclaiming the presence of F. Franklin Donaldson the Fourth, a pompous ass who for three years now has been sticking initials and numerals before and after his name. Next to

him is a real bitch, N. Elizabeth Erickson, quite a gal, who wears pinstripe suits, silk ties and an enormous chip on her shoulder. Many of us suspect she also wears a jockstrap.

Smoot is standing against the wall behind us. Miss Birdie is doing the announcements, hospital reports and obituaries. She's yelling into a microphone with a sound system that's working remarkably well. Four large speakers hang in the corners of the room, and her piercing voice booms around and crashes in from all directions. Hearing aids are slapped and taken out. For the moment, no one is asleep. Today there are three obituaries, and when Miss Birdie finally finishes I see a few tears in the audience. God, please don't let this happen to me. Please give me fifty more years of work and fun, then an instant death while I'm sleeping. To our left against a wall, the pianist comes to life and smacks sheets of music on the wooden grill in front of her. Miss Birdie fancies herself as some kind of political analyst, and just as she starts railing against a proposed increase in the sales tax, the pianist attacks the keys. "America the Beautiful," I think. With pure relish, she storms through a clanging rendition of the opening refrain, and the geezers grab their hymnals and wait for the first verse. Miss Birdie does not miss a beat. Now she's the choir director. She raises her hands, then claps them to get attention, then starts flopping them all over the place with the opening note of verse one. Those who are able slowly get to their feet.

The Client **(An excerpt)**

by John Grisham

The Blade slammed the phone down and stormed through the hallway, then caught himself and began the strut as he neared the tables and the faces. The restaurant was beginning to fill. It was almost five.

He just wanted a few drinks and then a nice dinner with his lawyer so they could talk about his mess. Just drinks and dinner, that's all. The feds were watching, and listening. Jerome was paranoid and just last week told Barry he thought they had wired his law office. So they would meet here and have a nice meal without worrying about eavesdroppers and bugging devices.

They needed to talk. Jerome Clifford had been defending prominent New Orleans thugs for fifteen years-gangsters, pushers, politicians-and his record was impressive. He was cunning and corrupt, completely willing to buy people who could be bought. He drank with the judges and slept with their girlfriends. He bribed the cops and threatened the jurors. He schmoozed with the politicians and contributed when asked. Jerome knew what made the system tick, and when a sleazy defendant with money needed help in New Orleans he invariably found his way to the law offices of W. Jerome Clifford, Attorney and Counselor-at-Law. And in that office he found a friend who thrived on the dirt and was loyal to the end.

Barry's case, however, was something different. It was huge, and growing by the moment. The trial was a month away and loomed like an execution. It would be his second murder trial. His first had come at the tender age of eighteen when a local prosecutor attempted to prove, with only one most unreliable witness, that Barry had cut the fingers off a rival thug and slit his

throat. Barry's uncle, a well-respected and seasoned mobster, dropped some money here and there, and young Barry's jury could not agree on a verdict and thus simply hung itself.

Barry later served two years in a pleasant federal joint on racketeering charges. His uncle could've saved him again, but he was twenty-five at the time and ready for a brief imprisonment. It looked good on his resume. The family was proud of him. Jerome Clifford had handled the plea bargain, and they'd been friends ever since.

Are You Afraid of the Dark? **(An excerpt)**

by Sidney Sheldon

In downtown Manhattan, in courtroom thirty-seven of the Supreme Court Criminal Term building at 180 Centre Street, the trial of Anthony (Tony) Altieri was in session. The large, venerable courtroom was filled to capacity with press and spectators.

At the defendant's table sat Anthony Altieri, slouched in a wheelchair, looking like a pale, fat frog folding in on itself. Only his eyes were alive, and every time he looked at Diane Stevens in the witness chair, she could literally feel the pulse of his hatred.

Next to Altieri sat Jake Rubenstein, Altieri's defense attorney. Rubenstein was famous for two things: his high-profile clientele, consisting mostly of mobsters, and the fact that nearly all of his clients were acquitted.

Rubenstein was a small, dapper man with a quick mind and a vivid imagination. He was never the same in his courtroom appearances. Courtroom histrionics were his stock-in-trade, and he was highly skilled. He was brilliant at sizing up his opponents, with a feral instinct for finding their weaknesses. Sometimes Rubenstein imagined he was a lion, slowly closing in on his unsuspecting prey, ready to pounce?or a cunning spider, spinning a web that would eventually entrap them and leave them helpless?Sometimes he was a patient fisherman, gently tossing a line into the water and slowly moving it back and forth until the gullible witness took the bait.

The lawyer was carefully studying the witness on the stand. Diane Stevens was in her early thirties.

An aura of elegance. Patrician features. Soft, flowing blonde hair. Green eyes. Lovely figure. A girl-next-door kind of

wholesomeness. She was dressed in a chic, tailored black suit. Jake Rubenstein knew that the day before she had made a favorable impression on the jury. He had to be careful how he handled her. Fisherman, he decided.

Rubenstein took his time approaching the witness box, and when he spoke, his voice was gentle.

MODERN ART OR TRASH? IT IS SOMETIMES HARD TO TELL

Alina Rudya discovers in Germany that the line between modern art and human waste is very thin indeed.

BERLIN, GERMANY – I visited the Art Forum in Berlin some time ago. Art Forum is an art fair where the best art galleries in the world present their collections. To say that I was unpleasantly surprised is to say nothing.

I was actually afraid to express my opinion out loud. What if I criticized some work of art which I just didn't understand as an under-average minded and old-fashioned human being? What I did understand after visiting this art fair, though, was that there is no more division between art and trash. The name of the artist is the only thing which influences the level of admiration or hate of his work by the audience.

So what is art today? The 20th century was all about experimenting and forgetting simple aesthetics. People totally forgot that you should take some drawing lessons before calling yourself a painter.

There are no “painters” any more. There are only “artists” now. They are everywhere. Living in Berlin and not seeing them is not possible. It usually goes like this: “Hey you! Yeah, you, the artist! Not the one, who cleans the floor while waiting for his great breakthrough, but the one, who waits tables in this cafe. Now hurry up and get me my espresso and you can keep the change for your next very conceptual, but overly underestimated art project.”

A few are actually talented and I beg their pardon. But now is the time for attention-whores and rich self-promoters. Many people want to be artists because they are actually lazy. If you look at many prominent artists of today, you might notice that they are all ideas, and no execution. Honestly, do you remember the infamous Damien Hurst exhibition at the Pinchuk Art Center in Kyiv?

This guy is the richest artist in the world. But he actually only painted those ugly blue skulls with a distorted perspective. Everything else was done or crafted by someone else called “an assistant”. That’s why Leonardo was a true artist. Or Monet. And even Dali. They not only had ideas. They knew how to physically make them happen. And Damien doesn’t. Nevertheless, he is rich and famous.

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LOW STANDARDS

Journalists in this nation are treated as either servants or enemies, but it's partly their own fault.

Sadly, journalists are either servants or enemies in this nation. These seem to be the two most common perceptions of these vital professionals. If they're servants, they are told what to do by their owners and friends of their owners. The most recent examples is the change in management of Inter TV, one of the nation's leading stations. Editorial policy now seems to support whoever is in charge.

Journalists who are seen as enemies can be insulted, demeaned, sued, assaulted – and worse.

While some of the reasons for the low status of journalism in Ukraine are rooted in Soviet history and present-day economic difficulties, journalists must also share part of the blame. They often display little understanding about the most basic journalistic ethical standards. They fail to cover both sides of the story and exchange favors for money. Loyalty that can be purchased is not respected.

This weekend, Ukrainian billionaire Victor Pinchuk is having his 6th annual Yalta conference, gathering national and international leaders. Many hand-picked journalists have accepted invitations to come and spend a long weekend on the Crimean southern coast, with wine and steak, all provided for free.

They justify the junket as an opportunity for interviews with high-profile people who are often inaccessible. They are right about that. But if they want respect as well as interviews, media should pay their own way to this conference and others. For those in power who don't respect the importance of a free and thriving press, they should visit a nation that has one and witness the benefits to society.

Published in the Kyiv Post, Sep 24, 2009

Organic Food Has No More Nutritional Value Than Food Grown With Pesticides, Study Shows

Many people pay more than a third more for organic food in the belief that it has more nutritional content than food grown with pesticides and chemicals. But the research by Dr Susanne Bügel and colleagues from the Department of Human Nutrition, University of Copenhagen, shows there is no clear evidence to back this up.

In the first study ever to look at retention of minerals and trace elements, animals were fed a diet consisting of crops grown using three different cultivation methods in two seasons.

The study looked at the following crops – carrots, kale, mature peas, apples and potatoes – staple ingredients that can be found in most families' shopping list.

The first cultivation method consisted of growing the vegetables on soil which had a low input of nutrients using animal manure and no pesticides except for one organically approved product on kale only.

The second method involved applying a low input of nutrients using animal manure, combined with use of pesticides, as much as allowed by regulation.

Finally, the third method comprised a combination of a high input of nutrients through mineral fertilisers and pesticides as legally allowed.

The crops were grown on the same or similar soil on adjacent fields at the same time and so experienced the same weather conditions. All were harvested and treated at the same time. In the case of the organically grown vegetables, all were grown on established organic soil.

After harvest, results showed that there were no differences in the levels of major and trace contents in the fruit and vegetables grown using the three different methods.

Produce from the organically and conventionally grown crops were then fed to animals over a two year period and intake and excretion of various minerals and trace elements were measured. Once again, the results showed there was no difference in retention of the elements regardless of how the crops were grown.

Published in the **Science Daily**, August 9, 2008

ONLINE CERTIFICATE PROGRAMS AT COLLEGES AND UNIVERSITIES GAIN POPULARITY

by Elisabeth Olson

As employers demand skills and more skills, many people are turning to online certificate programs to acquire a specific expertise that can lead them to a job or a promotion — or, sometimes, simply to ensure that they hang on to their current position.

Although less well known than “massive open online courses,” known as MOOCs, online certificates are “part of the unbundling of education that is happening now,” said Joel Shapiro, associate dean of academics at Northwestern University’s School of Continuing Studies.

“People are talking about MOOCs, but online education certificates are also part of the trend,” Dr. Shapiro said. In January, Northwestern added an online certificate in accounting to its 70 post-baccalaureate online courses, and it plans to offer more business- and finance-oriented online certificates soon.

Whether private or public, institutions offering online certificates typically require a student to take four to six online courses and pass a proctored exam. The course work can often be counted toward a master’s degree. Certificate programs do not usually have prerequisites for entry, but enrollees typically have a bachelor’s degree.

“The student adds a skill and gets a stamp of academic approval for the effort,” said Ray Schroeder, director of the Center for Online Learning, Research and Service at the University of Illinois, Springfield. “It can be compared to course work for renewing a license to practice, but more often it is a bridge to an academic degree.”

Many people apply their certificate course work to a master's degree, said Jim Fong, director of the Center for Research and Consulting, part of the University Professional and Continuing Education Association, a grouping of 350 colleges and universities.

The University of California-Berkeley Extension, a unit of the university, offers dozens of online and classroom certificates among its 2,000 annual courses, in areas as diverse as accounting, paralegal studies and green chemistry, said Diana Wu, dean of the extension and executive director of the Berkeley Resource Center for Online Education, another university unit.

Published on the New York Times website, March 18, 2013

GIRLS EXCEL IN THE CLASSROOM BUT LAG IN ENTRY TO 8 ELITE SCHOOLS IN THE CITY

by Al Baker

In the United States, girls have outshined boys in high school for years, amassing more A's, earning more diplomas and gliding more readily into college, where they rack up more degrees — whether at the bachelor's, master's or doctoral levels.

But that has not been the trend when it comes to one of the highest accomplishments a New York City student can achieve: winning a seat in one of the specialized high schools.

At all eight of the schools that admit students based on an eighth-grade test, boys outnumber girls, sometimes emphatically.

Boys make up nearly 60 percent of the largest and most renowned schools, Stuyvesant, the Bronx High School of Science and Brooklyn Tech, and as much as 67 percent at the High School for Mathematics, Science and Engineering at City College, according to city statistics.

While studies suggest that girls perform as well as boys in math and science classes in high school, their participation in those fields drops off in college and ultimately in careers, a phenomenon that the White House, with its Council on Women and Girls, and the National Science Foundation have tried to reverse.

The fact that girls are underrepresented in New York's top high schools, which tend to be focused on math and science, and which have more than a dozen Nobel laureates among their alumni, worries some academics who see the schools as prime breeding grounds for future scientists and engineers.

"It is very suspect that you don't have as many girls as boys in New York City's specialized schools," said Janet S. Hyde, a psychology professor at the University of Wisconsin who has

published research on girls' performance in math and science from elementary school through college. Individual girls might be losing opportunities, she said, "but it is also bad for society as a whole because in a global economy we need to identify the best scientists and mathematicians."

Published on the New York Times website
March 22, 2013

Tabloid City (An Excerpt)

by Pete Hamill

[Briscoe] turns and sees Helen Loomis three empty desks to the right of Fonseca. Briscoe has known her since each of them had brown hair. She was shy then too, and what some fools called homely, long-jawed, gray-eyed, bony. Down at the old *Post*. She sat each night with her back to the river, smoking and typing, taking notes from street reporters and interviewing cops on the phone, her dark pageboy bobbing in a private rhythm. She was flanked by good people, true professionals, but most of them knew that she was the best goddamned rewrite man any of them would ever know. Later, the language cops tried to change the title to "rewrite person." It didn't work. The rhythm was wrong. Too many syllables. Even Helen Loomis described herself, with an ironic smile, as a rewrite man. In her crisp, quick way, she could write anything in the newspaper. Finding the music in the pile of notes from beat reporters, the clips from the morning papers, files from the Associated Press, and yellowing clips from the library. She was the master of the second- day lede, so essential to an afternoon paper, and she often found it buried in the thirteenth graf of the *Times* story, or in the jump of the tale in the *Herald-Tribune*. Or, more often, in her own sense of the story itself. When her questions were not answered, and the reporter had gone home, she made some calls herself. To a cop. A relative. Someone in a corner bar she found in the phone company's immense old street index. Her shyness never stopped her, even when she was calling someone at ten after three in the morning. She was always courteous, she always apologized for the hour, but she worked for an afternoon paper. That is, she worked according to a clock that began ticking at midnight and finished at eight. Now, fuck, everything has changed, even the hours.

Briscoe waves at Helen Loomis. She doesn't see him. Doesn't respond. She is wearing small reading glasses, her body tense behind the computer, peering at the screen, nibbling at the inside of her right cheek. Her helmet of white hair doesn't move in the old bobbing style. Briscoe long ago realized that she hadn't looked loose, or in rhythm, since cigarettes were banned from all the newsrooms in the city. But she comes in every night, always on time, always carrying a black coffee and a cheese Danish, always ready to work. And once an hour, she moves to get her coat and goes down to smoke in the howling river winds.

WHAT MAKES A GREAT SCREENPLAY?

by John Yorke for the *Guardian*

From *Casablanca* to *The Killing* – the elements of a great script are essentially the same. John Yorke – who is responsible for some of the most popular recent British TV dramas – reveals how and why the best screenwriting works.

Once upon a time, in such and such a place, something happened." In basic terms that's about it – the very best definition of a story. What an archetypal story does is introduce you to a central character – the protagonist – and invite you to identify with them; effectively they become your avatar in the drama. So you have a central character, you empathise with them, and something then happens to them, and that something is the genesis of the story. Jack discovers a beanstalk; Bond learns Blofeld plans to take over the world. The "something" is almost always a problem, sometimes a problem disguised as an opportunity. It's usually something that throws your protagonist's world out of kilter – an explosion in the normal steady pace of their lives: Alice falls down a rabbit hole; spooks learn of a radical terrorist plot; Godot doesn't turn up.

Your character has a problem that he or she must solve: Alice has to get back to the real world; our spooks have to stop a bomb going off in central London; Vladimir and Estragon have to wait. The story is the journey they go on to sort out the problem presented. On the way they may learn something new about themselves; they'll certainly be faced with a series of obstacles to overcome; there will be a moment near the end where all hope seems lost, and this will almost certainly be followed by a last-minute resurrection of hope, a final battle against the odds, and victory snatched from the jaws of defeat.

You'll see this shape (or its tragic counterpart) working at some level in every story. It might be big and pronounced, as in

Alien or *Jaws*, it might be subtler, as in *Ordinary People*, or it might represent a reaction against it (Jean-Luc Godard's *Weekend*) – but it will be there. It reveals itself most clearly in the framework of the classic crime or hospital drama. A murder is committed or someone gets sick; the detective or doctor must find the killer or make their patient well. That's why detective fiction is so popular; the unifying factors that appear at some level in all stories are at their most accessible here.

The Killing – серіал «Убивство» (2011 – ...); *Ordinary People* – х/ф «Звичайні люди» (1980), *Weekend* – х/ф «Уікенд» (1967)

'FATTEST' POLAR BEARS SURVIVE CLIMATE CHANGE

The latest study into the effects of climate change on polar bears has found only the 'fattest' survive the shrinking of the ice.

The polar bears of Hudson Bay, Canada migrate onto land in the summer when the sea ice melts, relying on fat reserves to survive until the sea re-freezes in late November or early December. During the winter and spring months they use the sea ice to hunt their prey of seals. But the bears were coming to land earlier and leaving later in recent years as a result of climate change which was reducing the ice, researchers writing in the *Journal of Animal Ecology* from the British Ecological Society said.

Longer stretches without food were hitting the predators' health, breeding success and population as for polar bears, "it's survival of the fittest", the researchers said.

The research involved monitoring 109 female polar bears between 1991 and 1997 and between 2004 and 2009, using radio collars, which cannot be fitted to male bears as their necks are wider than their heads and the devices would fall off.

The migration patterns of the polar bears were governed by the conditions of the sea ice, and climate-induced changes to the rate and timing of sea ice melt and re-freezing affected how long the bears spend on land, the study said. Tracking the bears revealed a trend of them arriving onshore earlier in the spring and departing later in the autumn. Previous studies have shown that the western Hudson Bay polar bear population, recently estimated at around 900 animals, has declined since the 1990s, as have their body condition and the number of cubs surviving to adulthood.

Dr Cherry said: "The data suggest that in recent years, polar bears are arriving on shore earlier in the summer and leaving later in the autumn. These are precisely the kind of changes one would expect to see as a result of a warming climate and may help

explain some other studies that are showing declines in body condition and cub production."

The longer the bears spend on land, the longer they have to go without their energy-rich seal food with consequent impacts on their health and survival. "Climate-induced changes that cause sea ice to melt earlier, form later, or both, likely affect the overall health of polar bears in the area.

"Ultimately, for polar bears, it's survival of the fittest," he added.

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СПИСОК РЕКОМЕНДОВАНОЇ ЛІТЕРАТУРИ

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