***МІНІСТЕРСТВО ОСВІТИ І НАУКИ, МОЛОДІ ТА СПОРТУ УКРАЇНИ***

***ДВНЗ «УЖГОРОДСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ»***

***ІНСТИТУТ ІНОЗЕМНОЇ ФІЛОЛОГІЇ***

***КАФЕДРА АНГЛІЙСЬКОЇ ФІЛОЛОГІЇ***

***Почепецька Т.М. Літак А.М.***

**НАВЧАЛЬНО–МЕТОДИЧНИЙ КОМПЛЕКС З ДИСЦИПЛІНИ**

**«ОСНОВНА ІНОЗЕМНА МОВА (англійськА)»**

*Для студентів ІII курсу денної форми навчання*

*(спеціальність 6.02030303 «Англійська мова та література»*)

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**ВСТУП**

**1.1. Пояснювальна записка**

Програма навчальної дисципліни має професійно-орієнтований характер і є складовою частиною підготовки майбутніх фахівців, що спеціалізуються у сфері викладання англійської мови. Вона враховує сучасні практичні потреби вивчення іноземних мов в умовах розширення ділових контактів із зарубіжними партнерами та Загальноєвропейських рекомендацій з мовної освіти. Програма складена таким чином, щоб забезпечити особистісний та інтелектуальний розвиток майбутніх спеціалістів, сформованість на відповідному рівні та удосконалення комунікативної мовленнєвої компетенції, а саме: лінгвістичної, соціолінгвістичної та прагматичної, які необхідні для спілкування у сучасному мультилінгвальному та мультикультурному світовому середовищі.

**Метою** навчальної дисципліни єопанування такого рівня знань, навичок і вмінь, який забезпечуватиме необхідну для фахівця комунікативну спроможність у сферах професійного та загально-побутового спілкування в усній і письмовій формах.

Завдання навчальної дисципліни полягає у вивченні, вдосконаленні й подальшому розвиткові знань, навичок і вмінь з іноземної мови в різних видах мовленнєвої діяльності.

**Аудіювання.** Метою навчання аудіювання є становлення механізму сприйняття усної іншомовної інформації, формування здатності розуміння діалогічних та монологічних висловлювань носіїв мови і як результат – опанування умінь і навичок іншомовного спілкування у межах професійної та загально побутової тематики.

**Навички спілкування.** Завдання полягає у формуванні та розвитку навичок цілеспрямованого монологічного та діалогічного мовлення у межах основних комунікативних типів мовлення: повідомлення, розповідь, опис, переконання, схвалення, осуд тощо, а також оволодіння тактикою мовлення. Студент повинен володіти навичками діалогічного мовлення, необхідними для участі в бесіді проблемного характеру, пов’язаній з професійною діяльністю, у веденні наукових дискусій, а також вільно спілкуватися у межах побутової тематики та ситуацій.

**Читання.** Завдання полягає в оволодінні та розвитку навичок оглядового, інформативно-пошукового та глибинного читання на матеріалах оригінальної наукової літератури за фахом, фахових періодичних видань, преси та художньої літератури. Навички оглядового читання мають забезпечити вміння прогнозувати тематику тексту за ключовими словами, узагальнити отриману інформацію та виділити основний зміст тексту. Інформативно-пошукове читання передбачає вміння знаходити необхідну інформацію на різних рівнях структури тексту (речення, абзацу, всього тексту і макротексту (газетна сторінка, журнал), прослідкувати розвиток теми та виділити інформацію, що розкриває і уточнює головні положення змісту тексту.

**Переклад.** Усний і письмовий переклад з іноземної мови на рідну може використовуватися як засіб опанування іноземної мови, прийом розвитку навичок і вмінь читання та ефективний спосіб контролю повноти і точності розуміння. Для формування навичок перекладу необхідні деякі відомості про особливості мови і стилю, а також теорії і практики перекладу художньої, наукової літератури: поняття перекладу, еквівалент і аналог, перекладацькі трансформації, компенсації втрат при перекладі, контекстуальні заміни, багатозначність слів, збіг і розбіжності значень інтернаціональних слів, «фальшиві друзі перекладача» тощо.

**Анотування і реферування.** Навчання анотування і реферування (рідною й іноземною мовами) має бути спрямоване на вироблення навичок і вмінь оформлення отримуваної інформації. Анотування й реферування використовується також як прийом контролю щодо розуміння тексту. Практичним заняттям з анотування й реферування має передувати засвоєння деяких теоретичних засад, таких як призначення, структура та особливості мови анотації і реферату, види анотацій (описова, реферативна) і рефератів (реферат-конспект, реферат-резюме, оглядовий реферат). В результаті студент повинен уміти складати іноземною мовою анотації та реферати до газетних,

наукових статей, доповідей, матеріалів досліджень тощо.

**Письмо.** Завдання полягає в оволодінні орфографічно і пунктуаційно правильним письмом як одним із засобів комунікації. Студент повинен вміти також скласти іноземною мовою конспект, план чи тези до прочитаного, викласти на письмі зміст прочитаного чи почутого, написати повідомлення, доповідь, дослідження тощо.

При розробці навчальної дисципліни з ***«Основна іноземна мова (англійська)»*** максимально враховувалися потреби, інтереси і особисті якості студента, який виступає повноправним учасником процесу навчання. Курс побудований на принципах інтерактивної взаємодії студентів із викладачем. Такий підхід до процесу навчання сприяє розвитку самостійності студента, його творчій активності та відповідальності за результати навчання.

Структура навчальної дисципліни побудована таким чином, щоб забезпечити формування загальної компетенції студентів та послідовний розвиток різних видів мовленнєвої діяльності від рівня «елементарного користувача» до рівня «незалежного користувача».

За час навчання студенти повинні опрацювати та засвоїти на відповідному рівні необхідний лексико-граматичний матеріал, виконати належним чином усі завдання, що передбачені навчальною програмою із дисципліни.

Дана навчальна дисципліна складається із практичних занять та самостійної роботи, під час яких студенти опрацьовують та засвоюють на відповідному рівні передбачений програмою лексико-граматичний матеріал та набувають практичних навичок у різних видах мовленнєвої діяльності.

Рівень сформованості комунікативної мовленнєвої компетенції та якість засвоєння навчального матеріалу перевіряється шляхом поточних тестів, контрольних робіт за змістовими модулями, а також під час презентацій усних тем, виконанні завдань творчого характеру під час та після проходження кожного змістового модуля та підсумкової модульної роботи. Застосування новітніх технологій навчання, використання автентичних іншомовних джерел, сучасних підручників та навчально-методичних посібників, електронних підручників, комп’ютерних програм та Інтернету сприяють підвищенню якості навчання та активізації навчальної діяльності студентів.

Після опанування навчальною дисципліною ***«Основна іноземна мова (англійська)»*** студенти повинні

***знати:***

* лексику загального та професійного вжитку, а також відповідну професійну термінологію;
* граматичні конструкції, необхідні для побудови відповідних висловлювань;
* тематичний краєзнавчий матеріал;
* соціальні аспекти використання іноземної мови (особливості привітань, звертань, народної мудрості, ідіоматичних виразів);
* орфографічні норми іноземної мови.

***вміти:***

* читати та розуміти оригінальні тексти;
* висловлюватися на теми, пов’язані з майбутньою спеціальністю, аргументуючи свою точку зору та наводячи приклади «за» і «проти»;
* висловлюватися на знайомі теми або теми повсякденного спілкування;
* спілкуватися у простих і звичайних ситуаціях, де необхідний простий і прямий обмін інформацією на знайомі та звичайні теми;
* чітко розуміти основний зміст нормативного мовлення на теми, пов’язані із майбутньою спеціальністю та на теми повсякденного спілкування;
* писати есе чи короткі доповіді, узагальнюючи інформацію із оригінальних текстів;
* писати особисті листи, прості зв’язані тексти на знайомі теми або пов’язані з особистими інтересами.

***володіти:***

* різними видами мовленнєвої діяльності та використовувати їх у різних сферах спілкування (суспільна, особиста, освітня, професійна).

**1.2. Структура модулів**

***Модуль 1.*** Вживання умовного способу в англійській мові. Лексичне забезпечення теми "Character". Аналітичне читання "Three Men in a Boat"(Джером К. Джером). Фонетика "The World of English". Домашнє читання В.С. Моем "Театр".

***Змістові модулі***

1. Граматика. Вживання умовного способу в англійській мові.
2. Розмовна практика. Лексика до теми "Риси характеру людини. Різні типи характерів. Почуття та емоції."
3. Аналітичне читання. Лексика та вирази до тексту "Three Men in a Boat" by Jerome K. Jerome. Лексико-граматичний аналіз тексту.
4. Домашнє читання "Театр" В.С. Моем.

Фонетика "The World of English".

***Модуль 2.*** Вживання умовного способу в англійській мові. Лексичне забезпечення тем "Охорона навколишнього середовища" та "Середня освіта в англомовних країнах та Україні". Аналітичне читання "The Importance of Being Earnest" by Oscar Wilde. Фонетика "The World of English". Домашнє читання В.С. Моем "Театр".

***Змістові модулі***

1. Граматика. Вживання умовного способу в англійській мові.
2. Розмовна практика. Лексика до тем "Охорона навколишнього середовища" та "Середня освіта у Великобританії, США та Україні".
3. Аналітичне читання. Лексика та вирази до тексту "The Importance of Being Earnest" by Oscar Wilde.
4. Домашнє читання "Театр" В.С. Моем.

Фонетика "The World of English".

***Модуль 3.*** Модальні дієслова і англійській мові, їх первинні і вторинні функції. Лексичне забезпечення теми "Мистецтво". Різні жанри образотворчого мистецтва. Аналітичне читання "Art for Heart’s Sake" by K. Goldberg. Фонетика "The World of English". Домашнє читання В.С. Моем "Театр".

***Змістові модулі***

1. Граматика. Модальні дієслова в англійській мові, їх первинні і вторинні функції.
2. Розмовна практика. Лексичне забезпечення до теми "Мистецтво", різні жанри образотворчого мистецтва.
3. Аналітичне читання. Лексика та вирази до тексту "Art for Heart’s Sake" by K. Goldberg.
4. Домашнє читання "Театр"В.С. Моем.

Фонетика "The World of English".

***Модуль 4.*** Модальні дієслова в англійській мові, їх первинні та вторинні функції. Лексичне забезпечення до теми "Мистецтво кіно, його історія та видатні автори світового кіно". Аналітичне читання “The Happy Man” by W.S. Maugham. Домашнє читання "Театр"В.С. Моем. Фонетика "The World of English".

***Змістові модулі***

1. Граматика. Модальні дієслова в англійській мові, їх первинні і вторинні функції.
2. Розмовна практика. Лексичне забезпечення до теми "Кіно, його історія та видатні актори світового кіно".
3. Аналітичне читання. Лексика та вирази до тексту “The Happy Man” by W.S. Maugham.
4. Домашнє читання "Театр" В.С. Моем.

Фонетика "The World of English".

Кредитно-модульна система організації навчального процесу спонукає студентів систематично вчитися протягом навчального року.

Видами навчальної діяльності згідно з навчальним планом є: а) практичні заняття, б) самостійна робота студентів.

Теми практичних аудиторних занять розкривають проблемні питання дисципліни.

Практичні заняття передбачають:

1. виклади основних проблемних моментів теми;
2. самостійну роботу студентів над підручниками.

Поточна навчальна діяльність студентів контролюється на практичних заняттях з дисципліни.

Підсумковий контроль засвоєння модулів по їх завершенні.

**2. СТРУКТУРА ПРОГРАМИ навчальної дисципліни**

***2.1. Опис предмета навчальної дисципліни***

«Основна іноземна мова (англійська).»

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| ***Галузь,напрям, спеціальність,******освітньо-кваліфікаційний рівень*** | ***Характеристика навчального курсу*** |
| ***Шифр та найменування галузі знань:****0203**Гуманітарні науки****Напрям підготовки і код напряму підготовки:****6.02030303**«Англійська мова та література»****Освітньо-кваліфікаційний рівень****бакалавр* | ***Обов’язковий Рік підготовки: 3******Семестр: 5,6 Денна форма навчання****Кількість кредитів з дисципліни, відповідних ECTS: 13**Кількість модулів: 4**Загальна кількість годин по курсу: 390**Кількість годин на тиждень: 11 год.**Лекції:0**Практичні: 290 год.**Самостійна робота: 100 год.**Індивідуальна робота:**Модульний зріз: 8 год.**Вид контролю: іспит* |

**ІІ. Структурний план підготовки з дисципліни**

"Практичний курс англійської мови як основної для студентів ІII курсу англійського відділення на основі кредитно-модульної форми організації навчального процесу."

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| **Структура навчальної дисципліни** | **Кількість годин з них** | ***Рік навчання.*** | **Вид контролю** |
| ***Всього*** ***годин*** | **Аудиторних** | **СРС** |
| лекц | практ |
|  |  |  |  |  | ІІІ |  |
| Модуль 1. Змістових модулів 4 | 105 | 0 | 80 | 25 |  | Підсумковий тестовий контроль практичних навичок студентів |
| Модуль 2. Змістових модулів 4 | 105 | 0 | 80 | 25 |  | Підсумковий тестовий контроль практичних навичок студентів |
| Модуль 3. Змістових модулів 4 | 90 | 0 | 65 | 25 |  | Підсумковий тестовий контроль практичних навичок студентів |
| Модуль 4. Змістових модулів 4 | 90 | 0 | 65 | 25 |  | Підсумковий тестовий контроль практичних навичок студентів |
| В тому числі тестовий контроль засвоєння модулів | 8 | 0 | 8 | 0 |  |  |
| Середньо тижневе навантаження | 12/11 | 0 | 9,5/8 | 3 |  |  |

**Тематичний план практичних і самостійних занять з модуля І**

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| **Змістовий модуль 1. Граматика.****Способи дієслова в англійській мові.** | ***№ п/п*** | ***Тема*** | ***К-ть годин*** | ***Література (порядковий номер за переліком)*** |
| ***Практ******СРС*** |
| 1. | Категорія способу в англійській мові. | 2/1 | 4(84-102) 7(5) |
| 2. | Дійсний спосіб. | 2/1 | 3(134) 4(84-102) |
| 3. | Наказовий спосіб. Загальні відомості. | 2/1 | 7(6-11) |
| 4. | Наказовий спосіб. Вживання. | 2/1 | 7(6-11) |
| 5. | Умовний спосіб. Загальні відомості. | 2/1 | 3(135-137) |
| 6. | Subjunctive I. Загальні відомості. | 2/1 | 4(84-102) |
| 7. | Вживання Subjunctive I. | 2/1 | 4(84-102) |
| 8. | The Suppositional Mood: Загальні відомості. | 2/1 | 7(16-32) |
| 9. | Поточний тестовий контроль змістового модуля. | 2 |  |

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| **Змістовий модуль 2.Розмовна практика. Лексика до теми “People and Personalities”.** | ***№ п/п*** | ***Тема*** | ***К-ть******годин*** | ***Література (порядковий номер за переліком)*** |
| ***ПрактСРС*** |
| 10. | The British and the English Character. | 2/1 | 9(5-73) |
| 11. | Overcoming Stereotypes of the English Character. | 2/1 | 9(5-73) |
| 12. | The “Anglo-Saxons” and the American Character. | 2/1 | 9(5-73) |
| 13. | Overcoming Stereotypes of the American Character. | 2/1 | 9(5-73) |
| 14. | The Ukrainians and the Ukrainian Character. | 2/1 | 9(5-73) |
| 15. | Overcoming Stereotypes of the Ukrainian Character. | 2/1 | 9(5-73) |
| 16. | Human Moods. | 2/1 | 9(5-73) 19 |
| 17. | Human Feelings and Emotions. | 2/1 | 9(5-73) 19 |
| 18. | Поточний тестовий контроль змістового модуля | 2 |  |

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| **Змістовий модуль 3.** **Аналітичне читання.** | ***№ п/п*** | ***Тема*** | ***К-ть******годин*** | ***Література (порядковий номер за переліком)*** |
| ***Практ/СРС*** |
| 19.  | Читання та переклад тексту "Three Men in a Boat" by Jerome K. Jerome. Короткі відомості про автора. | 2/1 | 2(36-68) 1(20-26) |
| 20. | Вправи на розвиток навиків усного та письмового мовлення (відповіді на запитання, опис персонажів, переклад, перифраз) ***gossip, wind***. | 2/1 | 2(36-68) 1(20-26) |
| 21. | Граматичний аналіз тексту, ***peel, scrape.*** | 2/1 | 2(36-68) 1(20-26) |
| 22. | Лексичні та граматичні вправи до тексту, ***steady, mess***. | 2/1 | 2(36-68) 1(20-26) |
| 23. | Лексичні та граматичні вправи до тексту, ***crack, contribute***. | 2/1 | 2(36-68) 1(20-26) |
| 24. | Лексичні та граматичні вправи до тексту, ***spirit, taste***. | 2/1 | 2(36-68) 1(20-26) |
| 25. | Переказ тексту. | 2/1 | 2(36-68) 1(20-26) |
| 26. | Лексико-граматичний аналіз тексту (з елементами стилістичного аналізу). | 2/1 | 2(36-68) 1(20-26) |
| 27. | Поточний тестовий контроль змістового модуля. | 2 |  |

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|  | ***№ п/п*** | ***Тема*** | ***К-ть годин*** | ***Література (порядковий номер за переліком)*** |
| ***ПрактСРС*** |
| 28. | ***Домашнє читання*** "Театр" У.С.Моем. Unit 1. Лексичні вправи (переклад, перифраз, підстановка слів, ситуації з тексту, складання речень). ***Фонетика*** King James’s Translation of the Holy Bible (p. I) | 2/1 | 23(10-39) |

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| **Змістовий модуль 4.****Домашнє читання. Фонетика.** | 28. | ***Домашнє читання*** "Театр" У.С.Моем. Unit 1. Лексичні вправи (переклад, перифраз, підстановка слів, ситуації з тексту, складання речень). ***Фонетика*** King James’s Translation of the Holy Bible (p. I) | 2/1 | 23(10-39) |
| 29. | ***Домашнє читання*** "Театр" У.С.Моем. Unit 1. Переказ та обговорення тексту. ***Фонетика*** King James’s Translation of the Holy Bible (p.ІI) | 2/1 | 23(10-39 |
| 30. | ***Домашнє читання*** "Театр" У.С.Моем. Unit 2. Лексичні вправи (переклад, перифраз, підстановка слів, ситуації з тексту, складання речень). ***Фонетика*** Modern English Period. | 2/1 | 23(39-58) |
| 31. | Домашнє читання "Театр" У.С.Моем. Unit 2. Переказ та обговорення розділів роману. Фонетика Modern English Period. | 2/1 | 23(39-58) |
| 32. | ***Домашнє читання*** "Театр" У.С.Моем. Unit 3. Лексичні вправи (переклад, перифраз, підстановка, ситуації з тексту, складання речень). ***Фонетика*** Modern English Period. | 2/1 | 23(58-83) |
| 33. | ***Домашнє читання*** "Театр" У.С.Моем. Unit 3. Вправи на розуміння тексту (запитання). ***Фонетика*** The English Theatre. | 2/1 | 23(58-83) |
| 34. | ***Домашнє читання*** "Театр" У.С.Моем. Unit 3. Переказ та обговорення розділів роману. ***Фонетика*** The English Theatre. | 2/1 | 23(58-83) |
| 35. | ***Домашнє читання*** Test.  | 2 |  |
| 36. | ***Фонетика*** The English Theatre. | 2 |  |
| 37. | Поточний тестовий контроль змістового модуля. | 2 |  |

**Тематичний план практичних і самостійних занять з модуля ІІ**

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| **Змістовий модуль 1.Граматика.****Способи дієслова в англійській мові.** | ***№ п/п*** | ***Тема*** | ***К-ть******годин*** | ***Література (порядковий номер за переліком)*** |
| ***ПрактСРС*** |
| 1. | Вживання Suppositional Mood. | 2/1 | 7(17-22) |
| 2. | Subjunctive II. Загальні відомості. | 2/1 | 7(34) |
| 3. | Вживання Subjunctive II у простих реченнях. | 2/1 | 7(35-42) |
| 4. | Вживання Subjunctive II у складних реченнях. | 2/1 | 7(35-42 |
| 5. | The Conditional Mood. Загальні відомості. | 2/1 | 7(44-48) |
| 6. | Вживання Conditional Mood. | 2/1 | 7(48-51) 12(168-171) |
| 7. | Типи складних речень з підрядними умовними реченнями. | 2/1 | 7(51-75) 12(206-213) |
| 8. | Повторення матеріалу по темі Способи дієслова в англійській мові. | 2/1 | 3,4,6,7,12,14,20,22 |
| 9. | Поточний тестовий контроль змістового модуля 1 | 2 |  |

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| **Змістовий модуль 2. Розмовна практика.** **Лексика до тем: “The World Around us”,** **“You Never Stop Learning”*.*** | ***№ п/п*** | ***Тема*** | ***К-ть******годин*** | ***Література (порядковий номер за переліком)*** |
| ***ПрактСРС*** |
| 10. | Wild Life. How can we make our planet a safer place for animals? | 2/1 | 8(55-62)14,16,17,18,19,20 |
| 11. | The Environment. Sowing the seeds for survival. | 2/1 | 8(55-62)14,16,17,18,19,20 |
| 12. | Environmental Problems and Solutions. | 2/1 | 8(55-62)14,16,17,18,19,20 |
| 13. | Environmental Protection. | 2/1 | 8(55-62)14,16,17,18,19,20 |
| 14. | The System of Secondary Education in England and Wales. | 2/1 | 8(28-36) 9(74-134) 19,22 |
| 15. | Types of Schools. | 2/1 | 8(28-36) 9(74-134) 19,22 |
| 16. | Secondary Education in Ukraine. | 2/1 | 8(28-36) 9(74-134) 19,22 |
| 17. | Secondary Education in the USA. | 2/1 | 8(28-36) 9(74-134) 19,22 |
| 18. | Підсумковий тестовий контроль змістового модуля 2. | 2 |  |

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| **Змістовий модуль 3.****Аналітичне читання.** | ***№ п/п*** | ***Тема*** | ***К-ть******годин*** | ***Література (порядковий номер за переліком)*** |
| ***ПрактСРС*** |
| 19. | Читання та переклад тексту "The Importance of Being Earnest" by Oscar Wilde. Короткі відомості про автора. | 2/1 | 2(47-74) 1(26-31) |
| 20. | Вправи на розвиток навиків усного та письмового мовлення (відповіді на запитання, опис персонажів, переказ, перифраз), ***advantage, resist.*** | 2/1 | 2(47-74) 1(26-31) |
| 21. | Граматичний аналіз тексту. ***Constant, inspire, refer.*** | 2/1 | 2(47-74) 1(26-31) |
| 22. | Лексичні та граматичні вправи до тексту; spare, ***frank, admit***. | 2/1 | 2(47-74) 1(26-31) |
| 23. | Лексичні та граматичні вправи до тексту; ***display, decent***. | 2/1 | 2(47-74) 1(26-31) |
| 24. | Лексичні та граматичні вправи до тексту; ***discreet, indignant***. | 2/1 | 2(47-74) 1(26-31) |
| 25. | Переказ тексту. | 2/1 | 2(47-74) 1(26-31) |
| 26. | Лексико-граматичний аналіз тексту. | 2/1 | 2(47-74) 1(26-31) |
| 27. | Поточний тестовий контроль змістового модуля 3. | 2 |  |

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|  | ***№ п/п*** | ***Тема*** | ***К-ть******годин*** | ***Література (порядковий номер за переліком)*** |
| ***Практ СРС*** |
| 28. | ***Домашнє читання*** "Театр" У.С.Моем. Unit IV. Лексичні вправи (переклад, перифраз, підстановка слів, вживання прийменників, ситуації з тексту, складання речень). | 2/1 | 23(83-110) |

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| **Змістовий модуль 4.** **Домашнє читання. Фонетика.** |  | ***Фонетика*** “The School for Scandal” by R. B. Sheridan (p. I) |  |  |
| 29. | ***Домашнє читання*** "Театр" У.С.Моем. Unit IV. Вправи на розуміння тексту (запитання, тести)***Фонетика*** “The School for Scandal” by R. B. Sheridan (p. I) | 2/1 | 23(83-110) |
| 30. | ***Домашнє читання*** "Театр" У.С.Моем. Unit IV. Переказ та обговорення основних проблем роману. ***Фонетика*** “The School for Scandal” by R. B. Sheridan (p. I) | 2/1 | 23(83-110) |
| 31. | ***Домашнє читання*** "Театр" У.С.Моем. Unit V. Лексичні вправи. ***Фонетика*** “The School for Scandal” by R. B. Sheridan (p. ІI) | 2/1 | 23(110-146) |
| 32. | ***Домашнє читання*** "Театр" У.С.Моем. Unit V. Вправи на розуміння тексту.***Фонетика***“The School for Scandal” by R. B. Sheridan (p. ІI) | 2/1 | 23(110-146) |
| 33. | ***Домашнє читання*** "Театр" У.С.Моем. Unit V. Переказ та обговорення розділів роману. ***Фонетика*** “The School for Scandal” by R. B. Sheridan (p.ІI) | 2/1 | 23(110-146) |
| 35. | ***Домашнє читання*** "Театр" У.С.Моем. Unit VІ. Лексичні вправи. ***Фонетика*** Jane Austen “Northanger Abbey”. | 2/1 | 23(146-187) |
| 36. | ***Домашнє читання*** "Театр" У.С.Моем. Unit VІ. Вправи на розуміння тексту. Переказ та обговорення розділів роману.***Фонетика*** Jane Austen “Northanger Abbey”. | 2/1 | 23(146-187) |
| 37. | Поточний тестовий контроль змістового модуля 4. | 2 |  |

**Тематичний план практичних і самостійних занять з модуля ІІІ**

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| **Змістовий модуль 1. Граматика. Вживання модальних дієслів в англійській мові, їх первинні та вторинні функції.** | ***№ п/п*** | ***Тема*** | ***К-ть годин*** | ***Література (порядковий номер за переліком)*** |
| ***Практ СРС*** |
| 1. | Модальні дієслова: загальні характеристики. | 2/1 | 3(118) 4(160) 10(4) |
| 2. | Модальне дієслово “can”. | 2/1 | 3(119-121) 10(5-10) |
| 3. | Модальне дієслово “may”. | 2/1 | 3(121-124) 10(11-13) |
| 4. | Модальне дієслово “must”. | 2/1 | 3(124-125) 10(14-17) |
| 5. | Модальні дієслова “to have” і “to be”. | 2/1 | 3(127-130) 10(18-22) |
| 6. | Модальне дієслово “ought”. | 2/1 | 3(125-126) 10(23-25) |
| 7. | Модальні дієслова “need” і “dare”. | 2/1 | 3(133-134) 10(36-39) |
| 8. | Поточний тестовий контроль змістового модуля 1 | 2 |  |

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| **Змістовий модуль 2. Розмовна практика. Лексика до теми "Образотворче мистецтво", різні жанри образотворчого мистецтва, мій улюблений художник.** | ***№ п/п*** | ***Тема*** | ***К-ть******годин*** | ***Література (порядковий номер за переліком)*** |
| ***Практ СРС*** |
| 9. | Культурологічні аспекти та їх важливість у вивченні англійської мови. | 2/1 | 8(36-55) 9(134-178) |
| 10. | Образотворче мистецтво, його жанри. | 2/1 | 8(36-55) 9(134-178) |
| 11. | Натюрморт та його жанри. | 2/1 | 8(36-55) 9(134-178) |
| 12. | Мій улюблений натюрморт. | 2/1 | 8(36-55) 9(134-178) |
| 13. | Пейзаж та його жанри. | 2/1 | 8(36-55) 9(134-178) |
| 14. | Мій улюблений пейзаж. | 2/1 | 8(36-55) 9(134-178) |
| 15. | Портретний живопис та його жанри. | 2/1 | 8(36-55) 9(134-178) |
| 16. | Мій улюблений портрет. | 2/1 | 8(36-55) 9(134-178) |
| 17. | Підсумковий тестовий контроль змістового модуля 2. | 2 |  |

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| **Змістовий модуль 3.****Аналітичне читання.** | ***№ п/п*** | ***Тема*** | ***К-ть******годин*** | ***Література (порядковий номер за переліком)*** |
| ***ПрактСРС*** |
| 18. | Читання та переклад тексту “Art for Heart’s Sake” by K. Goldberg. Короткі відомості про автора. | 2/1 | 2(176-218) 1(31-40) |
| 19. | Вправи на розвиток навиків усного та письмового мовлення (відповіді на запитання, опис персонажів, переклад, перифраз, переказ тексту). | 2/1 | 2(176-218) 1(31-40) |
| 20. | Лексичні та граматичні вправи до тексту; ***relieve, art***. | 2/1 | 2(176-218) 1(31-40) |
| 21. | Лексичні та граматичні вправи до тексту; ***draw, picture***. | 2/1 | 2(176-218) 1(31-40) |
| 22. | Лексичні та граматичні вправи до тексту; ***paint, colour***. | 2/1 | 2(176-218) 1(31-40) |
| 23. | Лексичні та граматичні вправи до тексту; ***doubt, select***. | 2/1 | 2(176-218) 1(31-40) |
| 24. | Лексичні та граматичні вправи до тексту; ***size, effort***. | 2/1 | 2(176-218) 1(31-40) |
| 25. | Лексико-граматичний аналіз тексту (з елементами стилістичного аналізу). | 2/1 | 2(176-218) 1(31-40) |
| 26. | Підсумковий тестовий контроль змістового модуля 3. | 2 |  |

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|  | ***№ п/п*** | ***Тема*** | ***К-ть******годин*** | ***Література (порядковий номер за переліком)*** |
| ***ПрактСРС*** |
| 27. | ***Домашнє читання*** "Театр" У.С. Моем. Unit VII. Лексичні вправи (переклад, перифраз, підстановка слів, ситуації до тексту, складання речень).***Фонетика*** Charles Dickens “The Tale of Two Cities”. | 2/1 | 23(187-226) |

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| **Змістовий модуль 4.****Домашнє читання. Фонетика.** | 28. | ***Домашнє читання*** "Театр" У.С. Моем. Unit VII. Лексичні вправи.***Фонетика*** Charles Dickens “The Tale of Two Cities” | 2/1 | 23(187-226) |
| 29. | ***Домашнє читання*** "Театр" У.С. Моем. Unit VII Вправи на розуміння тексту.***Фонетика*** Charles Dickens “The Tale of Two Cities” | 2/1 | 23(187-226) |
| 30. | ***Домашнє читання*** "Театр" У.С. Моем. Unit VII Переказ та обговорення розділів роману***Фонетика*** Charles Dickens “The Tale of Two Cities” | 2/1 | 23(187-226) |
| 31. | ***Домашнє читання*** "Театр" У.С. Моем. Unit VIII. Лексичні вправи (переклад, перифраз, підстановка слів, ситуації з тексту).***Фонетика*** Charles Dickens “From Our Mutual Friend”. | 2/1 | 23(226-266) |
| 33. | ***Домашнє читання*** "Театр" У.С. Моем. Unit VIII. Вправи на розуміння тексту. ***Фонетика*** Charles Dickens “From Our Mutual Friend” | 2/1 | 23(226-266) |
| 34. | ***Домашнє читання*** "Театр" У.С. Моем. Unit VIII. Переказ та обговорення розділів роману.***Фонетика*** Charles Dickens “From Our Mutual Friend” | 2/1 | 23(226-266 |
| 35. | Підсумковий тестовий контроль змістового модуля 4. | 2 |  |

**Тематичний план практичних і самостійних занять з модуля ІУ**

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| **Змістовий модуль 1. Граматика. Вживання модальних****дієслів в англійській мові, їх первинні та вторинні функції.** | ***№ п/п*** | ***Тема*** | ***К-ть******годин*** | ***Література (порядковий номер за переліком)*** |
| ***ПрактСРС*** |
| 1. | Модальні дієслова “shall”, “should”. | 2/1 | 3(130) 10(26-27) |
| 2. | Модальні дієслова “will”, “would”. | 2/1 | 3(131-133) 10(28-29) |
| 3. | Засоби передачі значень “можливість”, “вірогідність” та “припущення” в англійській мові. | 2/1 | 10(34-44) 5,14,16,19 |
| 4. | Засоби передачі значень “порада”, “необхідність”, “обов’язок” в англійській мові. | 2/1 | 10(34-44) 5,14,16,19 |
| 5. | Засоби передачі значень “дозвіл” та “заборона”. | 2/1 | 10(34-44) 5,14,16,19 |
| 6. | Засоби передачі значень “пропозиція”, “прохання”, “порада”. | 2/1 | 10(34-44) 5,14,16,19 |
| 7. | Підсумкове заняття з теми “Модальні дієслова”. | 2/1 | 3,4,5,6,10,12,22 |
| 8. | Підсумковий тестовий контроль змістового модуля 1. | 2 |  |

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| **Змістовий модуль 2. Розмовна практика. Лексика до теми ‘Образотворче мистецтво у Великій Британії*”, “Мистецтво кіно”***  | ***№ п/п*** | ***Тема*** | ***К-ть******годин*** | ***Література (порядковий номер за переліком)*** |
| ***Практ СРС*** |
| 9. | Образотворче мистецтво у Британії. | 2/1 | 8(36-55) 9(134-178) |
| 10. | Історія образотворчого мистецтва у Великій Британії. | 2/1 | 8(36-55) 9(134-178) |
| 11. | Мій улюблений англійський художник. | 2/1 | 8(36-55) 9(134-178) |
| 12. | Кіно. Історія кіно. | 2/1 | 8(22-28) |
| 13. | Історія американського кіно. | 2/1 | 8(22-28) |
| 14. | Історія британського кіно. | 2/1 | 8(22-28) |
| 15. | Мій улюблений актор/кінорежисер. | 2/1 | 8(22-28) |
| 16. | Англійська як світова мова. | 2/1 | 13 |
| 17. | Підсумковий тестовий контроль змістового модуля 2. | 2 |  |

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| **Змістовий модуль 3****Аналітичне читання.** | ***№ п/п*** | ***Тема*** | ***К-ть******годин*** | ***Література (порядковий номер за переліком)*** |
| ***Практ СРС*** |
| 18. | Читання та переклад тексту “The Happy Man” by W.S. Maugham. Короткі відомості про автора. | 2/1 | 2(255-293) 1(41-52) |
| 19. | Вправи на розвиток навиків усного та письмового мовлення (відповіді на запитання, опис персонажів, переклад, перифраз, переказ тексту). | 2/1 | 2(255-293) 1(41-52) |
| 20. | Лексичні та граматичні вправи до тексту; ***confide, start***. | 2/1 | 2(255-293) 1(41-52) |
| 21. | Лексичні та граматичні вправи до тексту; ***confuse, drop***. | 2/1 | 2(255-293) 1(41-52) |
| 22. | Лексичні та граматичні вправи до тексту; ***mind, practice.*** | 2/1 | 2(255-293) 1(41-52) |
| 23. | Лексичні та граматичні вправи до тексту; ***odd, concern***. | 2/1 | 2(255-293) 1(41-52) |
| 24. | Лексичні та граматичні вправи до тексту; ***sympathy, fail***. | 2/1 | 2(255-293) 1(41-52) |
| 25. | Лексико-граматичний аналіз тексту (з елементами стилістичного аналізу). | 2/1 | 2(255-293) 1(41-52) |
| 26. | Підсумковий тестовий контроль змістового модуля 3. | 2 |  |

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|  | ***№ п/п*** | ***Тема*** | ***К-ть******годин*** | ***Література (порядковий номер за переліком)*** |
| ***Практ СРС*** |
| 27 | ***Домашнє читання*** "Театр" У.С. Моем. Unit ІХ. Лексичні вправи (переклад, перифраз. підстановка слів, ситуації до тексту, складання речень). | 2/1 | 23(266-303) |

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| **Змістовий модуль 4.****Домашнє читання. Фонетика** |  | ***Фонетика*** Oscar Wilde “The Importance of Being Earnest”. |  |  |
| 28. | ***Домашнє читання*** "Театр" У.С. Моем. Unit ІХ. Вправи на розуміння тексту.***Фонетика*** Oscar Wilde “The Importance of Being Earnest”. | 2/1 | 23(266-303) |
| 29. | ***Домашнє читання*** "Театр" У.С. Моем. Unit ІХ Переказ та обговорення розділів роману.***Фонетика*** Oscar Wilde “The Importance of Being Earnest”.  | 2/1 | 23(266-303) |
| 30. | ***Домашнє читання*** "Театр" У.С. Моем. Unit Х. Лексичні вправи (переклад, перифраз. підстановка слів, ситуації до тексту, складання речень). ***Фонетика*** Oscar Wilde “The Importance of Being Earnest”. | 2/1 | 23(303-331) |
| 31. | ***Домашнє читання*** "Театр" У.С. Моем. Unit Х Вправи на розуміння тексту.***Фонетика*** “The World of English: English of the 20th century”. | 2/1 | 23(303-331) |
| 32. | ***Домашнє читання*** "Театр" У.С. Моем. Unit Х Переказ та обговорення розділів роману | 2/1 | 23(303-331 |
| 33 | ***Фонетика*** “The World of English: English of the 20th century”. | 2/1 |  |
| 34 | ***Домашнє читання*** "Театр" У.С. Моем. Підсумкове обговорення роману  | 2/1 |  |
|  | 35 | Підсумковий тестовий контроль змістового модуля 4. | 2 |  |

**2.4. Методичні матеріали для проведення практичних занять**

***2.4.1.План практичних занять. Змістовий модуль 1.***

***Граматика. Modal verbs.*** ***Modal verbs can and could.***

The verbs can, may, must, ought to, should, could, might, shall, will, would form a class of modal verbs. We frequently use modal verbs when we are concerned with our relationship with someone else. We may, for example, ask for permission to do something; grant permission to someone; give or receive advice; make or respond to requests and offers, etc.

Modal verbs are always used with infinitives. A modal verb with an infinitive does not denote objective events but deals with potential events expressing ability, necessity, obligation, possibility, etc. to perform the action denoted by the infinitive.

***How to use modal verbs***

* Modals come before the infinitive form of a verb without to (except ought to): *I may meet her tomorrow*.
* Modals never change form. They do not have -ed, -s or -ing endings: *Maria may join us*.
* Modals never use do when forming questions or negatives. To form negatives we use not after the modal and before the verb: *Will you come? You mustn’t worry so much.*
* We can use modals with the Continuous or Perfect form of a verb: *She should be arriving soon. She might have left.*
* We can use modals with the passive form of a verb: *The interview can be arranged for another day.*
* Modals are used in short answers and question tags: *You will apply for the job, won’t you? Well, I might.*
* Modals usually refer to events in the present or future: *I can come immediately, if you like.* (present) *I may ring you later.* (future)
* However, some modals can refer to the past: *I could read before I went to school.*
* Other modals refer to the past with the Perfect form of a verb:

*I should have realised earlier*.

* We use other verbs with similar meanings to modals. These verbs always use to. They include be able to, have to, used to, be to, be allowed to, be supposed to, manage to: *Will we be allowed to bring our own food? Hard hats are to be worn on this site.*
* Dare and need sometimes act like modals without to: *I dare say. I never need see her again.*
* More often they are ordinary verbs with to: *He dared me to jump over the edge. Do you need to know how?*

**CAN, COULD**

Modal verbs can and could have several meanings, in some of which they are used interchangeably. In some other meanings could is the past form of the verb can; the expression to be able is used to supply the missing forms of the verb can. Negative forms of this modal verb are cannot, can’t and couldn’t.

Can and could express ability or capability, possibility, request, doubt, permission, prohibition and reproach (could).

These modal verbs followed by the non-perfect infinitive express:

1. Physical or intellectual ability (could is used for past situations):

*Only Jack* ***can*** *run as fast as you. He* ***could*** *read when he was four.*

1. Permission (could is used for past situations):

*You* ***can*** *take the book now. The teacher said we* ***could*** *go home*.

1. Request:

***Can*** *I borrow your pen, please?*

1. Both can and could are used for requests with reference to the present or the future, but could is more polite.

***Can*** *Michael call on you tomorrow?* ***Could*** *you come again tomorrow?*

1. Prohibition (expressed by the negative form):

*You* ***can’t*** *cross the street here.*

Can and could followed by any form of the infinitive may express:

1. Incredulity, doubt, impossibility. This meaning occurs only with the negative form of the modal verbs.

*The office is closed now so he* ***can’t*** *be there. He* ***can’t*** *be driving here: he hasn’t got a car.*

Could is used in this meaning to express greater doubt. The time-reference is indicated not by the form of the verb but by that of the infinitive. Can’t / couldn’t + a perfect infinitive express past actions:

*They* ***can’t (couldn’t)*** *have misunderstood you. Martin* ***can’t (couldn’t)*** *have been mistaken.*

1. Astonishment (expressed only in interrogative sentences). Both can and could are used similarly but could expresses greater uncertainty.

***Can (could)*** *she be here now?* ***Can (could)*** *Alice be sleeping now?* ***Can (could)*** *Robert have missed the plane?*

1. Possibility:
	1. due to circumstances;

*I* ***could not*** *go to the theatre yesterday because I was busy.*

* 1. due to the existing rules of laws;

*You* ***cannot*** *play football in the street.*

1. Could with perfect infinitive expresses a past possibility that was not fulfilled:

*I* ***could*** *have come earlier – unfortunately I was too slow and missed the five o’clock train.*

1. Reproach. This meaning is found only with the form could. In this sense could is interchangeable with might:

*You* ***could*** *at least have met me at the station,* ***couldn’t*** *you?*

**CAN, COULD, BE ABLE TO, MANAGED TO,**

**BE ALLOWED TO**

(*talking about ability and permission*)

1. We sometimes use ***to be able to*** instead of ***can*** and ***could*** to talk about ability. However, we avoid be able to –
	1. When we talk about something that is happening as we speak:

*Watch me, Mum; I* ***can*** *stand on one leg.* (not …I’m able to stand…)

* 1. Before passives:

*CDs* ***can*** *now be copied easily.* (not CDs are now able to be copied…)

* 1. When the meaning is “know how to”:

***Can*** *you cook?* (rather than Are you able to cook?)

1. We use ***be able to or managed to*** to describe the successful completion of a specific action:

*We* ***were able to*** *(we managed to) get tickets for the match yesterday.* (not We could get tickets …)

However, we can use ***couldn’t*** to describe a specific action not successfully completed:

*We* ***couldn’t*** *get tickets for the match yesterday. Or: We* ***weren’t able to*** */ didn’t manage to get tickets for the match yesterday.*

1. We use ***will be able*** and not ***can*** to talk about skills that will be acquired in the future.

*I’****ll be able*** *to drive next summer so we can hire a car. (not I can drive…)*

1. We use ***be able*** for different grammatical forms that are not possible with ***can***.

*I like* ***being able*** *to work at home.* ***I’ve been able*** *to work much faster since I got that new computer.*

1. Expression ***to be allowed to do*** something can be used instead of ***can*** or interchangeably with it to express permission. To say that in the past someone had general permission to do something – that is, to do it at any time – we can use either ***could*** or ***was/were allowed to***.

However, to talk about permission for one particular past action, we use ***was/were allowed to***, but not ***could.*** Compare: *Anyone was allowed to fish in the lake when the council owned it* (or …could fish…) and *although, he didn’t have a ticket, Ken was allowed to come in.* (not …could come in…).

**EXERCISES**

***1. Explain the meanings of can and could in the sentences and translate them into Ukrainian***:

1. I can easily carry this trunk to the station. 2. When he was young,

he could run a mile in less than five minutes. 3. “If only I could have been there,” she said. 4. I could not check my tears, for they came against my will. 5. To her friends she can be very charming. 6. Why did you stop at a hotel? You could have spent the night at my house. 7. I said that he could not have missed the train, as he had left the house very early. 8. If I had received his letter last week, I could have helped him. 9. This dress can’t be so shockingly expensive. 10. Could he have been at the reception? I didn’t see him. 11. Harris can’t have given thought to the matter. 12. You can take the tape recorder. We won’t need it today.

***2. Open the brackets using the appropriate form of the infinitive:***

1. The blaze could (to see) now far away. 2. Could they still (to play) billiards? 3. He cannot (to think) of this himself. Who suggested it to him? 4. She couldn’t (to cook) since lunchtime. 5. My son was very good at figures. He could (to do) sums better than anyone. 6. “It’s so awful that I can’t (to give) you anything in return,” he said. “Give me the watch you pawned to stand me a supper.” It was a little gold watch that could not (to cost) more than 10 pounds. 7. “I’ve got the most wonderful news for you,” she said. “Jane is going to be married.” “Nonsense! Can it (to be) true?” 8. You couldn’t (to come) more fortunately: we want you to meet a friend of ours. 9. I could (to get) here earlier but I didn’t know you were waiting. 10. I can (to help) you if you want me to.

***3. Choose the correct or more natural answer. Define the sentences where both answers are possible.***

1. Valuables can/ are able to be left in the hotel safe. Please ask at the reception desk.
2. We could/ were able to finish the football match before it started snowing.
3. The rebels could/ were able to draw on the support of over 20,000 soldiers.
4. Could you/ Were you able to understand Professor Larsen’s

lecture? I found it really difficult.

1. “Do you want a game?” “Sorry, I can’t/ am not able to play chess.”
2. Look at me, I can/ am able to ride my bike without any help.
3. When the fire officers arrived they could/ were able to put out the flames in a couple of minutes.
4. The air was so polluted in the city centre, I could hardly/ was hardly able to breathe.
5. I knew John had been smoking. I could/ was able to smell the cigarettes when I came into the room.
6. Can you/Are you able to drive without your glasses?
7. No changes can/ be able to be made to this rail ticket after purchase.
8. He could/ was able to unite the ropes without the guards noticing.
9. She looked all over the house, but couldn’t/ wasn’t able to find her keys anywhere.
10. I was very busy at work, but I could/ was able to have a couple of days off last week.

***4. Supply can, can’t, could, couldn’t, was/were able to, managed to. Alternatives are possible.***

1. A good 1500-metre runner … run the race in under four minutes.
2. Bill is so unfit he … run at all!
3. Our baby is only nine months and he … already stand up.
4. When I was younger, I … speak Italian much better than I … now.
5. … she speak German very well? – No, she … speak German at all.
6. He … Draw or paint at all when he was a boy, but now he’s a famous artist.
7. After weeks of training, I … swim a length of the baths underwater.
8. It took a long time, but in the end Tony … save enough to buy his own hi-fi.
9. Did you buy any fresh fish in the market? – No, I … get any.
10. For days the rescuers looked for the lost climbers in the snow. On the fourth day they saw them and … reach them without too much trouble.

***5. Context. Put in suitable forms which express ability.***

The journey to Western Papua had been very hard. We………… make much progress in the heavy rain and we ……….. only cross rivers with great difficulty. After two months journey, we ……….. see smoke in the distance and knew we must be near a village. There was another boiling river in front of us, but we ………… cross it by using a rope bridge we had brought with us. At last we approached the village and wondered how we ……….. communicate with the chief. None of us …… speak the local language. Soon, a young, dignified and smiling man approached us. “………… you speak English?” I asked hopefully. “Of course,” the young man replied. ”I was educated at Oxford University.” I’m Chief Naga. Welcome to my village.

***6. Translate the following sentences into English:***

1. Я не можу закінчити роботу сьогодні. 2. Вона не вміє розмовляти ні французькою, ні німецькою мовами. 3. Він зміг полагодити свій радіоприймач сам. 4. Невже ти не можеш знайти таксі? Не може бути, щоб у цьому районі не було таксі. 5. Тепер не можна переходити вулицю. Хіба ви не бачите червоне світло? 6. Як ти можеш бути таким самовпевненим? Невже ти думаєш, що можеш отримати головну роль у фільмі? 7. Він не міг вільно розмовляти англійською у минулому році. 8. Невже він відмовився допомогти вам? 9. Не може бути, щоб він забув про це. 10. Чому ви не прийшли вчора в офіс? Ви могли б обговорити з директором це питання. 11. Можна мені здати твір завтра?” – запитав Том. 12. Невже він пише доповідь вже два тижні? 13. Не може бути, щоб вона підслуховувала біля дверей, коли ви розмовляли. 14. Цю книжку можна купити в будь-якому магазині. 15. Ви не можете зрозуміти, чому він сьогодні такий мовчазний? 16. Не може бути, щоб він ще все працював, вже північ. 17. Вона не могла надрукувати цю статтю за годину: стаття дуже довга. 18. Тут не можна палити. На третьому поверсі є кімната для паління.

***7. Communicating:***

1. *Work with several other students in your group to come up with a list of suggestions for each of the problems below. Have one student in your group write down all the suggestions. Discuss all the suggestions in class using the modal verbs can and could.*
2. Think of a plastic cup. How could you use a paper cup other than to drink from? Think of several possible uses for the plastic cup.
3. You have to entertain a group of children for an hour. But all you have is a box full of plastic cups. How could you use them?
4. Imagine that the paper cup is ten times larger. How might you use it now? What if it’s one-tenth its size? If the cup is made of stone, how could you use it?
5. *Ask your group mates at what age they could do the following things when they were children: talk, read, write, ride a bike, play football, cook, go shopping. Report you findings to the group.*
6. *Tell the group about the talents of your friend (what he / she can do). Tell the group truthfully what you can’t do.*

***2.4.2.План практичних занять. Змістовий модуль 2.***

***Розмовна практика. Лексика до теми "Образотворче мистецтво".***

**THE FINE ARTS****: PAINTING**

*Active vocabulary*

* The Fine Arts (drawing, painting, sculpture, design, etc.) pictorial/visual art /art critic / specialist / collector / connoisseur / worker /art gallery / museum / collection / treasures / exhibits
* to appreciate painting / talent / artistic work / style / trend to
* ignore talent / established school / technique
* to enjoy immediate/continuous success/popularity
* to acquire/develop/cultivate/possess a taste for; to lack a taste for
* to be famous/well-known/celebrated/renowned for; ill-famed
* to capture/captivate/strike the eye/attention; to arrest one's eye
* to paint/draw from life/memory/imagination
* to paint in the open air/in the studio/indoors/outdoors to make sketches/studies in the atelier/at the location
* to take subjects from the Bible/mythology/everyday life
* to treat the subject in ... manner/style; to make smth. the subject
* to describe one's native land/nature/scenery/bouquets, etc. to reproduce objects/the essential/details faithfully/true to life to portray people/scenes with sympathy/understanding
* to depict scenes from everyday life; to render with accuracy to convey an idea/message/air of spontaneity/mixture of emotions to present a sitter/model in a flattering pose/attitude to paint smb. richly apparelled/in profile/in full face /close-up
* to give a decisive impetus/impulse/momentum/stimulus to
* to underline/emphasize/reinforce/heighten/enhance/accentuate the effect /light /movement; to suppress the light
* to give a scene a dramatic light; to bring into the limelight
* to appeal to one's taste/heart/mind; to have an appeal
* to arouse/evoke/cause/excite a warm/passionate/powerful response or echo in the people's heart/soul
* to strike a chord in the human heart
* to stand the test of time; one's art is timeless
* to have an irresistible fascination/influence/impact on

***Text 1***

***ART AND THE ARTIST'S RESPONSIBILITY***

People assume that the artist's prime responsibility is to communicate with them and that this communication ought to be instantly understandable - something they can hum, a landscape they can recognize, characters they can identify with, a plot they can follow.

The history of the arts is notoriously rich in examples of great talents ignored in their generation, such as Ibsen, Van Gogh, Wagner, who were considered in their day as bad, mad and dangerous. But it's also true that there are examples of great artists who enjoyed immediate success - Shakespeare is the most familiar example.

What makes it worse for many people is the tendency of so much contemporary art in the West to look inwards, or into the mirror, rather than outwards, into the society.

Although the arts are there to be enjoyed, to give more intensity of living, a greater depth of understanding, a more profound self-awareness, you really can't expect to enjoy them all, or always to understand what is new straight away, any more than you should feel obliged to like what you don't comprehend. But to try is always worth the effort.

***HOW TO APPRECIATE PAINTINGS***

The beauty of a work of art has to be felt. One needs the ability to penetrate and share the vision of the artists. Lacking such ability, one may develop it. Is it impossible then to learn how to look at and appreciate paintings? Certainly not. No art critic, connoisseur or collector would dare to say he was born with a developed sensitivity.

The best way to gain better understanding and greater enjoyment of art is to view many paintings, looking at them thoughtfully and earnestly. Great works of art seem to look different every time one stands before them.

Sir Joshua Reynolds, an outstanding British portraitist, says that a relish for the higher excellency of art is an acquired taste, which no man ever possessed without long cultivation and great labour and attention. Let it be always remembered that the excellency of one's style is not on the surface, but lies deep, and at the first view is seen but mistly. It is the florid style which strikes at once, and captivates the eye. Painting does not differ in this respect from other arts. A just poetical taste and the acquisition of a nice discriminative musical ear are equally the work of time.

So to penetrate into and share the vision of the artist one must acquire taste by slow and imperceptible degrees.

The Fine Arts include painting, drawing, sculpture and

architecture. The art of painting covers a variety of activities usually distinguished by their techniques. The main ones are fresco (mural or monumental) painting, easel painting and illumination.

***Easel painting*** includes such genres (or varieties) as:

*portrait painting* or portraiture (a ceremonial, intimate, group or family portrait, a self-portrait, a shoulder-, half-, knee-, full-length portrait, etc.);

*landscape painting* (seascape painting or marine, town (city)-scape or urban (street) scene, rural, rustic or country landscape, sylvian or woodland scene, riverside scene, etc.);

*still life painting* (a flower piece, etc.);

*genre painting* (a conversational piece, an everyday folk scene);

*historical painting*, the painting of battle scenes, animal painting, poster painting, cartoon painting, miniature, icon painting.

A painter can paint in water-colours, in oils, etc., or draw in pencil, in pen, in ink, in crayon or in chalk as well as in charcoal, in pastel, in sanguine; he can paint from nature (life), i.e. in the open air or in the studio (atelier).

***GLOSSARY***

* the prime responsibility - the most important, fundamental, chief duty
* to be notoriously rich in - to be ill-famed as to abundance
* to ignore talent - to take no notice of, disregard natural ability
* to enjoy immediate success - to get/win instant popularity with
* to give a profound self-awareness - to impact a deep understanding, knowledge,
* consciousness of oneself
* to appreciate paintings - to judge rightly the value of, understand and enjoy, recognize the merits of the pictures/canvases
* to penetrate and share the vision - to be able to see and understand well, grasp the idea or image
* a relish for - a liking, fondness for
* a florid style - a manner of writing/painting too rich in ornaments and colour, flowery, elaborate in nature
* to strike and captivate the eye - to attract attention, capture, arrest
* to acquire a taste for - to gain fondness or liking for particular art by one's own efforts at developing it

***COMPREHENSION QUESTIONS***

1. What purposes does true art serve? Can art be great if it is not linked with the life of people, their interests and ideas?
2. Is it worthwhile creating pictures intended for a select few? Apart from the artists' desire to create a work of visual beauty, there are other reasons for making pictures. Can you point out some of them?
3. How does art help us to understand the outside world and ourselves?
4. What does the artist convey through his art?
5. What is the chief value of the art of painting as you see it?
6. What service do you think the artist/ painter performs for mankind?
7. How does the pictorial art serve as a valuable historical record for the generations to come? Can you supply examples?
8. What are the most essential qualities every artist must necessarily possess?
9. What is the high vocation of art? What is the prime responsibility of the artist? Which is your favourite kind of art?
10. Why was it that an artist was sometimes unappreciated in his own lifetime yet highly prized by the following generations? Give examples.
11. Is it possible to learn how to appreciate paintings? The ability to appreciate a work of art is an acquired taste, isn't it?
12. How is one to gain a better understanding of art? Should one be ashamed of one's apparent dullness in this respect?
13. How are the paintings to be viewed? Is the excellency of the artist's style on the surface and seen at the first view?
14. How do you work at developing your own artistic taste?
15. Are you in the habit of reading the articles on art in the newspapers and magazines which devote considerable space to art?
16. What is meant under the Fine Arts? What kinds of pictures are there according to the techniques and the subject-matter?

***EXERCISES***

***I***.

1. Give adjectives that may be used with the words "art", "artist", "painting", "painter", "colour", "picture".
2. Give verbs that may be used with them;
3. Give derivatives of the following words: art, paint, colour, impress, admire, draw, fascinate, affect, charm, emotion, power, wonder, grace, create, image, sense, splendid.
4. Make up sentences illustrating each point.

***II***. ***Study the glossary notes, paraphrase corresponding sentences in the texts under consideration, use these word combinations in sentences of your own***.

***III***. ***Give Ukrainian equivalents and make up sentences of your own***.

artistic aim, treatment of light and atmosphere, tinted drawing, rapid pencil sketches, local colouring, immediate studies from nature, to arrive at a perfect mastery of one's means; plain-air technique, exquisite sense of colour and composition, unerring draughtsmanship, riot of colours, brushwork, diffused light, visual impression, deftness of handling, attain a truthful treatment; line drawing, with infinite skill, relation of tone and colour, reticent in style, gaudy and fierce colouring, masterly execution, add a few finishing touches, finished technique, varnishing day.

***IV***. ***Paraphrase each sentence in the text below***:

Still life painting was widely practised in Holland during the 17th century. With brilliant mastery the artists convincingly reproduced the beauty of the objects surrounding us in our daily life. All the riches of the earth and of the depths of the sea are found in the amazing wealth of these paintings. The picturesque heaps of fruit, vegetables, game and fish displayed in an unusual array set each other off to a great effect. Each composition is built up around some particular highlights of colour. Some painters are fond of introducing the figures of people or animals, insects, which includes some

narrative element.

***V. Complete the following***:

1. The high vocation of art is...
2. The Fine Arts include...
3. The art of painting covers...
4. The main techniques of painting are...
5. Easel painting includes such genres...
6. A painter can paint in...
7. A painter can paint from...
8. The prime responsibility of the artist is...
9. To acquire artistic taste...
10. The beauty of a work of art...
11. The best way to gain better understanding of art...

***2.4.3.План практичних занять. Змістовий модуль 3.***

***Аналітичне читання***

Unit One

SPEECH PATTERNS

1. It is **more like** a stage village **than** one built of bricks and mortar.

It is more like an essay than a story.

This looks more like a pond than a lake.

This seems more like silk than wool.

1. We roamed about sweet Sonning **for an hour or so.**

They walked about the town (in the forest, there) for an hour or so (for two hours or so).

He lived in the village (in Kiev, there) for a year or so.

1. **George said that** it would be a splendid opportunity to try a good, slap-up supper.

Ann will be here any minute. It will be a wonderful opportunity to speak to her.

We still had plenty of time and John said it was an excellent opportunity to have a bite.

1. **I should never have thought** that peeling potatoes was such an undertaking.

I should never have thought that writing a composition was as difficult as that.

1. **The more** we peeled **the more** peel there seemed to be left on.

The more sentences he translated, the more of them there seemed to be left.

The more I listened, the more interested I became.

The longer he stayed there, the more (the less) he liked the place.

The more you do today, the less will be left for tomorrow.

1. **There was no potato left. There was half a pork pie left**.

There is some paper (money) left.

There is no bread left.

We still have some money left.

1. **That won't do.** You're wasting them.

That won't do. You haven't tried hard enough.

That won't do. You're making a mess of the job.

***EXERCISES***

**1. Complete the following sentences using Speech Patterns**:

1. This is more like a word for word translation than ... . 2. It is more like a fable than ... . 3. The fabric looks more like cotton than .... 4. *Ann* looks more like a schoolgirl than.... 5. With this hair­do she looks more like a boy than .... 6. We walked round the village for .... 7.1 stayed with my friends for .... 8.1 lived in the town for .... 9. 1 am not through with the book yet, I've read only 50 pages or .... 10. Since everyone is present I think it.... 11. We are through with our work. Isn't it ...? 12. We've been looking for her house for more than an hour. I should ... . 13. There seems to be no end to dirty clothes. I should ... . 14. The more we listened to him, ...15. The more John looked at her,..., 16. The more I think about her decision, ... . 17. The more indignant Andrew became 18. The longer we waited, ... . 19. Who'll go to the baker's? There is ... . 20. I'm going to the stationer's. There is ... . 21. Why go shopping? — We have ... . 22. We needn't hurry. There is ... . 23. Hurry up. We have ... . 24. Why not put the table near the window? — There seems to be ... . 25. Where will you put the bookcase? There seems to be no ....

**2. Suggest a beginning matching up the end. Use Speech Patterns 4, 5 and 7**:

1. ... that looking after a child was so tiresome. 2. .... might cost so much effort. 3. ... might turn out to be such a trying job. 4. ... the bigger wages he earned. 5. ... the less he knew what to do. 6. ... the more we liked the place. 7. ... You shouldn't be so careless. 8. ... You'll have to do everything all over again. 9. … You treat the matter too lightly. 10. … Your answer is wrong.

**3. Respond to the following statements and questions using the Speech Patterns:**

1. If only the weather were better! ***2.*** In two days I'll finish my exams. 3. I shan't be through with my work before the weekend, I'm afraid. 4. How long will the job take? 5. We're going there on Friday. 6. She may come yet. Let's wait a bit. 7. He says it was your fault. 8. How long shall I stay there?

**4. Make up and act out a dialogue using the Speech Patterns**.

**THREE MEN IN A BOAT**

***By* Jerome *K. Jerome***

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

***Chapter XIV***

We got out at Sonning, 1 and went for a walk round the village. It is the most fairy-like nook on the whole river. It is more like a stage village than one built of bricks and mortar. Every house is smothered in roses, and now, in early June, they were bursting forth in clouds of dainty splendour. If you stop at Sonning, put up at the "Bull", behind the church. It is a veritable picture of an old country inn, with a green, square courtyard in front, where, on seats be­neath the trees, the old men group of an evening to drink their ale and gossip over village politics; with low quaint rooms and latticed windows2 and awkward stairs and winding passages.

We roamed about sweet Sonning for an hour or so, and then, it being too late to push on past Reading,3 we decided to go back to *one of* the Shiplake islands, and put up there for the night. It was still early when we got settled and George said that, as we had plenty of time, it would be a splendid opportunity to try a good, slap-up supper. He said he would show us what could be done up the river in the way of cooking, and suggested that, with the vegetables and the remains of the cold beef and general odds and ends, we should make an Irish stew.4

It seemed a fascinating idea. George gathered wood and made a fire, and Harris and I started to peel the potatoes. I should never have thought that peeling potatoes was such an undertaking. The job turned out to be the biggest thing of its kind that I had ever been in. We began cheerfully, one might almost say skittishly but our light-heartedness was gone by the time the first potato was finished. The more we peeled, the more peel there seemed to be left on; by the time we had got all the peel off and all the eyes out, there was no potato left at least none worth speaking of. George came and had a look at it, it was about the size of pea-nut. He said: "Oh, that won't do! You're wasting them. You must scrape them."

So we scraped them and that was harder work than peeling. They are such an extraordinary shape, potatoes all bumps and warts and hollows. We worked steadily for five-and-twenty minutes, and did four potatoes. Then we struck. We said we should re­quire the rest of the evening for scraping ourselves.

I never saw such a thing as potato-scraping for making

a fellow in a mess. It seemed difficult to believe that the potato-scrapings in which Harris and I stood, half-smothered, could have come off four potatoes. It shows you what can be done with economy and care.

George said it was absurd to have only four potatoes in an Irish stew, so we washed half a dozen or so more and put them in with­out peeling. We also put in a cabbage and about half a peck5 of peas. George stirred it all up, and then he said that there seemed to be a lot of room to spare, so we overhauled both the hampers, and picked out all the odds and ends and the remnants, and added them to the stew. There were half a pork pie and a bit of cold boiled bacon left, and we put them in. Then George found half a tin of potted salmon, and he emptied that into the pot.

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

I forget the other ingredients, but I know nothing was wasted; and I remember that towards the end, Montmorency, who had evinced great interest in the proceedings throughout, strolled away with an earnest and thoughtful air, reappearing, a few minutes afterwards, with a dead water-rat in his mouth, which he evidently wished to present as his contribution to the dinner; whether in a sarcastic spirit, or with a general desire to assist, I cannot say.

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

Harris said: "If you never try a new thing how can you tell what it's like? It's men such as you that hamper the world's progress. Think of the man who first tried German sausage!"

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

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

EXPLANATORY NOTES

1. **Sonning** ['sonirj]: a picturesque village on the bank of the Thames.
2. **latticed window:** a window with small panes set in.
3. **Reading** ['redirj]: a town on the river Thames, Berkshire, South England. It is an important town for engineering, transport "and scientific research. It is also important for its cattle and com markets. It is proud of its university which specializes in agriculture.
4. **Irish stew:** a thick stew of mutton, onion and potatoes.
5. **peck:** a measure for dry goods equal to two gallons. Half a peck is equal approximately to four litres.
6. **German sausage:** a large kind of sausage with spiced, partly cooked meat.

**Word Combinations and Phrases**

in early June; to put up at some place; to roam the woods (through the woods, about a place); to get settled; odds and ends; to be the size of smth.; the rest of the evening; half a dozen; half a peck of peas; half a pork pie; half a tin of salmon; to stir smth. up; to add smth. to smth.; to empty smth. into a pot; to thicken the gravy; with an earnest and thoughtful air; to be on the safe side

1. **Note down the sentences from the text which contain the word combinations and phrases. Translate them into Ukrainian**
2. **Paraphrase the following sentences using the word combinations and phrases**.

1. At the beginning of May the village is really fairy-like with all its houses smothered in roses. 2. I'd like to stay in this small inn for a week or so. 3. The whole day we wandered over the country-side and in the evening we had a nice rest. 4. It turned out to be quite late when at last we made ourselves comfortable. 5. I never saw such a thing as a stew for getting rid of all remnants of food. 6. Choose the books you need and take the others to the library, please. 7. This is a rare edition: the book is as small as a match-box, but the print is very clear. 8. We have half a tin of potted pork left, let's put it into the stew. 9. Put some more oatmeal in the porridge and mix it thoroughly with a spoon. 10. He may have forgotten about our arrangement, let's call him up to make sure.

1. **Make up and practise a short situation using the word combinations and phrases**.
2. **Make up and act out a dialogue using the word combinations**.
3. **Find in Text equivalents for the following words and phrases and use them in sentences of your own:**

to wander about a place; for about an hour; to stay somewhere for the night; to have a lot of time; an excellent chance; an attrac­tive plan; to build up a fire; a difficult task; to prove to be; to be as small as smth.; without stopping; ridiculous; to examine thoroughly; to pull out; to make the gravy thicker; not to risk; trivial things; not to be important

1. **Answer the following questions and do the given tasks:**

1. What do you know of Jerome K. Jerome and his place in English literature? 2. What does the passage under study present? (Is it a piece of narration, a description, a portrayal or an account of events?) 3. In what key is the first part written? (Is it lyrical, dramatic, humorous or unemotional?) 4. How does the author achieve the humorous effect in the second part? (Is it the humour of the situation or the humour of words?) 5. Find in the passage sentences containing irony, exaggeration and contrast and comment on them. 6. In what key is the second part written? 7. What can you say of J.K. Jerome's manner of writing? Summarize your

observations.

1. **Retell Text One: a) close to the text; b) in indirect speech; c) as if you were Harris or George.**
2. **Give a summary of Text One**.
3. **Make up and act out a dialogue between George and Harris cooking the stew.**

***2.4.4.План практичних занять. Змістовий модуль 4.***

***Домашнє читання.***

**W.S. Maugham “Theatre”**

***Chapter IV***

IT was getting on for Easter, and Jimmie Langton always closed his theatre for Holy Week. Julia did not quite know what to do with herself; it seemed hardly worthwhile to go to Jersey. She was surprised to receive a letter one morning from Mrs. Gosselyn, Michael's mother, saying that it would give the Colonel and herself so much pleasure if she would come with Michael to spend the week at Cheltenham. When she showed the letter to Michael he beamed.

"I asked her to invite you. I thought it would be more polite than if I just took you along."

"You are sweet. Of course I shall love to come."

Her heart beat with delight. The prospect of spending a whole week with Michael was enchanting. It was just like his good nature to come to the rescue when he knew she was at a loose end. But she saw there was something he wanted to say, yet did not quite like to.

"What is it?"

He gave a little laugh of embarrassment.

"Well, dear, you know, my father's rather old-fashioned, and there are some things he can't be expected to understand. Of course I don't want you to tell a lie or anything like that, but I think it would seem rather funny to him if he knew your father was a vet. When I wrote and asked if I could bring you down I said he was a doctor." - "Oh, that's all right."

Julia found the Colonel a much less alarming person than she had expected. He was thin and rather small, with a lined face and close-cropped white hair. His features had a worn distinction. He reminded you of a head on an old coin that had been in circulation too long. He was civil, but reserved. He was neither peppery nor tyrannical as Julia, from her knowledge of the stage, expected a colonel to be. She could not imagine him shouting out words of command in that courteous, rather cold voice. He had in point of fact retired with honorary rank after an entirely undistinguished career, and for many years had been content to work in his garden and play bridge at his club. He read *The Times,* went to church on Sunday and accompanied his wife to tea-parties. Mrs. Gosselyn was a tall, stoutish, elderly woman, much taller than her husband, who gave you the impression that she was always trying to diminish her height. She had the remains of good looks, so that you said to yourself that when young she must have been beautiful. She wore her hair parted in the middle with a bun on the nape of her neck. Her classic features and her size made her at first meeting somewhat imposing, but Julia quickly discovered that she was very shy. Her movements were stiff and awkward. She was dressed fussily, with a sort of old-fashioned richness which did not suit her. Julia, who was entirely without self-consciousness, found the elder woman's deprecating attitude rather touching. She had never known an actress to speak to and did not quite know how to deal with the predicament in which she now found herself. The house was not at all grand, a small detached stucco house in a garden with a laurel hedge, and since the Gosselyns had been for some years in India there were great trays of brass ware and brass bowls, pieces of Indian embroidery and highly-carved Indian tables. It was cheap bazaar stuff, and you wondered how anyone had thought it worth bringing home.

Julia was quick-witted. It did not take her long to discover that the Colonel, notwithstanding his reserve, and Mrs. Gosselyn, notwithstanding her shyness, were taking stock of her. The thought flashed through her mind that Michael had brought her down for his parents to inspect her. Why? There was only one possible reason, and when she thought of it her heart leaped. She saw that he was anxious for her to make a good impression. She felt instinctively that she must conceal the actress, and without effort, without deliberation, merely because she felt it would please, she played the part of the simple, modest, ingenuous girl who had lived a quiet country life. She walked round the garden with the Colonel and listened intelligently while he talked of peas and asparagus; she helped Mrs. Gosselyn with the flowers and dusted the ornaments with which the drawing-room was crowded. She talked to her of Michael. She told her how cleverly he acted and how popular he was and she praised his looks. She saw that Mrs. Gosselyn was very proud of him, and with a flash of intuition saw that it would please her if she let her see, with the utmost delicacy, as though she would have liked to keep it a secret but betrayed herself unwittingly, that she was head over ears in love with him.

"Of course we hope he'll do well," said Mrs. Gosselyn. "We didn't much like the idea of his going on the stage; you see, on both sides of the family, we're army, but he was set on it."

"Yes, of course I see what you mean."

"I know it doesn't mean so much as when I was a girl, but after all he was born a gentleman."

"Oh, but some very nice people go on the stage nowadays, you know. It's not like in the old days."

"No, I suppose not. I'm so glad he brought you down here. I was a little nervous about it. I thought you'd be made-up and… perhaps a little loud. No one would dream you were on the stage."

("I should damn well think not. Haven't I been giving a perfect performance of the village maiden for the last forty-eight hours?")

The Colonel began to make little jokes with her and sometimes he pinched her ear playfully.

"Now you mustn't flirt with me, Colonel," she cried, giving him a roguish delicious glance. "Just because I'm an actress you think you can take liberties with me."

"George, George," smiled Mrs. Gosselyn. And then to Julia: "He always was a terrible flirt."

("Gosh, I'm going down like a barrel of oysters.")

Mrs. Gosselyn told her about India, how strange it was to have all those coloured servants, but how nice the society was, only army people and Indian civilians, but still it wasn't like home, and howglad she was to get back to England.

They were to leave on Easter Monday because they were

playing that night, and on Sunday evening after supper Colonel Gosselyn said he was going to his study to write letters; a minute or two later Mrs. Gosselyn said she must go and see the cook. When they were left alone Michael, standing with his back to the fire, lit a cigarette.

"I’m afraid it's been very quiet down here; I hope you haven't had an awfully dull time."

"It's been heavenly."

"You've made a tremendous success with my people. They've taken an enormous fancy to you."

"God, I've worked for it," thought Julia, but aloud said: "How d' you know?"

"Oh, I can see it. Father told me you were very ladylike, and not a bit like an actress, and mother says you're so sensible."

Julia looked down as though the extravagance of these compliments was almost more than she could bear. Michael came over and stood in front of her. The thought occurred to her that he looked like a handsome young footman applying for a situation. He was strangely nervous. Her heart thumped against her ribs.

"Julia dear, will you marry me?"

For the last week she had asked herself whether or not he was going to propose to her, and now that he had at last done so, she was strangely confused.

"Michael!"

"Not immediately, I don't mean. But when we've got our feet on the ladder. I know that you can act me, off the stage, but we get on together like a house on fire, and when we do go into management I think we'd make a pretty good team. And you know I do like you most awfully. I mean, I've never met anyone who's a patch on you."

("The blasted fool, why does he talk all that rot? Doesn't he know I'm crazy to marry him? Why doesn't he kiss me, kiss me, kiss me? I wonder if I dare tell him I'm absolutely sick with love for him.")

"Michael, you're so handsome. No one could refuse to marry you!"

"Darling!"

("I'd better get up. He wouldn't know how to sit down. God,

that scene that Jimmie made him do over and over again!")

She got on her feet and put up her face to his. He took her in his arms and kissed her lips.

"I must tell mother."

He broke away from her and went to the door. "Mother, mother!"

In a moment the Colonel and Mrs. Gosselyn came in. They bore a look of happy expectancy. ("By God, it was a put-up job.")

"Mother, father, we're engaged."

Mrs. Gosselyn began to cry. With her awkward, lumbering gait she came up to Julia, flung her arms round her, and sobbing, kissed her. The Colonel wrung his son's hand in a manly way and releasing Julia from his wife's embrace kissed her too. He was deeply moved. All this emotion worked on Julia and, though she smiled happily, the tears coursed down her cheeks. Michael watched the affecting scene with sympathy.

"What d' you say to a bottle of pop\* to celebrate?" he said. "It looks to me as though mother and Julia were thoroughly upset."

"The ladies, God bless 'em," said the Colonel when glasses were filled.

**EXERCISES**

1. **Attention check:**
2. How did Julia feel when she received Mrs Gosselyn’s letter?
3. What was Julia’s father?
4. What did Michael’s father do?
5. What newspaper did his father like to read?
6. Was Mrs Gosselyn (Michael’s mother) tall or short?
7. Where did Michael propose to Julia?
8. **Test your understanding of the text:**

a) Julia remembers that Michael’s father was “civil” to her during their first meeting. As you understand this word, how did he behave towards her?

* he behaved like a patriot of his country
* -he was unfriendly
* -he was polite and helpful

b) What does the expression in bold type mean in the following sentence? “By God, it was a **put-up job**”.

* a scheme intended to trick somebody
* a well-done job
* a failure

c) In describing Michael’s father Maugham writes: “His features had a worn distinction”. Does it mean that Michael’s father looked…

* very tired and exhausted?
* less honorable and superior than in his youth?
* less different from the other people?

d) How do you understand the expression “be at a loose end”?

* be at a loss
* be without occupation
* be exhausted

**3. Find the following expressions in the text. Explain them. Translate the sentences into Ukrainian.**

1. to come to the rescue
2. to be at a loose end
3. to be in circulation
4. to be content to do something
5. to take stock of somebody
6. to be head over ears in love with somebody
7. to be set on something
8. to take fancy to somebody
9. to bear a look of

**4. Speak about a memorable event in your life using the expressions from the list in the previous exercise.**

**5. Here are some sentences from the text. What do you think the words in bold type mean?**

1. His features had **a worn distinction**.
2. Julia was **quick-witted**.
3. ‘Just because I’m an actress you think you can **take liberties with me**’.
4. With her **awkward, lumbering gait** she came up to Julia.
5. ‘Not immediately, I don’t mean. But **when we’ve got our feet on the ladder**.

**6. Make these sentences complete recalling the situations they are used in the text:**

1. He reminded you of a head on an old coin \_\_\_\_\_\_\_\_\_\_.
2. She wore her hair parted in the middle with \_\_\_\_\_\_\_\_\_\_\_.
3. She had never known an actress to speak to and did not quite know \_\_\_\_\_\_\_\_\_.
4. He had in point of fact retired with honorary rank after an entirely undistinguished career, and for many years \_\_\_\_\_\_\_\_\_.
5. The thought occurred to her that he looked like a handsome young footman \_\_\_\_\_\_\_.

**7. Look at these sentences. What are the missing words?**

**fancy, set, stock, rescue, content**

1. Laura’s taken a \_\_\_\_\_\_\_\_\_ to Japanese food.
2. John is \_\_\_\_\_\_\_\_ on playing cricket for England.
3. After two years spent teaching abroad, she returned home for a month to take \_\_\_\_\_\_\_\_ of her life.
4. I didn’t know anybody at the party, but the hostess came to my \_\_\_\_\_\_\_\_\_ by introducing me to a few people.
5. They seem \_\_\_\_\_\_\_\_ to socialize with a very small circle of people.

**8. Say the same in English:**

1. На обличчі Шона був вираз щасливого очікування тієї хвилини, коли мати обернеться і побачить її.
2. Джулія закохалася у Майкла по вуха з першого погляду.
3. Зовсім несподівано Том опинився без будь-якої роботи.
4. Гаррі не мав уявлення, про що він мав казати, аби не зіпсувати все. Він дуже хотів, щоб Герміона прийшла йому на допомогу, але вона мовчала.
5. Спокійне життя в невеличкому місті не задовольняло його. Він твердо вирішив стати актором і поїхав до Нью-Йорку, щоб вступити до театральної трупи.
6. Хоча Лілі одразу ж сподобалася батькам Ендрю, вони вивчали її певний час. І Ендрю не судив їх за це.
7. Сара закохалася у Сема до нестями і після їхньої сварки не могла стулити очей.

**9. Discussion**

**- describe Julia’s visiting Michael’s family;**

**- Michael’s parents.**

**3. САМОСТІЙНА РОБОТА СТУДЕНТА**

Самостійна робота є основним засобом засвоєння студентом навчального матеріалу в час, вільний від обов’язкових навчальних занять, без участі викладача. Час, відведений для самостійної роботи студента, в роботу викладача не обліковується. Зміст самостійної роботи по кожній навчальній дисципліні визначається робочою навчальною програмою дисципліни та методичними рекомендаціями викладача. Самостійна робота студентів є основною формою навчальної поза аудиторної роботи студента, основним засобом оволодіння навчальним матеріалом без безпосередньої участі викладача.

Метою самостійної роботи є засвоєння студентами навчальної програми в повному обсязі та послідовне формування у студентів самостійності як риси характеру, що відіграє важливу роль у формуванні сучасного фахівця вищої кваліфікації, здатного до креативного мислення, вільного орієнтування в інформаційному просторі та прийняття важливих самостійних рішень у нестандартних професійних ситуаціях.

Види самостійної роботи: Самостійна робота, що забезпечує підготовку до поточних аудиторних занять; Пошуково-аналітична робота; Науково-дослідна робота; Набуття практичних навичок під час проходження мовних практик і стажування.

Розвиток у студентів навичок самостійної роботи передбачає виконання домашніх завдань (читання, переклад та переказ тексту, лексико-граматичні вправи, письмовий переклад, підготовка повідомлень тощо), контрольних і самостійних робіт, а також тестових завдань, індивідуальне прослуховування аудіокасет, перегляд відеоматеріалів.

Особливо велика увага в самостійній роботі приділяється підготовці усних повідомлень, діалогів та монологів англійською мовою, самостійному вивченню окремих питань тем курсу, огляду рекомендованої літератури англійською мовою, перекладу з англійської на українську та з української на англійську мову.

**Карта самостійної роботи студентів з дисципліни**

**«Основна іноземна мова (англійська)»**

|  |  |  |
| --- | --- | --- |
| **Види самостійної роботи** | **Планові терміни виконання** | **Форми контролю та звітності** |
| **1. Обов’язкові види СРС** |
| 1.1. Підготовка до практичних занять | Систематично, відповідно розкладу аудиторних занять | Перевірка правильності виконання домашніх завдань. Оцінка активності і роботи студента протягом заняття, оцінка рівня сформованості комунікативної компетенції. |
| 1.2. Підготовка презентації, усної теми за змістовим модулем | Передостаннє заняття відповідного змістового модуля | Перевірка якості підготовки презентації (зміст, структура і логіка, правильність мовлення) |
| 1.3. Написання есе (резюме, особистого листа) | Останнє заняття відповідного змістового модуля | Перевірка навичок письма |
| 1.4. Підготовка поза аудиторного читання. Переклад та переказ текстів | Передостаннє і останнє заняття змістового модуля | Перевірка правильності перекладу текстів, розуміння прочитаного та засвоєння лексичного матеріалу |
| 1.5. Виконання тестових завдань для самостійної роботи | Протягом відповідного змістового модуля | Перевірка наявності записів і правильності виконання завдань |
| 1.6. Підготовка презентації або написання есе за темами, що винесені для самостійного опрацювання | Протягом відповідного змістового модуля | Перевірка правильності виконання завдань |
| **2. Вибіркові види СРС** |
| 2.1. Участь в науково-дослідному студентському клубі | Протягом семестру | Захист виконаних завдань. |
| 2.2. Участь у конкурсах на кращого знавця іноземної мови | Протягом семестру | Захист виконаних завдань у рамках конкурсів |
| 2.3. Участь у конкурсах наукових студентських робіт | Протягом семестру | Підготовка роботи для участі в конкурсі наукових студентських робіт |
| 2.4. Участь у наукових студентських конференціях | Протягом семестру | Підготовка тез для участі в студентській науковій конференції. Виступ з доповіддю на конференції |
| 2.5 Участь у роботі семінарів, що проводяться з носіями мови | Відповідно до графіка | Відвідування та активна участь у роботі семінарів |
| 2.6. Консультації з носіями мови | Відповідно до графіка | Підготовка до консультації та активна участь у дискусії |

**Типові завдання для самостійної роботи**

***Варіант 1.***

***SUBJUNCTIVE II***

**Overview**

Subjunctive II represents an action as contrary to reality. It is used to propose impossible, unlikely or hypothetical conditions, to discuss imaginary situations, to express wishes, and to make proposals and polite requests. *I wish he* ***were*** *with us.* (= my desire contradicts the actual state of things: he is not with us)

Subjunctive II has two tenses: the present and the past.

**Present reference**: the ***present Subjunctive*** is homonymous with the ***Past Indefinite*** or ***Past Continuous*** (= we use past to talk about the present): *I wish he* ***weren’t*** *so shy.* (= but he is) *I wish I* ***didn’t have*** *to go to work.* (= but I do) *I wish the sun* ***was*** */* ***were shining*** *at this moment.* (= but it is)

**Past reference**: the ***past Subjunctive*** is homonymous with

the ***Past Perfect*** or ***Past Perfect Continuous*** (= we use past perfect to refer to the past): *If only I* ***hadn’t listened*** *to you.* (= but I did) *I wish we* ***had been traveling*** *yesterday when the weather was fine.*

In formal English the verb ***be*** has the form ***were*** for all persons: *he, she, it – were; I were. If the minister* ***were*** *here, he would no doubt refute the allegations.* (= this is formal and has the effect of making a wish more doubtful) However, it’s more common to use *was* and *were* in their usual ways: *I wish he* ***wasn’t*** *such a big-head.* (= informal)***Were*** is more common only in the phrase *if I were you*, and for all persons in the pattern *were + subject + infinitive*: *I wouldn’t argue with her* ***if I were you****.* ***Were*** *the vote to go against me, I’d resign.*

***Special uses of Subjunctive II***

We use Subjunctive II to discuss imaginary situations, to express wishes, and to make proposals and polite requests. We can also use Subjunctive II:

* to express advice in the set expression ***had better / ‘d better*** and preference in set expressions like ***had rather / ‘d rather, had sooner / ‘d sooner, would rather, would sooner:***
* *You* ***had better*** *go there at once. I* ***would rather*** *leave it to you.*
* after ***if*** when we think it is unlikely or impossible that the condition will be fulfilled:
* *If she* ***were*** *to eat /* ***ate*** *fish more often, she might get to like it.*
* to replace an *if-*clause when we imagine past, present or future events being different:

***Had*** *he* ***agreed****, he’d have become the team captain.*

***Were*** *he to agree, he’d probably become the next coach.*

* after ***if only*** to express regrets and frustration:

*If only he* ***were*** */****was*** *more adventurous.*

*If only I* ***hadn’t drunk*** *so much coffee!* (= but I did)

**Watch out!**

* *If only* will also combine with the Present Indefinite which has a future reference: *If only he* ***gets*** *this job, it will make a great deal of difference.*
* *Only* can be separated from *if* and can be placed:
* after *be*: *If he* ***was*** */* ***were******only*** *here now!*
* before the past participle: *If I had* ***only known****!*
* after the modal: *If you* ***would only*** *try harder!*
* after ***wish*** when we are wishing for the virtually impossible. For more reasonable wishes, we commonly use *would* or *could*, which often function like polite imperatives.

*I wish I* ***weren’t*** */* ***wasn’t having*** *the injection tomorrow.* (= but I am) *I wish I* ***had listened*** *to you.* (= but I didn’t)

*I wish you* ***wouldn’t shout*** *all the time.* (= the wish can easily be fulfilled)

* after ***would rather*** and ***would sooner*** etc. to express preferences:

*Do you mean you’d sooner I* ***weren’t*** */* ***wasn’t*** *here? I’d rather you* ***hadn’t spoken*** *so rudely to him.*

* after ***as if*** and ***as though*** we use present and Present Perfect forms to suggest something is likely to be true. Subjunctive II suggests it is unlikely or untrue:

*The man speaks as if he* ***has*** *never* ***heard*** *of the place.* (= it is likely to be true)

*The man speaks as if he* ***had*** *never* ***heard*** *of the place.* (= it is not true: he has heard)

*He acts as though he* ***owns*** *the place.* (= it is likely to be true)

*He acts as though he* ***owned*** *the place.* (= it is not true: he doesn’t own the place)

* after imperative ***suppose,*** ***imagine*** and ***what if*** (*supposing* is less common in American English). The verb can be present as well; Subjunctive II makes the suggestion sound less definite:

*Imagine he* ***were*** *to tell you /* ***told*** *you /* ***tells*** *you his most personal secrets.*

*Suppose she* ***were*** *to have followed /* ***had followed*** *your advice.* (= but she didn’t)

*What if I* ***came*** *tomorrow instead of this afternoon?*

*What if we* ***invite*** *your mother next weekend and go away the week after?*

* after ***it’s time***:

*It’s time I* ***wasn’t*** *here. It’s time we* ***left****. / It’s time to leave.*

**EXERCISES**

1. **Fill each of the gaps with one suitable word. (In this exercise, words such as *didn’t* and *weren’t* count as one word.)**

*Example*: Imagine we *hadn’t* met all those years ago!

1. I can’t tell you how much I wish the architect …….. here to see the results of his work.
2. It’s time you …….. able to take full responsibility for your own actions.
3. If he …….. so self-righteous, he’d realize he was wrong.
4. Imagine you …….. completely blind: how would it affect you life?
5. He looked for all the world as though he …….. been sleeping in his clothes.
6. I really wish I …….. always in so much of a hurry these days.
7. If only she …….. so impossibly beautiful.
8. I’d rather you …….. talk so loudly, if you don’t mind.
9. If only I …….. better-looking!
10. If only she …….. told the police, everything would have been all right.
11. If I …….. you, I’d get that car serviced.
12. Supposing you …….. in love with your boss, what would you do?
13. If only I …….. listened to my father’s advice, I’d be a successful lawyer by now.
14. That was very clever, but supposing you …….. slipped.
15. **Supply the necessary forms for the verbs given in brackets in the following clauses introduced by *as if* and *as though*:**
16. Her lips were parted as if she (to be) out of breath.
17. Hugh laughed awkwardly, as if he (to say) something indecent.
18. Then he rolled his eyes in his head, as if he (to do) an exercise.
19. He looked down at his feet as though he (to be) unconscious of the company.
20. Bateman felt as though someone (to give) him a violent blow.
21. She sounded as if she (to talk) to someone distasteful.
22. He leaned back as if he (not to have) a care.
23. ‘It sounds as though there (to be) three or four men down there,’ said my father.
24. She spoke of this and that as though she (to make) conversation with a stranger.
25. He looked as if he already (to decide) on some action.
26. He went into the house by the back door and sneaked up the stairs as though he (to have) something to hide.
27. It looked as though he (to be) filled with an overwhelming joy.
28. The sky looked as though it (to be) grey for month.
29. Robert’s voice sounded hoarse, as though he (to shout) into the wind for hours.
30. Her stillness and her strange words made me feel as if I still (to dream).
31. Jones greeted me as though I (to be) an old school-friend whom he had not seen for years.
32. Her eyes were sparkling as though she (to laugh) at us.
33. She was breathing fast and deep, as though she (to choke).
34. He looked as though he (not to move) since I left him the previous night.
35. **Supply the necessary forms for the verbs given in brackets.**
36. It was agreed that he (to start) his new job on Monday.
37. I wish you (to have) a serious talk with Paula.
38. Then he asked if I (to be) a foreigner to these parts.
39. I suggested that she (to take) off her coat and (to move) towards the fire.
40. It was surprising that she (to make) friends with our boys.
41. It’s important that I myself (to speak) with your captain.
42. I feared lest I (not to get) back in time.
43. It outraged me that he (to remind) me of my duty.
44. She was disappointed that he (not to come) to the party.
45. Do you prefer that I (to stay) here as if nothing (to happen)?
46. It’s odd how little, if at all, our days (to vary) here.
47. I wish I never (to meet) you.
48. Tom seemed very worried, and insisted that we (to stop) playing and (to go) home.
49. It was arranged that Mr. Smith (to have) a room at the local pub.
50. It’s about time we (to hear) from him.
51. I was determined that Charles (not to do) anything more to upset his father.
52. It’s important that children (to teach) to know the right things from the very beginning.
53. I wish you (to think) of something else.
54. It surprised me that after such a journey he (to look) in first-class physical condition.
55. It’s funny that you (to think) so.
56. I wish her face (not to make) up so heavily. She’s not on the stage.
57. I thought that he (to change) very much.
58. It’s high time Bill (to be) back home.
59. I felt puzzled why he (to be) so troubled.
60. He turned sharply to see if I (to cry) or something.
61. I wish you (to be) serious, Clare. We haven’t much time before

the train starts.

1. They recommended that I (to go) and (to see) him at once.
2. I wish you (to stop) laughing.
3. It’s not at all necessary that I (to explain) anything to you.
4. Of course it was quite possible that Mrs. Lee (to be) quite ill.
5. I wish you (not to catch) that dreadful cold.
6. He wanted to ask if Lamont (to be) left-handed.
7. It’s advisable that you (to talk) to the old man in a quiet relaxed tone.
8. I wished he (to come) to a decision.
9. It’s necessary that you (to find) a specialist who could deal with it.
10. The officer ordered that the bridge (to destroy) at dawn.
11. It’s surely advisable that you (not to quarrel) at a time like this.
12. He thought it (to be) quite proper that his children (to go) to a public school.
13. He was anxious that you (to know) the truth.
14. He decided that his son (to have) a proper education.
15. They demanded that the doctor (to tell) them what was the matter.
16. He had given instructions that everything possible (to do).
17. I do wish it (to rain).
18. I was ashamed that he (to tell) lies.
19. I did wish I (to bring) my camera with me.
20. **Supply the necessary forms for the verbs given in brackets.**
21. Oh, if only you (to be) as you used to be.
22. I wish you (to turn) the radio down.
23. It’s desirable that the issue (to settle) as soon as possible.
24. He asked me to stay with him in the country so that he (to read) his novel to me when it was finished.
25. She arranged that next morning the boy (to come) to the house where she had taken a room so that they (to spend) the day together.
26. He feared that after twenty years he (to find) his sister a rather disillusioned woman.
27. His mother knew very well who the man was, but wanted to act

as though she (to have) no idea of it.

1. He got his sister to make herself scarce for a few hours so that his new friend (not to know) that he did not live alone.
2. When the boys learned of Peter’s diary it was inevitable that they also (to start) writing diaries of their own.
3. He insisted that people in plays (to talk) as they talked in real life.
4. I wish I (to see) more of them before the war.
5. It was agreed that Paul (to meet) his mother at the station so that he (to show) her his apartment.
6. I know I’ve broken your life, but we (may, be) so happy.
7. There was a wonderful concert at the Victoria Hall we (can, go) to. But now we are late for everything.
8. He was not well off and he went about in dread in case he (to dismiss).
9. I wish I (to have) a lot of money. I (not to live) another day in London.
10. Of course, I told myself, he (may, detain) but surely in that case he (to telephone) me.
11. When he rang up home, his wife was not in. Normally it (not to upset) him but today he needed her advice badly.
12. In my reply to Miss Evans I suggested that she (to arrive) at my office on Monday.
13. Edward proposed that he (to fetch) Bateman at five so that they (to drive) out together to Jackson’s house.
14. There were moments when she wished she never (to come) away.
15. As Paula had spent the whole day with them, he insisted that she (to go) for a walk in the park.
16. The Colonel proposed that they (to give) a dinner party to the new-comers.
17. He has given instructions that all the papers (to send) up immediately.
18. Somehow I felt guilty as though there (to be) something I (may, do) for Renny that I hadn’t.
19. His fellow-student’s suggestion was that they (to ride) over to Strasbourg to spend two or three nights with friends of his.
20. It’s time we (to have) a break. I wish I (can, have) a cup of tea.
21. He spoke very softly as if he (to be) afraid of being overheard.
22. When he entered the room they changed the subject of their conversation whatever it (to be).
23. It’s high time you (to go) and (to leave) me in peace.
24. I never (may, meet) him but for the chance of his getting drunk one evening in my college.
25. If only he (not to interfere)!
26. My patient expressed the request that she (to operate) on by you, Doctor Stone.
27. The arrangement was that he (to fix) his car in my absence.
28. **Supply the necessary forms for the verbs given in brackets.**
29. I wish the children (to sleep) longer in the morning; then I shouldn’t get woken so early.
30. I’d rather you (not to mention) it to them just yet.
31. Mary wished that John (to come) back a bit earlier from the office. He’s always late for dinner.
32. We all wished that we (not to stay) to see the end of the film.
33. I wish my car (not always to rattle) so much nowadays.
34. I wish the train (not to arrive) so late; then I could have got home before breakfast.
35. They now wish they (to work) harder at school. Then they wouldn’t have failed their examinations.
36. She says she’d rather he (to leave) tomorrow instead of today.
37. It’s high time children (to know) how to count.
38. Supposing he never (to come)! What would happen then?
39. She ran as if she (to have) wings on her feet.
40. He looked as if he (not to wash) for years.

**Варіант 2.**

**ENTERTAINMENT AND ART**

1. **Underline the most suitable word or phrase**.
2. I like this book, and I've read six capitals/chapters/prefaces already.
3. It's not a proper drawing, only a rough/plan/sketch.
4. The play is very long but there are three breaks/intervals/rests.
5. At the cinema I don't like sitting too near the film/screen/stage.
6. We heard a piece by Mozart performed by a German band/group/orchestra.
7. Her second book was very popular and became a best buy/seller/volume.
8. I like the painting but I can't stand its ugly border/frame/square.
9. Robert's new book will be broadcast/published/typed in August.
10. I liked the acting, and the costumes/dressing/outfits were good too.
11. The best act/place/scene in the film is when Jack meets Kate.
12. **Complete each sentence with a word from the box. Use each word once only**.



1. The orchestra would not be so successful with a different \_ *conductor* \_\_\_.
2. I want a book on art, but I don't know the name of the \_\_\_\_\_\_\_\_\_\_\_\_.
3. We must see the new film by that Italian \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
4. The \_\_\_\_\_\_\_\_\_\_\_\_ said that the sports programme is on after the news.
5. Harry writes for the theatre, but he is not only a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
6. We saw some interesting metal objects made by a French \_\_\_\_\_\_\_\_\_\_\_\_\_.
7. That's a nice piece of music. Who is the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_?
8. Peter Smith was the only \_\_\_\_\_\_\_\_\_\_\_\_\_ who wrote in praise of the film.
9. Charles Dickens is probably the best known British \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
10. The \_\_\_\_\_\_\_\_\_\_\_\_\_ of the newspaper usually decides what

it contains.

1. **Complete each sentence by putting in, on, at or out of in each space.**
2. Harry Smith is hard \_\_\_at\_\_\_\_\_ work writing his new screenplay.
3. The music was terrible and the singer was \_\_\_\_\_\_\_\_\_\_ tune.
4. I can't tell what that is \_\_\_\_\_\_\_\_\_\_\_\_ the background of the picture.
5. Jane's new book is coming out \_\_\_\_\_\_\_\_\_\_\_\_ paperback next year.
6. Is there anything good \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Channel 4 this evening?
7. The school put on *Hamlet* \_\_\_\_\_\_\_\_\_\_\_\_\_\_ modern dress.
8. The critics found Joe's kind of writing rather \_\_\_\_\_\_\_\_\_\_\_\_\_ date.
9. In the last scene, all the actors are \_\_\_\_\_\_\_\_\_\_\_\_ stage together.

**Complete each sentence with a word from the box. Use each word once only**.



1. No recording can be as good as a ***live*** concert in my opinion.
2. It was a very \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ story and made me laugh a lot.
3. I couldn't put that book down, it had such a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ plot.
4. Most people find it difficult to understand \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ art.
5. My favourite television programmes are about \_\_\_\_\_\_\_\_\_\_\_\_\_ affairs.
6. Of course it's possible to like both classical and \_\_\_\_\_\_\_\_\_\_\_\_\_\_ music.
7. Everyone enjoyed the \_\_\_\_\_\_\_\_\_\_\_\_\_\_ effects in the *Star Wars* films.
8. I don't buy books because there's a good \_\_\_\_\_\_\_\_\_\_\_\_ library nearby.
9. We both found it a very \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ film I'm afraid.
10. George doesn't paint people, but mainly does \_\_\_\_\_\_\_\_\_\_\_\_ life paintings,
11. It was an interesting book, and very \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
12. Unfortunately the boy upstairs is learning the \_\_\_\_\_\_\_\_\_\_\_\_\_ guitar.
13. **Choose the most suitable word or phrase to complete each sentence**.
14. Susan's first painting was a/an \_\_\_\_\_\_ portrait.
	1. self B) own C) selfish D) auto
15. We all enjoyed the play so much that we \_\_\_\_\_ for ten minutes.
	1. booed B) screamed C) applauded D) handed
16. Peter sings every Sunday in the local church \_\_\_\_\_\_\_.
	1. concert B) chorus C) opera D) choir
17. I bought this book mainly because it has a very attractive \_\_\_\_\_\_\_\_.
	1. folder B) cover C) coat D) wrapping
18. The play was a success and had very good \_\_\_\_\_\_\_ in the papers.
	1. reviews B) critics C) advertisements D) notes
19. If you can't find what you are looking for in the book, use the \_\_\_\_\_\_\_.
	1. preface B) directory C) list D) index
20. The average \_\_\_\_\_\_ watches television for about 15 hours a week.
	1. viewer B) audience C) spectator D) observer
21. First we see their faces from far away, and then we see a \_\_\_\_\_\_.
	1. side by side B) foreground C) replay D) close up
22. Please note that the next programme is \_\_\_\_\_\_\_ for children.
	1. unusual B) unsuitable C) unmistakable D) unreasonable
23. All the members of the \_\_\_\_\_\_ had a party after the play was over.
	1. scene B) cast C) circle D) drama
24. **Complete the compound word in each sentence with a word from the box. Use each word once only.**



a) Edward's third book is usually considered his master *piece*

b) A lot of people enjoy watching soap \_\_\_\_\_\_\_\_\_\_\_\_ on television.

c) I found the Prime Minister's auto \_\_\_\_\_\_\_\_\_\_\_\_ very interesting.

d) Some of the actors still did not know their lines at the dress \_\_\_\_\_\_\_\_\_\_.

e) I won't buy the book until it comes out in paper \_\_\_\_\_\_\_\_\_\_\_\_\_.

f) We had very good seats in the dress \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

g) There is a black cat painted in the fore \_\_\_\_\_\_\_\_\_\_\_ of the picture.

h) Writing film \_\_\_\_\_\_\_\_\_\_\_\_ is rather like writing for the theatre.

i) I was fined because I forgot to return my library \_\_\_\_\_\_\_\_\_\_\_\_\_.

j) The scene showed them on a roundabout in a children's fun \_\_\_\_\_\_\_\_\_\_\_.

1. **Replace the verbs in italics with a verb from the box. Do not change the meaning. Change the verb form where necessary.**



1. My radio doesn't *receive* the BBC World Service very easily.
2. Our school is going to *do* 'The Tempest' next month.
3. The management *cancelled* the performance an hour before the opening.
4. I *searched* for the reference in the index.
5. I can't hear the radio. Can you *make it louder?*
6. Colin's new book *is published* next week.
7. The conductor *studied* the music carefully before the concert.
8. The publishing company was *bought* by a Japanese firm.
9. I like detective stories where I can't *think* who committed the murder!
10. Jim has *started* painting as a hobby.
11. **Decide which answer (A, B, C or D) best fits each space.**

***Why read books?***

Is it worth reading books, (1) D nowadays there are so many other forms of (2) \_\_\_\_ ? Some people say that even (3) \_\_\_\_ books are expensive, and not everyone can (4) \_\_\_\_ books from a library. They might add that television is more (5) \_\_\_\_ and that viewers can relax as they watch their favourite (6) \_\_\_\_ All that may be true, but books are still very (7) \_\_\_\_.They encourage the reader to use his or her (8) \_\_\_\_ for a start. You can read a (9) \_\_\_\_ of a book, or just a few pages, and then stop. Of course, it may be so (10) \_\_\_\_ that you can't stop! There are many different kinds of books, so you can choose a crime (11) \_\_\_\_ or an autobiography, or a book which gives you interesting (12) If you find it hard to choose, you can read (13) \_\_\_\_, or ask friends for ideas. Personally, I can't (14) \_\_\_\_ without books, but I can (15) \_\_\_\_ up television easily enough. You can't watch television at bus stops!

1. A in B or C why D since
2. A entertain B entertainment C entertained D entertaining
3. A paperback B the C so D when
4. A borrow B buy C lend D take
5. A excited B excitable C exciting D excitement
6. A ones B programmes C episodes D cereals
7. A too B public C live D popular
8. A imagination B author C index D amusement
9. A capital B head C chapter D cover
10. A current B imagined C interest D gripping
11. A history B novel C booklet D poetry
12. A advise B idea C information D fact
13. A announcements B gossip C reviews D prefaces
14. Ado B make C have D take
15. A pick B look C give D turn

**Варіант 3.**

**Phrasal verb TO FALL**

* ***fall about*** - (int) to laugh a lot.
* ***fall behind*** -(int) to make less progress; not to meet obligations; on time.
* ***fall in*** - (int) to collapse
* ***fall in*** with - (tr) to agree with.
* ***fall off*** - 1) (int) to decrease, become fewer in number or less in amount; 2) (int) to become separated
* ***fall under*** - (insep) to become controlled.
* ***fall apart*** - 1) (int) to break into pieces; 2) (int) to become emotionally disturbed and unable to behave normally.
* ***fall into*** - 1) agree to a suggestion; 2) (tr) to be divided into(categories); 3) (tr) to begin, enter a state; start doing something unplanned.
* ***fall to*** - (int) if a duty or job falls to someone, they are responsible for doing it, especially when this is difficult. or unpleasant
* ***fall back*** - (int) to retreat.
* ***fall down*** - 1) (int) to fall to the ground or floor; 2) (int) to have a weak point.
* ***fall on*** - 1) (tr) to attack someone or something; 2) to become the duty of someone (e.g. a task).
* ***fall out*** - 1) (int) (+with) (+over) to argue and be on bad terms with someone; 2) (int) to lose hair.
* ***fall back on*** - (tr) (insep) rely on for help in an emergency.
* ***fall for -*** 1) (insep) to be attracted to somebody, fall in love;

2) (insep) to believe a lie or a piece of deception

* ***fall over*** - (int) to topple over and fall down;
* ***fall over oneself*** - to do everything within one's power.
* ***fall through*** - (int) not to happen as planned, be unsuccessful.

***PRACTICAL ASSIGNMENTS***

**1. Choose the correct definition for each phrasal verb.**

1. The army **fell back** after losing the battle.

* Measure or weigh the amount needed
* Retreat
* Not include

2. I slipped on the ice and **fell down**.

* Employ someone for something specific
* Fall on the ground
* Re-invest money you have made into a business

3. I just **fell into** my job when an opportunity came up.

* Start doing something unplanned
* Relax, calm down
* Speak on behalf of someone or from knowing them

4. He **fell apart** when they fired him.

* Break into pieces
* Check what someone thinks about an issue, idea, etc.
* Become emotionally disturbed and unable to behave normally

5. He **fell for** her the moment their eyes met.

* Be attracted to somebody, fall in love
* Start something or get involved, often without thinking
* Believe a lie or a piece of deception

6. The membership **fell off** dramatically when the chairperson resigned.

* Produce a lot of something fast
* Come to nothing, produce no results
* Decrease

7. I was ill for a week and **fell behind** with my work.

* Think about an issue
* Make less progress
* Become conscious, wake up from unaesthetic.

8. They **fell out** over the decision and hardly speak to each other.

* Commit to make a payment
* Argue and be on bad terms with someone
* Lose hair

9. The ceiling **fell in** hurting a lot of people.

* Telephone for something
* Collapse
* Have a certain weight

10. At first he was independent, but then he **fell under** their influence.

* Become emotionally disturbed and unable to behave normally
* Become controlled
* Make less progress

**2. Choose the correct answer.**

**1.** I fell … with my work because I was ill for a few days and couldn't do anything.

a) in b) behind c) over

**2.** His hair's falling ... and he's worried about going bald.

a) off b) through c) out

**3.** My holiday fell … when the travel agent went bankrupt, so I'll be staying at home this year.

a) down b) out c) through

**4.** Nobody else would tell her the news so it fell … me to do it.

a) down b) to c) onto

**5.** If everything goes wrong, you can always fall … your family for support.

a) into b) out with c) back on

**6.** They met on holiday, fell … each other and were married within a month.

a) into b) from c) for

**7.** The film's so funny I can guarantee you'll fall … laughing the whole way through.

a) on b) about c) in

**8.** They fell … after he was rude to her.

a) in b) off c) out

**9.** I completely believed her; I fell … her lies.

a) for b) down c) to

**10.** The handle broke and fell … .

a) in b) off c) for

**3. Choose the correct variant.**

1. It looks to me that demand is likely to fall \_\_\_ in the next few months.

 a) back on b) down c) off d) to e) over

2. He was falling \_\_\_ himself to make her feel at home.

 a) back on b) for c) on d) under e) over

3. Terrible news. The proposed deal has fallen \_\_\_ .

 a) back on b) for c) on d) under e) through

4. Our plans to go on holiday fell \_\_\_ because of the industrial problems.

 a) back on b) for c) off d) under e) through

5. I'm afraid Micky and Harry have fallen \_\_\_ and refuse to talk to each other.

 a) apart b) for c) in with d) under e) out

6. If this plan doesn't work out, we'll have to fall \_\_\_ our original plan.

 a) back on b) behind c) into d) to e) over

7. I didn't do anything. When I picked it up it just fell \_\_\_ in my hands.

 a) apart b) behind c) into d) to e) through

8. I'm afraid the Chairman has fallen \_\_\_ Mary's influence and will not listen to a word I say.

 a) apart b) about c) on d) under e) out

9. I have no strong opinions on this. I'll fall \_\_\_ whatever you decide.

 a) about b) down c) in with d) to e) over

10. Christmas falls \_\_\_ a Tuesday this year.

 a) apart b) down c) on d) to e) out

11. He put forward a very convincing plan and I fell \_\_\_ it hook, line and sinker. I'm too gullible.

 a) apart b) for c) off d) under e) over

12. We'll have to invest in a new production unit. The present one is falling \_\_\_ .

 a) back on b) down c) off d) to e) about

13. It falls \_\_\_ me to thank you for all your hard work. You have done a great job.

 a) apart b) for c) in with d) to e) out

14. The project has fallen a long way \_\_\_ schedule.

 a) apart b) behind c) about d) to e) through

15. Nobody wanted to do it so it fell \_\_\_ Simon to take the job on.

 a) about b) down c) in with d) to e) over

16. The problems we have fall \_\_\_ three categories.

 a) apart b) down c) into d) to e) about

17. We'll have to make some major changes. We are beginning to fall \_\_\_ our competitors in key markets.

 a) apart b) behind c) off d) to e) over

18. This is a part of my job which falls \_\_\_ the heading "unpleasant".

 a) apart b) for c) in with d) under e) out

19. He was very badly upset by the death of his wife. He just seemed to fall \_\_\_ and couldn't think or act rationally.

 a) apart b) down c) into d) under e) over

20. There are nothing but problems in this country at the moment. It seems to be falling \_\_\_ at the seams.

 a) apart b) behind c) into d) to e) over

**4. Rewrite the sentences using the phrasal verb *fall* with the proper preposition or adverb.**

1. Greg and I **were on bad terms** because he accused me of lying.
2. The table **broke into pieces** because it hasn’t been put together properly.
3. Tamara **fell on the ground** because someone pushed her.
4. Nick’s plan to travel round Europe **was unsuccessful**.
5. That's where the whole argument **has a weak point**.
6. I must have been stupid **to believe** such a ridiculous idea.
7. It was so funny everyone just **laughed a lot**.
8. She hurt her ankle and **had made less progress** in her trainings.
9. The bridge is **falling on the ground** and needs a million dollars for repairs.
10. That was the summer I worked at the fairground, and met and **became attracted to** Lucy.
11. The door handle keeps **separating**.
12. Carrie's always **quarrelling with** people.
13. Tommy **tripped over** the dog and cut his knee badly.
14. The studio planned to make a movie of the book but the deal **was not completed successfully**.

**5. Supply the proper adverb or preposition.**

1. The negotiations fell \_\_\_ again and it looks like peace is far from near.

2. John fell \_\_\_ with Jill again. I doubt they'll get married now.

3. He fell \_\_\_ a bad group of friends and was arrested soon after.

4. Jill fell \_\_\_ with her rent as was eventually asked to leave.

5. The child fell \_\_\_ while trying to climb a tree.

6. Sales always tend to fall \_\_\_ after the New Year.

7. He fell \_\_\_ after his wife died in a bizarre accident.

8. He fell \_\_\_ the investment scheme and lost all his money.

9. The young sisters fell \_\_\_ their family when things got difficult financially.

10. Our deal fell \_\_\_ so we didn't buy the new house.

**4. ІНДИВІДУАЛЬНА РОБОТА СТУДЕНТА.**

**Reporting on individual reading**

The scheme of the report on the individual reading introduced below is aimed at an advanced student. The main purpose of it is to teach a student not just to retell the content of the whole story but to interpret it - to comment on the facts that touched his/her heart, introduce character sketches, reveal some information about the author and finally unfold, the message put between the lines.

To create an excellent report you, as a student, need to do

some "while-reading" tasks, which then, will ease your further work. Those tasks are the following:

* Family / Relationship tree;
* Vocabulary - new words and expressions you have got to know, after having read the story;
* Topical vocabulary - the words and expressions related to the topics of the academic work (the topics are suggested by the teacher - for the 3rd year students they may be Feelings/Art/People and Personalities);
* Outline of the chapters/parts of the story;
* Character sketches of three heroes, with the quotations from the book and squeezed commentary on them.

**I. Introduction**

**1**.**1**. While developing the report itself, the initial thing for you to do is to narrate something about the author.-The points to cover are the following:

* the dates of his/her living;
* the place s/he was born and s/he is living and working now (if alive) or s/he lived and worked for a long time (which influenced his/her writing);
* the books s/he (has) created;
* your appreciation of the writer (tell if you have read some other books by this author, if s/he is widely read and appreciated by educated people, your attitude to the writer.)

**I.2**. Then, name the genre of the book you, have read. In most cases you choose to read novels as you are supposed to read more than 300 pages, but it can also be a story (or a collection of short stories), a biography, a diary or memoirs.

A novel can be of different genres: historical; patriotic; biographical; auto-biographical; a science fiction; a thriller; socio-psychological; satirical; a mystery; a love story.

**2**. **The Body of the Report - the Story**

**2.1**. Now, turn to the novel itself. What is the **plot** of the story

that very guiding line which gives direction both to the writer and to the reader?

Pay attention to the fact that there exist different forms of plots.

A **Traditional Straight-line plot** moves chronologically from beginning to end as things happen one after another. If you’ve decided that the plot of the book is **a traditional straight line plot**

- move from the exposition to the resolution informing about the events in each point of the plot in short.

Nowadays, however, very few writers tell their stories in strictly chronological format. Novels became more psychologically-centered and person-oriented and thus more complicated and are built in accordance with modern techniques. So the plots of the books such like are called **Modern -Plot Techniques**. Here the writer together with the reader may move forward and back through the plot as the story progresses instead of strictly, from beginning to end.

If that's the kind of the plot you’ve read, meditate on the effect **flashbacks** and **foreshadowings** can have on a reader. Make an example of those devices from your story.

**2.2.** Then switch on to Setting, which is the “where” and the "when" the story begins. So, where (it concerns the place and the social environment) and when (the period) does YOUR story begin?

Pay attention to the fact, that setting may guide you and predispose you to certain attitude to the characters of the work. Has the setting helped you understand the behavior of the characters and their actions better or has it influenced your certain prejudice towards them?

**2.3.** Speaking about Characters may appear the most challenging thing. To introduce all of them the first thing you should do is to design a Family /Relationship tree depicting the links between the characters of the story.

For example, the Relationship tree of D.H.Lawrence’s socio-psychological novel Sons and Lovers may be depicted like this:the story is about the family of the Morels and the greatest attention is centered on one of their sons - Paul Morel. The latter falls in love with the daughter of his mother's friends - Miriam Leivers. Then he is acquainted with his beloved's friend - Clara Dawes and in the meantime, he is involved in a love triangle.

Now it's important to choose the time where to stop narrating the events or you will plunge into a non-stop retelling process, which is neither desirable nor preferable.

Choose three most interesting characters out of all described in

your story to dwell upon their characteristics. (In the novel mentioned above, those obviously will be Paul Morel, Miriam Levers and Clara Dawes.)

Usually characters can be observed according to some basic principles. So, what about your characters? Speak about them taking into consideration the following principles. Are the characters of the work main/minor, flat/round; static / dynamic and positive/negative? Do not forget to quote on the traits of character you are speaking about - prove that s/ he really possesses the trait of character you've named.1

|  |
| --- |
| ***CHARACTERS*** |
| ***According to their importance in taking part in the events of the book*** | ***According to a number of the traits of a character possesses*** | ***According to statics and dynamics of the traits a character possesses*** | ***According to our evaluation of the actions of the characters*** |
| ***main / major***playing the leading part, being very important | ***minor supporting***the one of minor importance | ***flat/one- dimensional***possessing one or two traits | ***round/multi-dimensional***possessing more than three traits, a many- sided one | ***static***remaining the same through the story and making no shifts | ***dynamic***growing and changing in the course of the story | ***positive***doing good things, behaving in a right way | ***negative***doing bad things, usually being antagonistic to the positive characters |

**2.4**. The next step for you is to define the Theme of a literary work, which is its meaning, its central insight, a unifying generalization about life that is implied by the story and that the story makes us think about. Theme usually answers questions like *"What*

*does this story tell us about the human condition?"* or "*What does the story reveal about human characters?"*

The problem is that not all stories have a theme as they may be created for different purposes. Thus, a mystery is intended to puzzle you, a humorous story may be narrated just to entertain you and

make you laugh, a story of another sort may have a moral and teach

you.

To tell what the theme of your story is, may be a challenge, as first you are to discover the subject (issue) of the story and the author's attitude to it and/or the author's comment on it.

What is Subject (Issue)? It is a keyword of the whole story. It

can be 'love', 'hatred', 'youth', 'death', 'loneliness', 'generation gap', 'racism', etc. But the Theme is the *writer's comment* about the subject. You should be extremely care­ful to distinguish between those two notions.

There are some principles that may help you identify the theme properly.

* Pay attention to the title of the story. It may provide a clue and focus on the subject/issue around which the theme is developed.
* Search for details in the story that can lead you toward the central meaning symbols, names, places, characters, incidents.
* Decide if the main character is dynamic and develops/changes through the story. This development / change can suggest the main idea of the story, i.e. its theme.
* It will be a real helping hand for you, if the author herself/himself makes some generalizations or comments on some events in the story. These may at least hint you on the theme.

When you have already identified the theme, you need to organize the statement describing it. Do not write a composition, but put it down in one or two sentences. Your statement shouldn't be either too general (as then you will speak about the subject/issue only) or too specific (do not describe some particular people or episodes from the story). Do not go to extremes and surely escape using oversimplifying clichés in stating the theme. So, for example, if the **subject / issue** of the book you are reporting on is LOVE, then the **theme** will be YOUR COMMENTARY ON THIS LOVE.

**2.5**. The stories are not usually those very things that are written, but mostly those that are implied. It means that a bunch of things needs to be deciphered and interpreted in terms of the readers' intelligence, cultural background, gender, etc. One of the things is a **Symbol.** The word "symbol" means a mark, letter, number, etc. used to represent some abstract idea or concept; or something/someone that represents a particular idea or quality.

These are some types of symbols that exist:

* Stay alert not to become a maniac, looking for symbols in each

and every detail.

* Not to make a mistake and not to think of all the things in the text as symbols, you need to follow certain rules, which will help you identify really symbolic events, phenomena, items:

|  |
| --- |
| **SYMBOLS** |
| ***shared / traditional*** | ***representative / literary*** |
| those having a single fixed meaning, comprehensible for all the people in one traditional way | those generated by the authors in the context of their literary works, acquiring multiple meanings and complex significance |
| a crown (which represents monarchy);an owl (which stands for wisdom);a black cat (which seems to bring misfortune in Western countries). | the ugly yellow flowers Margarita was carrying (perhaps mimosa) in M.Bulgakov's "Master and Margarita" (might suggest the impossibility of a happy ending, the distraction of the love story of the main characters);fog (might symbolize blindness, or being closed in figuratively by life as well as literally by the fog). |

There is a kind of emphasis in the work, informing you that it is a symbol.

1. The context of the story itself will support a symbolic meaning for the detail. In other words, the meaning of the symbol should be suggested by the story, supported by other details such as the behavior and emotional reactions of a character to it, by events, or by actions. A symbol has its meaning inside of a story, not outside of it, as the symbol can vary that very meaning the story promotes.
2. Moreover, to become symbolic, a detail in the story must convey some different meaning from what it is (rain and sorrow/tears - are quite different things, judging by their definitions in the dictionaries), but there will be some hint for a reader, which will lead to certain interpretations (As rain is connected with the drops of water and it's the kind of weather when nature is "gloomy" and a person may cry while feeling gloomy).
3. Most symbols are complex, having several possible meanings.

**2.6.** The last thing to emphasize before turning to language itself is the Style of the author. To comment on it you need to cover three aspects which make up a writer's style:

1. **Sentence structure**.
* Some writers use short, simple sentences or compound sentences combined with conjunctions like "and" or "but." Their descriptions are straightforward and consist usually of denotation[[1]](#endnote-2) with few metaphors or similes.
* Other writers use long, more complicated structures, like complex sentences connected with semicolons or subordinating conjunctions ("although," "because," "since," etc.). Descriptions are rich in connotation-, full of fig­ures of speech.
1. **Diction** (the writer's choice of words). Writers may use
* a **colloquial** style (writing as if they were talking to the readers, using slang and other loose speech forms);
* an **informal** style (using contractions and ordinary language, which is however not as loose as real speech);
* a **formal** (elevated) style (using highbrow language not usually heard in every speech).
1. **Tone** (the author's attitude towards his own work - the events, characters, or the reader/audience). Depending on the author's attitude it may be: neutral, matter-of-fact, amused, playful, saddened, sad, satirical, resigned, serious, ironic, supercilious.

**3. Evaluation of the literary work**

The last but not the least point for you to cover is to express your own attitude to the literary work - your personal evaluation of the individual / pleasure reading book you have chosen.

Was the process of reading entertaining, boring, shocking, appalling, frightening, sad, exiting, interesting etc.? And what are the reasons for its being like this? (scary characters; tragic/happy ending; funny incidents; original ideas; lots of action, etc?)

Don't forget about your recommendations on whether other people around you should read the book or not.

**Список літератури для індивідуального читання**

1. John Fowles “The French Lieutenant’s Woman”
2. David Lodge “Nice work”
3. David Lodge “Small World”
4. David Lodge “Deaf sentence”
5. Sophie Kinsella. Shopaholic abroad.
6. Sophie Kinsella. Can you keep a secret?
7. Sophie Kinsella. The secret dream-world of a shopaholic.
8. Sidney Sheldon. Rage of angels.
9. Ian McEwan “Atonement”.
10. Cecilia Ahern. PS, I love you.

**5. МЕТОДИЧНІ РЕКОМЕНДАЦІЇ ДО ВИВЧЕННЯ ДИСЦИПЛІНИ**

Для ефективного засвоєння навчальної програми з даної дисципліни, формування на відповідному рівні комунікативних мовленнєвих компетенції та вміння використовувати їх для досягнення певних прагматичних цілей студенти повинні відповідально відноситися до навчального процесу, системно та систематично виконувати усі завдання з дисципліни, творчо підходити до їх виконання, брати активну участь у всіх видах діяльності, що передбачені програмою.

Запропоновані методичні рекомендації з окремих видів мовленнєвої діяльності допоможуть студентам виконувати програмні завдання у найбільш економний та ефективний спосіб.

**Монологічне висловлювання на базі текстів**

Монологічне висловлювання на базі тесту / текстів є зав-

часно підготовленим мовленням і передбачає послідовний логічний виклад прочитаного матеріалу. Це може бути переклад тексту, повідомлення здобутої інформації із прочитаного тексту / текстів, висловлювання своєї точки зору щодо прочитаного матеріалу, доповідь на конкретну тематику і т. ін.

Найбільш ефективними послідовними діями під час підготовки монологічного висловлювання на базі тексту /

текстів є такі:

* продивіться увесь текст і визначте, чим цікавий цей текст для складання монологічного висловлювання за певною тематикою;
* прочитайте текст ще раз і знайдіть у ньому речення / фрагменти тексту, в яких міститься інформація за запропонованою темою;
* розбийте текст на змістові частини та дайте їм заголовок;
* складіть план монологічного висловлювання;
* продивіться план і підберіть матеріал із тексту, який розкриває пункти плану;
* підберіть до кожного пункту плану речення / фрагменти тексту які , на Вашу думку, містять найбільш цікаву / повну інформацію;
* складіть письмово стислий переказ тексту, що відповідає плану монологічного висловлювання, використовуючи ключові речення, фрагменти тексту або перефразуйте своїми словами відповідну інформацію із тексту;
* складіть тези майбутнього монологічного висловлювання за пропонованою тематикою;
* підберіть до кожного пункту плану монологічного висловлювання / тез висловлювання відповідні фрази для оформлення монологічного висловлювання – вставні слова, звернення до аудиторії, слова, які забезпечують зв’язність висловлювання і т. ін. та додайте їх до стислого переказу тексту;
* відпрацюйте вголос підготовлене монологічне висловлювання, звернувши увагу на логічність викладу матеріалу, правильність з точки зору граматики та вимови слів, інтонаційного оформлення фраз, речень.

Якщо Вам необхідно зробити переказ змісту тексту, то корисними будуть такі поради:

* уважно прочитайте текст, точно і детально зрозумійте усю інформацію тексту (вивчаюче читання);
* складіть розгорнутий план тексту;
* випишіть речення (фрагменти тексту, які відповідають
* плану тексту);
* напишіть стислий переказ тексту, скоротивши речення /
* фрагменти тексту шляхом заміни слів, граматичних структур та перефразуванням змісту тексту своїми словами;
* підберіть відповідні фрази для оформлення переказу тексту (вставні слова, слова, що забезпечують послідовність та зв’язність переказу, і т. ін.) та додайте їх до письмового переказу тексту;
* вголос відпрацюйте підготовлений переказ тексту, звертаючи увагу на логічність викладу матеріалу, правильність з точки зору граматики та вимови слів, інтонаційного оформлення речень.

**Написання творів**

Якщо Вам необхідно написати твір за запропонованою тематикою, то скористуйтесь цими рекомендаціями:

* підберіть іншомовний матеріал, що відповідає тематиці твору;
* прочитайте відібраний текст / тексти та відмітьте місця, які можна використати при написанні твору;
* складіть розгорнутий план твору;
* знайдіть у тексті / текстах місця, які відповідають плану твору;
* випишіть речення / фрагменти тексту, які з Вашої точки зору, містять найбільш цікаву інформацію та відповідають плану твору;
* складіть письмово твір, перекомпонувавши виписані фрагменти тексту / текстів відповідно до плану твору та перефразувавши їх своїми словами, додавши свою точку зору до проблеми, що розглядається;
* уважно прочитайте твір, звернувши увагу на логічність
* викладу матеріалу, правильність з точки зору граматичного оформлення речень та побудови абзаців письмового твору.

**Методичні рекомендації щодо підготовки поза аудиторного читання**

Поза аудиторне читання є важливим елементом формування та удосконалення навичок читання. У зазначені викладачем терміни студенти повинні самостійно підготувати визначені програмою курсу відповідні норми поза аудиторного читання та захистити їх. Матеріали для цього виду діяльності можуть бути запропоновані викладачем або підібрані самим

студентом за запропонованою викладачем тематикою.

Під час підготовки поза аудиторного читання рекомендована така послідовність дій:

* уважно прочитайте заголовок тексту та перекладіть його на рідну мову. Це допоможе зрозуміти Вам, про що йдеться мова у самому тексті;
* прочитайте увесь текст, щоб зрозуміти зміст тексту в цілому. Зрозуміти текст Вам допоможуть знайомі слова, а також Ваші загальні знання та знання за фахом;
* послідовно перекладіть кожний абзац тексту, застосувавши наступні дії: уважно прочитайте абзац тексту, щоб зрозуміти про що йдеться мова; відмітьте для себе найбільш важкі місця для розуміння; зробіть граматичний аналіз складних речень – визначте головні та другорядні члени речення; випишіть незнайомі слова та знайдіть їх значення у словнику, звернувши увагу на те, до якої частини мови вони належать, та на їх контекстуальне значення; перекладіть абзац у цілому;
* прочитайте увесь текст та перевірте себе, чи зможете перекласти на рідну мову будь-який із фрагментів тексту;
* перекажіть стисло текст.

**Методичні рекомендації до виконання плану** **самостійної** **та індивідуальної роботи студента**

Для підготовки по вказаним видам самостійної та індивідуальної роботи студент може використовувати літературу, вказану вкінці даного документа, або іншу, яка відповідає темам, а також джерела з мережі Інтернет. В роботі необхідно приділити увагу суті поставленого питання та в стислій формі показати рішення того чи іншого питання. Після вивчення кожної з тем, студент повинен вміти самостійно відповісти на питання, що виносяться на практичні заняття, іспит/залік з даної дисципліни.

**Форми звітності та порядок зарахування самостійної та індивідуальної роботи студента**

При роботі самостійно або індивідуально студентові пропонується вести конспект для самостійної та індивідуальної роботи. В конспекті необхідно вказати порядковий номер та назву самостійної роботи, після чого привести необхідний матеріал за темою, яка виноситься на самостійну або індивідуальну роботу. Зарахування самостійної та індивідуальної роботи у вигляді показу конспектів, рефератів та їх захист у викладача відбувається під час чергування викладача на кафедрі

**6. ПОРЯДОК І КРИТЕРІЇ ОЦІНЮВАННЯ ЗНАНЬ СТУДЕНТІВ**

Дисципліна ***«Основна іноземна мова (англійська)»*** вивчається на денній формі навчання у 5.6 семестрі. Підсумковий семестровий (модульний) контроль передбачає іспит в кінці кожного семестру.

Загальна підсумкова оцінка з дисципліни «Основна іноземна мова (англійська)»складається з суми балів за результатами поточного контролю знань студентів, під час аудиторної, самостійної та індивідуально-консультативної роботи, написання підсумкової модульної роботи та участі у вибіркових видах самостійної роботи студентів (наукових студентських конференціях, конкурсах наукових студентських

робіт тощо).

Підсумковий бал за результатами поточного модульного контролю оформлюється під час останнього практичного заняття відповідного семестру. Кількість балів (від 0 до 100 балів (включно), вноситься до відомості обліку успішності за поточним модульним контролем і є основою для визначення загальної успішності студента з даного предмету.

Згідно з рішенням вченої ради УжНУ від 8 жовтня 2012 р. навчальна діяльність студента оцінюється наступним чином: ***«Для суто практичних або лабораторних курсів 50% оцінки модульного контролю складає результат тестового контролю, 50% – поточна успішність)».***

За результатами двох модульних контролів визначається підсумкова семестрова оцінка успішності студента (середній бал за два модульні контролі) з кожної навчальної дисципліни за 100-бальною шкалою та виставляється державна оцінка («відмінно», «добре», «задовільно», «незадовільно» )відповідно

до шкали переведення.

Інформація про підсумкову успішність студентів з навчальної дисципліни за семестр подається викладачем в деканат.

Модулі оцінюються наступним чином:

|  |
| --- |
| ***МОДУЛЬ*** |
| ***Модульна контрольна робота*** | ***Оцінка за роботу на практичних заняттях*** | ***Всього*** |
| 25 балів | 25 балів | 50 балів |

Переведення даних 100-бальної шкали оцінювання в 5-бальну шкалу за системою ECTS здійснюється в такому порядку:

**ШКАЛА ОЦІНЮВАННЯ СТУДЕНТА**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| ***Оцінка (екзамен, диф.залік)*** | ***2-бальна оцінка (залік)*** | ***100-бальна оцінка*** | ***Еквівалент оцінки за 5–бальною шкалою*** | ***Оцінка за шкалою ЕСТS*** |
| відмінно | Зараховано | 90 та вище | 5 | А |
| добре | Зараховано | 74-89 | 4 | B, C |
| задовільно | Зараховано | 60-73 | 3,5 | D |
| Незадовільно з можливістю повторного складання | Не зараховано з можливістю повторного перескладання | 35-59 | 2 | FХ |
| Незадовільно з обов’язковим повторним вивченням дисципліни | Не зараховано з обов’язковим повторним вивченням дисципліни | 0-34 | 1 | F |

**Поточне і підсумкове оцінювання знань студентів**

Поточний контроль знань здійснюється шляхом усного опитування вивчених тем курсу, усного та письмового перекладу з англійської мови на українську і навпаки, написання самостійних і контрольних робіт, виконання тестових завдань.

**Метою поточного оцінювання** знань студентів є виявлення їх рівня володіння комунікативною компетенцією відповідно до вимог навчальної програми та робочої навчальної програми.

**Завданнями поточного оцінювання** є виявлення рівня володіння:

1. навичками письма;
2. навичками говоріння (діалогічного і монологічного);
3. навичками читання;
4. навичками розуміння на слух іншомовного тексту;
5. граматичним матеріалом;
6. активним словником змістових модулів.

**Форми поточного контролю** включають усне опитування студентів на практичних заняттях, презентації та рольові ігри за темами змістових модулів, написання есе, особистого листа та резюме, поза аудиторне читання та його захист тощо. Крім цього, поточний контроль охоплює такі вибіркові форми самостійної роботи, як: доповідь на студентській науковій конференції, підготовка наукової роботи тощо.

Обговорення програмних питань дисципліни на практичних заняттях проводиться систематично. Оцінка рівня знань при проведенні модульного поточного контролю та на практичних заняттях здійснюється таким чином:

**Оцінка «відмінно»:** студент має систематичні глибокі знання навчального матеріалу; без помилок виконав домашнє завдання; ґрунтовно викладає матеріал, має правильне мовлення; активно використовує лексичний мінімум в мовленні, творчо підходить до вирішення поставлених завдань.

**Оцінка «добре»:** студент засвоїв навчальний матеріал; викладає матеріал у логічній послідовності; виконав домашнє завдання, але допустив у ньому незначні помилки; має незначні помилки в мовленні та недостатньо використовує лексичний мінімум.

**Оцінка «задовільно»:** студент засвоїв навчальний матеріал не в повному обсязі; дає неповну відповідь на поставлені питання; допустив значні помилки в домашньому завданні; не володіє лексичним мінімумом модуля; допускає грубі помилки в мовленні.

**Оцінка «незадовільно»:** студент не засвоїв навчальний матеріал; на може викласти матеріал іноземною мовою; на виконав домашнього завдання; не володіє лексичним мінімумом мовлення.

**Об’єкти поточного контролю:**

1. відвідування практичних занять з іноземної мови;
2. систематичність та активність роботи на практичних заняттях;
3. виконання модульних контрольних робіт;
4. виконання завдань для самостійного опрацювання та індивідуальних завдань;
5. участь у вибіркових видах самостійної роботи студентів (участь у наукових студентських конференціях, конкурсах наукових студентських робіт, конкурсах з іноземної мови, участь у роботі науково-дослідного клубу).

Модульний контроль за вивченням матеріалу дисципліни здійснюється за 25 бальною шкалою. Структура кожного комплексу завдань за модулями містить завдання різного рівня складності для перевірки рівня засвоєння граматичного і лексичного мінімуму.

**Орієнтовний приклад модульної контрольної роботи**

***TEST №2
for 3 year students***

***Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

***Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Mark\_\_\_\_\_\_\_\_\_\_***

***І. Fill in suitable words from your active vocabulary:***

1. Judy coloured a little as she often did when she asked an \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ question.
2. Our soldiers \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ no fear under the enemy's fire.
3. I am asking you if you can \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ me half an hour one day this week.
4. She turned, losing her restraint, her eyes sparkling with \_\_\_\_\_\_\_
5. It was exciting to be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to such company.
6. It must have happened during my \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ blindness.
7. Poor diet lowers \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to illness.
8. It was mean of you to take \_\_\_\_\_\_\_\_\_\_\_\_\_ of your resemblance to my sister.
9. Bart felt that everything about Dr. Haig \_\_\_\_\_\_\_\_\_ confidence.
10. She realizes that no \_\_\_\_\_\_\_\_\_\_\_\_ woman would behave as she is behaving.

***II. Paraphrase using your active vocabulary:***

1. To speak quite, frankly, I don't think much of the writer.
2. I looked at the girl with surprise.
3. The heading of your article has little to do with its contents.
4. Are you in earnest about refusing the invitation?
5. You must be out of your mind to expect that he will go out without anything to eat.
6. As soon as she suggested this idea it seemed to all of us a splendid one.
7. I needn't tell you, you'll have to do it cautiously.
8. I was in possession of a better position which I did not want to lose.
9. Mrs. Leasing may have believed that it was patriotism that prompted her action.
10. Easily injured plants must be protected from cold winds and frosts.

***III. Complete the following sentences using your active vocabulary. Mind the use of the moods:***

1. The air would be cleaner
2. If there were not any pollution at ail
3. But for her help
4. If the factory had not dumped waste into the sea
5. There would not be so many endangered species
6. If we tried to protect the environment
7. It is high time
8. But for a man
9. If our ancestors hadn't cut down the trees
10. But for the Chornobyl disaster

***IV. Make wishes as in the example:***

*e.g. Many animal species are becoming extinct, -I wish/If only people would stop/ stopped hunting them.*

1. Too many trees are being cut down.
2. The ozone layer is badly damaged.
3. Cities are choked with smog.
4. There is often litter on the beaches.
5. Factories dump their waste into rivers and seas.
6. Animals are treated badly in zoos.
7. There are too many acid rains.
8. We eat food full of chemicals.
9. The world's oceans are in danger.
10. Huge industrial enterprises pollute the air we breathe.

***V. Rewrite the text using wishes or if -clauses as in the example;***

Dear Mary,

I just had to write and let you know what a terrible day I've had today. As my neighbour is ill I offered to take her dog for a walk. My neighbour did warn me that he's very energetic but I didn't listen. He dragged me all around the park. What a disaster! He was so excited that he knocked another neighbour off her bicycle. Unfortunately she hurt her leg and she was very angry with me. I shouldn't have taken the dog for a walk. To make matters worse, I had forgotten to lock the front door as we had left the house in a rush. My house was burgled. Why was I so stupid? I hadn't even renewed our house insurance. My husband keeps going on about it. Well, hopefully tomorrow will be better.

With love, Lisa

*e. g.* ***I wish*** *I hadn't had such terrible day today /I wouldn't have had such terrible day today* ***if****...*

*\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*

***VI. Translate into English using the essential vocabulary:***

1. На вашому місці я б скористалась цією чудовою нагодою.
2. Я б порадила вам зробити зусилля не піддаватись її впливу.
3. Я ніколи не вчинила так на людях.
4. Жаль, що він не запропонував Мері руку і серце раніше, адже вони давно заручені.
5. Якби не її звичка всіх перебивати, вона б викликала повну довіру.
6. Якби я мала більше вільного часу, я б позбавила вас від необхідності робити цю нудну роботу.
7. Давно пора, щоб ви проявили більше ентузіазму до навчання.
8. Він зупинився і подивився на неї зі щирим здивуванням, ніби бачив її вперше.
9. Якби не її тактовність, ми б давно посварились.
10. Жаль, що ви не можемо з'ясувати це питання зараз.

*VII.* **Matching synonyms**

Add the words below to the table, so that each column contains words with a similar meaning. Use each word only once.

|  |  |  |  |
| --- | --- | --- | --- |
| scholarly | pedagogic | illiterate | clever |
| grade | don | study | mark |
| clueless | bright | professor | get the hang of smth |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| educational*adj.* | lecturer*noun* | learn*verb* | score*noun* | intelligent*adj.* | ignorant*adj.* |
|  |  |  |  |  |  |

*VIII.* **Collocation matching**

Match the verbs on the left with the phrases on the right. Make sentences of your own with them.

|  |  |
| --- | --- |
| receive | a few words of Japanese |
| equip | college |
| get | a class |
| pick up | smb for a career in smth |
| sail through | private tuition |
| skip | full marks |

*IX.* **Which word?**

Choose the best word in each case.

1. Tom is in the seventh *class/grade* at school.
2. You will receive basic *training/teaching* in first aid.
3. The first part of the lesson *focused/targeted* on reading skills.
4. Elizabeth studied hard every day and was *informed/well read* in the Classics.
5. People who can't use a computer are said to be computer *ignorant/illiterate.*
6. This breed of dog needs to be trained gently, but they are quick *learners/students.*

*X.* **Give your opinion of the following statement:**

"Earning money is more important than getting a good education"

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**8 ОРІЄНТОВНИЙ ПРИКЛАД ТЕСТОВИХ ЗАВДАНЬ**

**ДЛЯ САМОКОНТРОЛЮ**

***Комплексна контрольна робота з дисципліни (тести)***

***1. Identify the one underlined expression (A, B, C or D) that must be changed in order to correct the sentence.***

1. They say it A can B be going to rain later so you C should take an umbrella or you D might get wet.
2. I A was going to ask you if you B would read over my essay before I C have to hand it in, but when you read it, you D ought not be too critical or negative.
3. His right hand A may have been badly injured and he probably B won't be able C to type, so I thought that D I will offer to do some typing for him.
4. Andy was so generous. If I asked him, A ‘Could I borrow your car?’, B he would always say, 'Of course, you C could!' and he D would immediately start looking for the keys.
5. I really wish I A would have a car of my own so that I B could go for a drive in the country and I C would be able to go when I want to and not D have to wait for a bus or a train.
6. My neighbour used to say, 'How about A helping me carry this?' or 'Give me a hand with this B would you?', but at no time he C asked me if I ever D needed help with anything.
7. I'm A not trying to work more, but quite often I B have no time for lunch or I C don't have much of an appetite, and so I D take no longer a whole hour for my lunch break.
8. I told Sarah that A it wasn't my party. I explained that it was my brother's party, so none of my friends B had been invited. I guess she C didn't believe me because her first question was, ‘Why

D you didn't invite me to the party?'

1. 'Did you see those students cheating during the exam?' ~ 'No, but A didn't you tell the teacher?' 'I decided B not to tell her because I didn't really think it was my business and no one wants to be a tell tale, C does he? Don't say anything about this to anyone, D will you?'
2. A Not many people realize that a spider is B no insect because insects C don’t have eight legs and D none of them make web.

***2. Choose the correct item.***

1. What's wrong with Sandy? She's as quiet as \_\_\_\_\_\_\_\_\_ today.

A snail B owl C fox D mouse

1. Tim was grateful to his father \_\_\_\_\_\_\_ lending him the money.

A for B with C about D of

1. Don't\_\_\_\_\_\_\_\_\_\_\_ your fingers on the desk! It's so annoying.

A clench B wrinkle C drum D frown

1. He was\_\_\_\_\_\_\_\_ more and more impatient as the time passed.

A showing B seeming C developing D growing

1. It really gets me \_\_\_\_\_\_\_\_\_\_ having to work so much overtime.

A down B up C on D by

1. He has no one to talk to so he feels very\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

A foolish B modest C aggressive D lonely

1. Julie has always been afraid\_\_\_\_\_\_\_\_\_\_\_\_\_\_ the dark.

A from B for C of D about

1. During the summer he feels too\_\_\_\_\_\_\_\_\_\_\_ to go to the gym.

A lazy B shy C sad D tense

1. I'm sure Angelica won't change her mind. She's as \_\_ as a mule.

A cunning B sick C stubborn D slow

1. She feels\_\_\_\_\_\_\_\_\_\_\_\_\_\_ when she has to speak in public.

A offended B astonished C irritable D stressed

***3. Fill in the correct word derived from the word in bold.***

1. It is very \_\_\_\_\_\_\_\_\_\_ to keep studying without a break. TIRE
2. Simon felt very*\_\_\_\_\_\_\_\_\_* when he was caught copying another student's work. EMBARRASS
3. She was \_\_\_\_\_\_\_\_\_\_\_ when she received her exam results.

THRILL

1. For your English Literature lesson you will be asked to read a *\_\_\_\_\_\_* of texts. VARY
2. After many years of hard work, Professor Johnson received \_\_\_\_\_\_\_\_ for his contributions to science. ACKNOWLEDGE

***4. Choose the word or phrase which best completes each sentence.***

1. What's a miracle? Well, popcorn's a miracle if you \_\_\_\_\_\_ know how it's made.

A didn't B don't C won't D wouldn't

1. Some of you may have already completed section one. \_\_\_\_\_\_\_, you can go on to section two.

A If so B If you do C If you may D If not

1. In summer, if my dad finished work early, he sometimes \_\_\_\_\_\_ take us swimming.

A is B was C will D would

1. If you don't mind, I\_\_\_\_\_\_\_\_\_ finish my coffee before we leave.

A would B would have C would like D would rather

1. If they' d\_\_\_\_\_\_\_\_\_ Justin more time, he'd have been able to do a better job.

A give B giving C given D gave

***Комплексна контрольна робота з дисципліни (білет)***

***1. Визначте граматичне явище. Поясніть особливості його структури та вживання.***

"***Let's see*** now; what's the exact title you've given it?" Dixon looked out of the window at the fields wheeling past, bright green after a wet April. ***KINGSLEY AMIS, Lucky Jim (1954).***

***2. Перекладіть англійською мовою, вживаючи активну лексику.***

1. Які останні ***чутки***?
2. ***Переваги*** та недоліки вищої освіти – очевидні.
3. Я намагався переконати його але мені це ***не вдалося***.
4. Хочете почути дещицю цікавих ***пліток***?
5. Нині не можна ***довіритися*** навіть найближчим людям.

***3. Розкрийте тему відповідно до поданого плану.***

Say why people often have the same reaction to a “type” of a person; how these associations are formed; if they are necessarily true; if these generalizations can become dangerous stereotypes. Cover the points:

* the definition of the word “stereotype”;
* examples of provocative stereotypes;
* how stereotypes affect people’s lives;

***1. Визначте граматичне явище. Поясніть особливості його структури та вживання.***

Under the umbrella of a degree course in English Literature, Robyn read Freud and Marx, Kafka and Kierkegaard, which she certainly ***couldn't have done*** at Oxbridge. ***DAVID LODGE, Nice Work.***

***2. Перекладіть англійською мовою, вживаючи активну лексику.***

1. Це вся розповідь ***від початку до кінця***.
2. Юлія Тимошенко ***надихнула*** багатьох пересічних українців боротися за свої громадянські права.
3. Здавалося , він ***був дещо спантеличений***.
4. Він ***полюбляє поширювати чутки***.
5. ***Займайся своїми справами***, в тебе й так багато проблем.

***3. Розкрийте тему відповідно до поданого плану.***

Some people believe that the environment is irreversibly damaged. Others believe that the environment is able to repair itself. Which point of view do you agree with? Why? Explain:

* the terms “ecology” and “environment”;
* problems facing the environment
* ways of solution these problems

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1. [↑](#endnote-ref-2)