

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

**Житомирський державний університет
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English for Students of Philology

**Методичні рекомендації з англійської мови для
студентів ННІ філології та журналістики
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Методичні рекомендації містять матеріал, необхідний для проведення практичних занять та організації самостійної роботи з англійської мови студентів-магістрантів ННІ філології та журналістики. Тексти, вправи, тести та рекомендації методичного характеру подані у послідовності, окресленої Програмою (затвердженою у 2013 році), для виконання чотирьох основних змістовних модулів. Матеріал розрахований на поглиблення фахових спеціальних та загальних комунікативних навичок студентів у процесі професійно спрямованого вивчення англійської мови.

Для денної та заочної форм навчання.

Передмова

Методичні рекомендації мають на меті забезпечити студентів-магістрів і викладачів необхідним матеріалом для проведення практичних занять і організації самостійної роботи студентів (у тому числі студентів заочної форми навчання) у руслі завдань, поставлених у Стратегіях вивчення іноземних мов у Житомирському державному університеті, які були прийняті в листопаді 2012 року.

Рекомендації передбачають можливість вибору викладачем навчального матеріалу профільно-наукового змісту. Вони включають також методичні поради та рекомендації щодо використання підручників та алгоритм реферування фахових текстів. Пропоновані завдання лексичного типу сприяють розширенню та закріпленню загального й фахового словника студентів.

Окремий модуль виділено для підготовки студентів до захисту дипломних робіт англійською мовою, що відповідає міжнародним вимогам і стандартам до навчання в магістратурі. Крім того, приділяється увага мовній підготовці студентів до участі в наукових і науково-практичних конференціях у зарубіжних країнах, що також сприяє підвищенню загального та професійного мовно-мовленнєвого рівня студентів ОКР «Магістр».

Методичні рекомендації пройшли пілотування при навчанні англійської мови студентів-магістрантів ННІ філології та журналістики в 2012-2013 навчальному році.

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Module 1:
University Education in Ukraine and in Britain

Unit 1. University Education in Ukraine

Before Reading

1. Answer the questions:

- 1) Which establishments of higher education in Ukraine do you know?
- 2) Which degrees do they give to their successful graduates?
- 3) How many universities are there in Ukraine?
- 4) Which establishments of higher education are there in Zhytomyr?
- 5) In which university do you study?

2. Before reading the text study, the following useful vocabulary:

Similar to – подібний до

To set up – засновувати, встановлювати

Veterinary – ветеринарний

Higher Mining School – Вища школа гірничої справи

To own – мати у власності

Term – семестр

To inherit – успадковувати

Certificate – свідоцтво, сертифікат, атестат

Determination - визначення, встановлення

Hence – звідси (у логічному, а не в просторовому значенні)

Educational-proficiency level – освітньо-професійний рівень

Sufficient – достатній

To discharge functions – виконувати функції

To stipulate – зумовлювати, ставити умову

Normative – нормативний

To obtain – отримувати

To cope with – упоратися з чимось, виконувати успішно

To attain – досягати, здобувати

Innovative character – інноваційний характер

To summarize – узагальнювати, підводити підсумок

To synthesize – синтезувати

Working with Text

3. *Read the following text, make a list of useful professional terms.*

University Education in Ukraine

University education in Ukraine has a long and rich history. Its students, graduates and academics have long been known and appreciated worldwide. The pioneering research of scholars working in the country's higher education institutions and academies, such as Dmytro Mendelejev, Mykola Zhukovsky, and Yeugeniy Paton, are part of the universal history of scientific progress.

Brief historical survey

The first higher education institutions (HEIs) emerged in Ukraine during the late 16th and early 17th centuries. The first Ukrainian higher education institution was the Ostrozka School, or Ostrozkiy Greek-Slavic-Latin Collegium, similar to Western European higher education institutions of the time. Established in 1576 in the town of Ostrog, the Collegium was the first higher education institution in the Eastern Slavic territories. The oldest university was the Kyiv Mohyla Academy, first established in 1632 and in 1694 officially recognized by the government of Imperial Russia as a higher education institution. Among the oldest is also the Lviv University, founded in 1661. More higher education institutions were set up in the 19th century, beginning with universities in Kharkiv (1805), Kiev (1834), Odessa (1865), and Chernivtsi (1875) and a number of professional higher education institutions, e.g.: Nizhyn Historical and Philological Institute (originally established as the Gymnasium of Higher Sciences in 1805), a Veterinary Institute (1873) and a Technological Institute (1885) in Kharkiv, a Polytechnic Institute in Kiev (1898) and a Higher Mining School (1899) in Katerynoslav. Rapid growth followed in the Soviet period. By 1988 a number of higher education institutions increased to 146 with over 850,000 students. Most HEIs established after 1990 are those owned by private organizations.

Terms

The academic year in higher educational establishments in Ukraine starts on the 1st of September. It is divided into two terms, the first term is from September to the end of January and the second begins in February and ends in June. Each term lasts 17-18 weeks, followed by a 3-week examination period.

Higher education qualifications

Higher education qualifications combine both academic and professional qualifications. This is a very important feature of Ukrainian higher education inherited from its Soviet past. The State Diploma serves as both an educational certificate and a professional licence. Employment is determined by a match between the state determination of the knowledge and skills required for different occupation levels and the state determination of levels of educational qualification. Hence is the correspondence between classification of educational qualification and that of the occupational structure, leading to the introduction of the term 'educational-proficiency' level.

The *Law on Higher Education* (2002) establishes the three-level structure of higher education: incomplete, basic, and complete educational levels with corresponding educational-proficiency levels of Junior Specialist, Bachelor, Specialist and Master.

Junior Specialist

Junior Specialist is an educational-proficiency level of higher education of a person who on the basis of complete

secondary education has attained incomplete higher education, special skills and knowledge sufficient for discharging productive functions at a certain level of professional activity, stipulated for initial positions in a certain type of economic activity. The normative period of training makes 2.5–3 years.

Persons with basic secondary education may study in the educational and professional programs of junior specialist's training, obtaining at the same time complete secondary education.

Bachelor

Bachelor is an educational-proficiency level of higher education of a person who on the basis of complete secondary education has attained basic higher education, fundamental and special skills and knowledge, sufficient to cope with tasks and duties (work) at a certain level of professional activity (in economy, science, engineering, culture, arts, etc.). The normative period of training makes 4 years.

Training specialists of the educational-proficiency level of Bachelor may be carried out according to the shortened programme of studies on the basis of the educational-proficiency level of Junior Specialist.

Specialist

Specialist is an educational-proficiency level of higher education of a person who on the basis of the educational-proficiency level of Bachelor has attained complete higher education, special skills and knowledge, sufficient to cope with

tasks and duties (work) at a certain level of professional activity (in economy, science, engineering, culture, arts, etc.). The normative period of training makes 1 year.

Master

Master is an educational-proficiency level of higher education of a person who has attained complete higher education, special skills and knowledge, sufficient to cope with professional tasks and duties (work) of innovative character at a certain level of professional activity (in engineering, business administration, pedagogics, arts, etc.).

Training specialists of the educational-proficiency level of Master may also be carried out on the basis of the educational-proficiency level of Specialist. The period of training makes typically 1–1.5 year.

During his/her studies at the Master's or Specialist's level, students are required to write his/her final work on a selected subject and make its presentation, to be able to collect, analyse and summarize, synthesize and to communicate study and practical material; often knowledge of a foreign language is required.

4. *Make up sentences using the terms from your list.*

5. *Answer the following questions:*

- 1) Which figures show that higher education in Ukraine has a long and developed history?

- 2) Which was the historically first higher educational institution ever founded in Ukraine?
- 3) What is the function of the State Diploma?
- 4) What is the period of training of a junior specialist?
- 5) What are the specific features of Master training in Ukraine?

6. Find some information about the history of the Kyiv Mohyla Academy and its founders.

Prepare a short report on the information obtained (10-15 sentences).

Unit 2. Our University

Before Reading

1. Answer the following questions:

- 1) When was the Zhytomyr Ivan Franko State University founded?
- 2) What was it called then?
- 3) Where was the University situated?
- 4) Which interesting facts about the history of our university do you know?

Working with Text

2. Read the text about the Zhytomyr State Ivan Franko University. Find some facts that you did not know before.

Our University

Zhytomyr State Ivan Franko University is one of the oldest higher educational establishments in Polissia. The university (initially, the Institute) was founded in 1919. In 1926 it was named after Ivan Franko. In 1999 the Institute was granted the status of a University.

At present the University includes three Institutes (the Institute of Foreign Philology, the Institute of Philology and Journalism, the Institute of Pedagogical Sciences) and five departments (the Department of Physics and Mathematics, the Department of Natural Sciences, the Department of Social Psychology, the Historical Department, the Department of Physical Training and Sports).

Over the recent years the number of students has greatly increased and now it comprises more than 8200 people, and more than 4700 of them are full-time students. The rest study in the correspondence form of education.

Besides there is a Preparatory Department, post-graduate studies in about a dozen of specialities and the Institute of Post-Diploma Education at the University.

The teaching staff of the University and its academic facilities provide opportunities for training bachelors, specialists and masters.

The scientific and research level of the teaching staff is constantly increasing: among 926 teachers working at 36 departments there are: the Academician of the Higher School

Academy of Sciences; 20 Doctors of Science, Professors; 247 Candidates of Science, Assistant Professors.

Members of the University teaching staff consistently work at improving their practical, academic and theoretical level. The result of their work is the foundation and development of several scientific schools (e.g. “Dialectological School of Prof. M.V. Nykonchuk”; “Drama History and Theory”, headed by Prof. O.S. Chyrkov; “Problems of Semantics in Structural-Functional Theory of Communication”, founded by Prof. D.I. Kveselevych).

Our University occupies five buildings. They are not far from the centre of the town and are set close to one another. There are five halls of residence at the University which accommodate about 2000 students.

At the university there is a library, several reading-rooms, a publishing centre, an agrobiological station, an observatory, two museums, a modern sports complex, a computer centre, a canteen and three refreshment rooms.

The students get everything a modern specialist should acquire; profound knowledge in speciality, computer and language skills. They can also learn one of several working professions (a driver, a secretary, a hairdresser etc.).

Students are involved to carry out scientific research work in many fields. They often continue their studies as post-graduates and after defending their thesis become Candidates and Doctors of Science.

Active students' life provides the development of managing skills, creative abilities, cultural and aesthetic tastes. Students of the University are journalists of a university newspaper "Universum" and of a radio-studio. They are participants of amateur art groups (the drama group "Kalyna", the vocal group "Elegia", the university folk orchestra, the dance group "Yunist" and others), a career centre, a student community centre, a counselling centre for first-year students, the Judicial Clinic.

The University maintains scientific and educational cooperation with institutes of higher education, other educational establishments, famous scientific schools and scholars from Russia, Belarus, Great Britain, the USA, Germany, Poland and other countries. The departments of the University take part in international educational projects.

During the 90 years of its existence the University has prepared thousands of specialists in different fields. Many of them have become famous researchers, honoured teachers and cultural figures.

Among the graduates of the University there are such outstanding personalities as M.V. Homychevskyi (Borys Ten) – a famous poet and translator of Old Greek and European literature (including such monumental works as "Iliad" and "Odyssey" by Homer) into Ukrainian; V.G.Bondarchuk, an Academician of the National Academy of Sciences of Ukraine; O.K. Kasymenko, Doctor of History,

Head of the Institute of History in the National Academy of Sciences of Ukraine and many others. Many graduates now teach in Zhytomyr State Ivan Franko University.

Their enthusiasm, industry and creativity guarantee that the tasks facing the teaching staff will be successfully fulfilled.

3. *Answer the questions:*

- 1) On the basis of the text how would you define the place of our university among other higher educational institutions in Ukraine?
- 2) What is the place of our university among educational institutions of Zhytomyr Region?
- 3) Which department of our university is the biggest?
- 4) Which department of the university do you find the most interesting? Why?
- 5) Which department (speciality) in our university is the most promising as to job-hunting? Why?
- 6) Which research scientific schools do you know at your department?
- 7) Have you ever taken part in any amateur art groups of our University? What do you think about such activity?

4. *On the basis of the text write an essay about the department you are studying at.*

Unit 3. University Education in the United Kingdom

Before Reading

1. *Answer the questions:*

- 1) In which institutions can people get higher education in Great Britain?
- 2) Which British universities do you know?
- 3) What do you know about the level of education given in British universities?
- 4) How many universities are there in the UK?

2. *Before reading the text, study the following useful vocabulary:*

College of education – педагогічний коледж

To apply – тут: звертатися з заявою про вступ

To be located – міститися, бути розташованим

A-level results – бали екзаменів, які складають після закінчення спеціального коледжу для підготовки до вступу в університет

Grant – стипендія

Local education authority – місцевий орган освіти

Public ceremony – відкрита публічна церемонія

So-called – так званий

Redbrick university – університет з червоної цегли

‘Concrete and glass’ university – університет з бетону та скла

Further education college – коледж подальшої освіти
(середній спеціальний навчальний заклад)

To be intended – тут: бути призначеним

To keep in touch – підтримувати зв'язок

Overseas student – зарубіжний студент

Working with text

3. *Read the text about the organization of higher education in the UK.*

University Education in the UK

After finishing secondary school or college you can apply to a university, polytechnic, college of education or you can continue to study in a college of further education.

The academic year in Britain's universities, Polytechnics, Colleges of education is divided into 3 terms, which usually run from the beginning of October to the middle of December, the middle of January to the end of March, from the middle of April to the end of June or the beginning of July.

There are about 100 universities in Britain. The oldest and best-known universities are located in Oxford, Cambridge, London, Leeds, Manchester, Liverpool, Edinburgh, Southampton, Cardiff, Bristol and Birmingham.

Good A-level results in at least 2 subjects are necessary to get a place at a university. However, good exam passes alone are not enough. Universities choose their students after

interviews. For all British citizens a place at a university brings with it a grant from their local education authority.

English universities greatly differ from each other. They differ in date of foundation, size, history, tradition, general organization, methods of instruction and way of student life.

After three years of study a university graduate will leave with the Degree of Bachelor of Arts, Science, Engineering, Medicine, etc. Some courses, such as languages and medicine, may be one or two years longer. The degrees are awarded at public degree ceremonies. Later he/she may continue to take Master's Degree and then a Doctor's Degree.

The 2 intellectual eyes of Britain – Oxford & Cambridge Universities – date from the 12 & 13 centuries. They are known for all over the world and are the oldest and most prestigious universities in Britain. They are often called collectively Oxbridge, but both of them are completely independent. Only education elite go to Oxford and Cambridge.

The Scottish universities of St. Andrews, Glasgow, Aberdeen & Edinburgh date from the fifteenth and sixteenth centuries.

In the nineteenth and the early part of the twentieth centuries the so-called Redbrick universities were founded. These include London, Manchester, Leeds, Liverpool, Sheffield, and Birmingham. During the late sixties and early seventies some 20 'new' universities were set up. Sometimes

they are called 'concrete and glass' universities. Among them are the universities of Sussex, York, East Anglia and some others.

During these years the government set up 30 Polytechnics. The Polytechnics, like the universities, offer first and higher degrees. Some of them offer full-time and sandwich courses [sandwich course – курс обучения, чередующий теорию с практикой; сочетание общеобразовательного и профессионального обучения с работой на производстве] (for working students). Colleges of Education provide two-year courses in teacher education or sometimes three years if the graduate specializes in some Particular subjects.

Some of them who decide to leave school at the age of 16 may go to a further education college where they can follow a course in typing, engineering, town planning, cooking, or hairdressing, full-time or part-time. Further education colleges have strong ties with commerce and industry.

There's an interesting form of studies which is called the Open University. It's intended for people who study in their own free time and who 'attend' lectures by watching TV and listening to the radio. They keep in touch by phone and letter with their tutors and attend summer schools. The Open University students have no formal qualifications and would be unable to enter ordinary universities.

Some 80,000 overseas students study at British universities or further education colleges or train in nursing, law, banking, in industry, etc.

4. Respond to the following statements, agree or disagree with them. Give motivation.

- 1) In the UK you can get a higher education only in universities.
- 2) Some British universities are world famous.
- 3) The course of studies in all British universities lasts three years.
- 4) You will need a special training after university studies to get the Degree of Bachelor of Science or Arts.
- 5) All British universities are old and similar to each other.
- 6) Only education elite go to Oxford and Cambridge.
- 7) There are no entrance exams in British universities.
- 8) Further education colleges are higher education institutions.
- 9) Many overseas students study in the UK.

5. Fill in the blanks with the following words: programs, international, years, from, students, much, to apply, higher, one, education. Read the complete text for more information about the studies in the UK.

The UK has a vast variety of ... education opportunities to offer students with over 100 universities offering various degree programs for students from the UK and around the world. In the UK about 1/3 of all students go on to some form of higher ... and this number is well over 50% for students from Scotland. This makes competition for places very fierce and so it is advised ... early for courses.

In the UK most undergraduate degree programs take three ... to finish; however, the 'sandwich course' is increasing in popularity, which is four years and involves ... year in the work place (normally in your third year). In Scotland the courses are four years in length for undergraduate programs.

For graduate or masters ... they are generally shorter in length and undertaken after graduation of your undergraduate program. Some professional degrees like medicine, veterinary, law etc. have longer programs that can be as ... as five years.

From 2007, universities in the UK are allowed to charge students ... the UK up to &3,070 per year (depending on the school and location). For students from the EU, you will also only have to pay the same fees as students from the UK, but international ... from the rest of the world will have to pay the full school fees which will vary depending on the school. These fees for ... students can range anywhere from &4,000 per year up to &18,000 per year or more.

6. Compose 5-7 questions for your group-mates about university studies in the UK. Be ready to answer your friends' questions.

7. Choose the correct variant to check your knowledge of English:

1) It's your ... that we're late for school again.

- a) care b) fault c) mistake

2) When Mr. Brett was at school, he won first ... for good behaviour.

- a) price b) prize c) reward

3) They had lunch together in the school ...

- a) bar b) canteen c) café

4) We all make mistakes; no-one is ...

- a) fallible b) infallible c) unmistakable

5) I think you should ... that matter with your teacher.

- a) complain b) demand c) discuss

6) Since Oscar had no proper reason for missing school, his absence should be treated as ...

- a) desertion b) neglect c) truancy

7) If pupils are to understand the notice, the instructions must be ... clearer.

- a) done b) got c) made.

8) You are late again – please try to be ... in future.

- a) accurate b) punctual c) efficient

9) Those pupils never ... any notice of what their teacher says.

- a) give b) make c) take

10) Patrick ... the whole morning looking for his essay, but still couldn't find it.

- a) brought b) had c) spent

8. Choose the correct variant to check you knowledge of English:

1) New students must ... for classes before the term begins.

- a) enroll b) enter c) join

2) I'm going to ... All I can about the subject because I need this information.

- a) discover b) find out c) know

3) Sean asked his teacher's ... about going to university.

- a) information b) advice c) experience

4) What are you going to do when you ... school?

- a) complete b) end c) leave

5) Viola took her ... at Cambridge University.

- a) degree b) grade c) qualification

6) In some countries, students are selected ... to their current level of academic attainment.

- a) due b) according c) relating

7) Vivian is studying to become a member of the medical ...

- a) employment b) position c) profession

- 8) Our group ... of twelve students.
a) composes b) consists c) contains
- 9) It was very difficult for the examiner to ... what recommendations he should make.
a) decide b) realize c) solve
- 10) Please inform the college secretary if you ... your address.
a) change b) move c) vary
- 11) The classes were closed because of ... of interest.
a) absence b) emptiness c) lack
- 12) This school has the highest ... standards in our town.
a) academic b) intelligence c) learning
- 13) We need ... information before we can decide which courses to choose.
a) farther b) further c) nearer
- 14) Someone from the Ministry of Education is coming to ... our classes.
a) control b) inspect c) look on
- 15) Please ... clearly which courses you want to take.
a) ask b) indicate c) instruct

9. Put each of the following words or phrases into its correct place in the text below:

amount	calendar	class hours
course	credits	curriculum
electives	graduation	major

number	opportunity	outlines
prospectus	specified	subjects
requirements	technical	three
weekselecting	college	

Selecting Courses

The courses given by a ... or university are called curriculum. The ... of the institution ... the complete It gives the ... for entry to each course, as well as the credits given for the

Each course is designed as giving a ... number of credits. These are usually equal to the number of ... devoted each week to the course. For example, a course that meets three times a ... usually gives ... credits towards graduation. Schools using the semester ... required about 120 credits for Between 30 and 40 of the required ... must be in the student's ... subject.

Schools vary considerably in the ... of freedom given to students in ... their course. Almost all schools have certain ... of required Students can also usually choose nonrequired courses called Liberal-arts colleges usually give students more ... to choose than do ... schools.

10. Choose the correct variant:

1) Are you going to attend Prof. Wise's ... on Medieval History next week?

- a) conference b) discussion c) lecture

- 2) The lecture was so ... that almost everyone fell asleep.
a) bored b) dull c) exhausted
- 3) Prof. Rush was speaking so quickly I couldn't ... what he said.
a) accept b) catch c) listen
- 4) Use your imagination and try to ... the scene in your mind.
a) draw b) model c) picture
- 5) Miss Not-Very-Bright said she could not ... all the information given in the lecture.
a) absorb b) accumulate c) listen
- 6) I can agree with you to a certain ..., Professor, but not entirely.
a) extent b) level c) way
- 7) The lecture was very ... and I slept for most of it.
a) annoying b) boring c) sleepy
- 8) You ought to pay ... to what the lecturer is saying; it's quite interesting.
a) attention b) comment c) praise
- 9) I absolutely ... with everything that has been said.
a) accept b) approve c) agree
- 10) The lecture will begin at 10.00
a) in time b) on time c) sharp
- 11) Prof. Orator spoke clearly and ... so we could understand every word he said.
a) distinct b) distinctly c) legibly

12) That's precisely what I mean. You've hit the ... on the head.

- a) idea b) nail c) pin

13) The students were interested in what the teacher was saying and listened

- a) attentively b) guardedly c) prudently

14) A few jokes always ... up a lecture.

- a) inspire b) liven c) loosen

15) The example you have just referred to has no ... on the matter under discussion.

- a) connection b) dependence c) bearing.

11. Read the jokes and try to explain the fun.

1) *Professor*: "Now, John, what are you doing – learning something?"

Student: "No, sir; I am listening to you".

2) The professor rapped on his desk and shouted: "Gentlemen – order!"

The entire class yelled: "Beer!"

12. Find in the Internet short information about some British university where one can specialize in Philology. Present this information to your friends.

Module 2:
Science
Unit 1. Linguistics

Before Reading

1. *You are going to read the text about some general features of linguistics as a branch of knowledge. Before this answer the following questions:*

1) Do you consider it difficult to study linguistics? Is it difficult for you?

2) Which branch of linguistics appeals to you most? Why?

3) Do you think it important to study linguistics in future?

2. *Study the following vocabulary. Use these items in sentences of your own.*

Subfield – підрозділ, дочірна царина

Related – споріднений

Speech/nonspeech sounds –

To perceive – розуміти, опановувати, відчувати

To assign – призначати, встановлювати, приписувати

To resolve – вирішувати, розв’язувати

Ambiguity – неясність, двозначність

To infer – виводити, робити висновок, припускати

Acquisition – надбання

To intersect – перехрещуватися

Literary theorist – теоретик літератури

Acoustics – акустика

Neuroscience – неврологія

To shift – пересуватися, змінятися

To attest – офіційно засвідчити, зареєструвати

Working with Text

Linguistics. Part I.

Linguistics is the scientific study of human language. Linguistics can be broadly broken into three categories or subfields of study: language form, language meaning, and language in context. The earliest known activities in descriptive linguistics have been attributed to Pāṇini around 500 BCE, with his analysis of Sanskrit in *Ashtadhyayi*.

One subfield of linguistics is the study of language structure, or grammar. This focuses on the system of rules followed by the users of a language. It includes the study of morphology (the formation and composition of words), syntax (the formation and composition of phrases and sentences from these words), and phonology (sound systems). Phonetics is a related branch of linguistics concerned with the actual properties of speech sounds and nonspeech sounds, and how they are produced and perceived.

The study of language meaning is concerned with how languages employ logical structures and real-world references

to convey, process, and assign meaning, as well as to manage and resolve ambiguity. This category includes the study of semantics (how meaning is inferred from words and concepts) and pragmatics (how meaning is inferred from context).

Linguistics also looks at the broader context in which language is influenced by social, cultural, historical and political factors. This includes the study of evolutionary linguistics, which investigates into questions related to the origins and growth of languages; historical linguistics, which explores language change; sociolinguistics, which looks at the relation between linguistic variation and social structures; psycholinguistics, which explores the representation and function of language in the mind; neurolinguistics, which looks at language processing in the brain; language acquisition, on how children or adults acquire language; and discourse analysis, which involves the structure of texts and conversations.

Although linguistics is the scientific study of language, a number of other intellectual disciplines are relevant to language and intersect with it. Semiotics, for example, is the general study of signs and symbols both within language and without. Literary theorists study the use of language in literature. Linguistics additionally draws on and informs work from such diverse fields as acoustics, anthropology, biology, computer science, human anatomy, informatics, neuroscience,

philosophy, psychology, sociology, and speech-language pathology.

Terminology

Before the 20th century, the term *philology*, first attested in 1716, was commonly used to refer to the science of language, which was then predominantly historical in focus. Since Ferdinand de Saussure's insistence on the importance of synchronic analysis, however, this focus has shifted and the term "philology" is now generally used for the "study of a language's grammar, history, and literary tradition", especially in the United States, where it was never as popular as it was elsewhere (in the sense of the "science of language").

Although the term "linguist" in the sense of "a student of language" dates from 1641, the term "linguistics" is first attested in 1847. It is now the usual academic term in English for the scientific study of language.

The term *linguist* applies within the field to someone who studies language, or specific languages. Outside the field, this term is commonly used to refer to people who speak many languages fluently.

Fundamental questions

Linguistics concerns itself with describing and explaining the nature of human language. Fundamental questions include what is universal to language, how language can vary, and how human beings come to know languages. Linguistic research can broadly be divided into the descriptive analysis of structure

and grammar on the one hand and the study of non-linguistic influences on language on the other.

After Reading

3. *Answer the following questions:*

- 1) What are the subfields of linguistics?
- 2) What is descriptive linguistics? Do you think it is still important?
- 3) What is grammar?
- 4) Which areas does grammar consist of?
- 5) Why is phonetics called a related branch of linguistics?
- 6) What is the study of language meaning concerned with?
- 7) Why is it important to resolve ambiguity from the linguistic point of view?
- 8) Is linguistics a broad or a narrow science? Why?
- 9) What does evolutionary linguistic study?
- 10) Which linguistic subject studies language change?

4. *Respond to the following statements. Correct the false ones. Give motivation.*

- 1) Sociolinguistics explores language change.
- 2) Psycholinguistics explores the representation and function of language in the mind.

3) Neurolinguistics concentrates on how children or adults acquire language.

4) There is a number of other intellectual disciplines which are relevant to language and intersect with it.

5) Semiotics is the study of non-language signs.

6) The use of language in literature is studied by literary theorists.

7) Linguistics doesn't draw information from any non-related fields of knowledge.

8) Some linguistic studies are closely connected with informatics and philosophy.

5. Study the following and use it when working with scientific texts:

Each scientific text/article or any other form of research is written to follow and reach some definite *purpose* (мета); it also has a definite *subject* (предмет) and *object* (объект).

Do the following test to understand the subject, the object and the purpose of the text "Linguistics".

1) The text is devoted to ...

- a) some principles of linguistic research
- b) general notions about linguistics as a science
- c) the ways of developing the study of a language.

2) The purpose of the text is ...

- a) to present a short survey of linguistics as differentiated from other fields of knowledge and to show its intersections with other sciences
 - b) to present the structural matter of all sub-branches of linguistics
 - c) to present a contrast between linguistics and literary studies
- 3) The subject of the text is ...
- a) the set of most typical features of linguistics as a science
 - b) the structural organization of linguistics
 - c) the role of linguistics among other humanities
- 4) The object of the text is ...
- a) the main problems of language studies
 - b) the historical development of linguistics
 - c) the generalized notion of linguistics.

6. *Study the algorithm of text rendering and use it to render the text “Linguistics”*

Algorithm of Text Rendering.

Алгоритм реферування тексту

- I. State the title and the author of the text (article).
- II. State the main topic of the text (article).
- III. Define the purpose, the subject and the object of the text.

IV. Make an outline of the text (it may be very useful to summarize each paragraph in one sentence).

V. Join the sentences of the outline together using time and space indicators (вирази, що слугують індикаторами часу та місця), for example: *at the beginning, in the first part, at first, then, in the second/third/following/ next part of the article, later, in the final part of the text (article), finally, etc.*

VI. Make the conclusion of the text: say what the author leads to, express your own opinion of the text (article) you've read. If you like/dislike the text, give your motivation.

Conversation:

Getting Acquainted (Review)

7. ***Read “Keypal messages” (B 2, p.14-16). Make up similar messages about yourself and your friends.***
8. ***Work with the patterns of identity cards (B 2, p. 17). Do the tasks suggested.***
9. ***Do Tasks 1-4 (B 2, p.23-24)***

Unit 2. Research in Theoretical Linguistics

Before Reading

1. *You are going to study the text about research in theoretical linguistics. Before this answer the following questions:*

1) Is 'concept' a linguistic or rather a psychological notion?

2) Do you think it is linguistically important to study concepts?

3) How are the meanings of words related to real time, space, quality, etc. properties of things?

4) What does the study of event structure result in concerning theoretical linguistics.

2. *Study the following vocabulary. State which notions are not quite clear for you.*

To encounter – зустрічатися, стикатися (з чимось)

Causation – причинна зумовленість, каузація

Concept – концепт

Explicitly – експліцитно; на поверхневому рівні висловлення

Event structure – подієва структура; структура мовленнєвого акту

Spatial – просторовий

Agentive – агентивний

Aspectual – видовий, аспектуальний

Interface – цари́на, зв’язок

Prediction – передбачення, прогноз

Language-particular – специфічно мовний

Acquisition – придбання, набування

To encompass – охоплювати, оточувати

Pronominal reference – займенникова(ий) референція/
денотат

Deixis – дейксис

Sentient – розумний; той, що наділений розумом

To elucidate – роз’яснювати

Ontology – онтологія

Entity recognition – розпізнавання сутностей

Sentiment extraction – видалення чуттєвого чинника

Parser – синтаксичний аналізатор

3. *Read the text below and find 5 – 7 facts you didn’t know before.*

Working with Text

Research in Theoretical Linguistics

Time, space, change, and causation are things that we expect to encounter in the study of the physical world, but the work of theoretical linguists has shown that these concepts also figure in the grammar of human language; explicitly and formally, in syntactic and semantic representations. I began my

work in theoretical linguistics by uncovering some of the ways in which these properties are encoded in the meanings of verbs. Verb meanings can be described within a range of possible linguistic event structures that organize temporal, spatial, agentive, and causal elements of meaning within a kind of 'natural language theory of events'. This has been the focus of my initial research. Much of this research was focused on demonstrating the existence of some general aspectual constraints on the syntax/semantics interface (form/meaning interface). Certain temporal properties of the event described by a verb determine the syntactic properties of that verb and its arguments. This principle applies universally, across languages, and allows clear predictions to be made about universal versus language-particular aspects of the acquisition of verbs.

In my later research, I moved towards an extended view of event structure, which includes the syntactic representation of 'mind', or the grammar of point of view. This encompasses such linguistic phenomena as the syntax of person, pronominal reference, logophoricity, psychological predicates, spatial and temporal deixis, evidential and evaluative predicates, modality, and the syntax/discourse interface. These all involve elements of linguistic meaning which must be evaluated relative to some sentient being. Whereas the aim of my work on the encoding of time and space in syntax was to uncover a 'natural language theory of events', the aim of my research on the interaction of point of view and syntax has been to elucidate a 'natural

language theory of mind'. Or more concretely, the syntax of sentence. All of this work is motivated by a vision of a clean, spare, and articulated theory of syntax and its interfaces with meaning, including all the deictic elements of time, space and point of view.

Most recently, I have begun to look at the interface of grammar and modality. How exactly does this abstract human faculty of grammar interact with the physical means of expression, such as vocal or manual articulation?

Industry and Natural Language Processing

My experience in industry has covered many aspects of natural language processing, including: ontologies and semantic annotation, named entity recognition, discourse annotation, sentiment extraction, statistical and rule-based parsers, machine translation, and working with a variety of corpus types. I have also worked as consultant in e-discovery.

I also have a specialty in Japanese natural language processing. I have worked as Japanese Language Technology Manager designing systems for disabled persons who communicate using keyboard systems to speak (Semantic Compaction Systems), as well as other diverse experience in Japanese Language Technology.

After Reading

4. Answer the following questions:

- 1) Which important abstract notions of objective reality have connections with the grammar of human language?
- 2) Which representations do those notions have in the language (in general terms)?
- 3) Which properties do event structures possess?
- 4) How do you understand the notion of semantics interface?
- 5) What are the syntactic properties of a verb and its arguments determined by?
- 6) How does the author understand the ‘grammar of point of view’?
- 7) In what way ‘the syntax of person’ should be understood?
- 8) Why must linguistic meaning be evaluated relative to some sentient being?
- 9) Do you think it is linguistically important to study the encoding of time and space in syntax?
- 10) Is it generally possible to elucidate a natural language theory of mind?

5. Agree or disagree with the statements. Give your motivation.

- 1) Time, space, change and causation are very important notions in the surrounding world.
- 2) Abstract concepts of reality do not refer to grammatical categories of any human language.

3) The notions of time, space, change and causation mostly refer to the properties of verbs.

4) The focus of the author's initial research was the natural language theory of events.

5) The semantics interface deals with the faintest shades of words' meanings.

6) The linguistic study of the interaction of point of view and syntax is very important in a theoretical aspect.

7) There is very little to say about the interface of grammar and modality.

8) It is very interesting to study the ontologies and semantic annotations.

6. *Define the subject, object and purpose of the text about theoretical linguistic research.*

7. *Render the text. Make use of its subject, object and purpose. Use the Algorithm given in Unit I.*

8. *To enlarge your professional vocabulary, complete the sentences with the following words:*

cross-references	chapter	bound	contents
page	preface	part	bibliography

1) This old book is ... in leather.

2) Look at the list of the ... in the book and find on which ... the first ... starts.

3) He wrote a ... to this book, explaining why he had written it.

4) He listened to the forth ... of the novel on the radio last night.

5) This is a ... Of all the works published by Oxford University Press in the past fifty years.

6) In this book ... are shown with an asterisk (*).

Conversation:

Traveling. Different Countries.

9. Study ‘Language Presentation” (B 2, p. 57-59) and do Ex.1- 4.

10. Study ‘Social English” (B 2, p. 59-62) and do the tasks.

11. Do Ex. 1,2,4-7 (B 2, p. 65-69)

Unit 3. About Cognitive Linguistics. Part 1

Before Reading

1. You are going to read the text about cognitive linguistics. Before that answer the following questions:

1) What do you know about the level of research in cognitive linguistics in Ukraine?

2) Can you give any names of the scholars who work in this sphere of knowledge?

3) What scientific fields is cognitive linguistics connected with?

2. Study the following vocabulary. Use 5 suggested units in sentences of your own.

Prevailing – панівний, переважаючий

To segregate – відмежовувати, ізолювати

Internal – внутрішній

Interactional – ті, що взаємодіють і впливають один на одного

Iconicity – канонічність, символічність

Assumption – припущення, вихідне положення

Hence – звідси, тому, як наслідок

Mapping – мапування (картування), відображення

Interpretive – інтерпретативний

Essentially – значною мірою, значно

Construct – конструкт,

To derive – отримувати, наслідувати

Foci – множини від (фокус)

Strand – ділянка, підрозділ

Groundwork – основа, фундамент

Innateness – приналежність, притаманність

To reverberate – відображатися, впливати

Frame semantics – фреймова семантика

Imaging systems – системи відображення / образні системи

Learned nature – придбана природа

Coherent – зв'язний

Nativism – нативізм (передування природного над надбаним)

Working with Text

3. *Read the text “About Cognitive Linguistics” and state 3 facts which you didn't know before.*

About Cognitive Linguistics. Part I.

Historical Background

by Suzanne Kemmer

Cognitive Linguistics grew out of the work of a number of researchers active in the 1970s who were interested in the relation of language and mind, and who did not follow the prevailing tendency to explain linguistic patterns by means of appeals to structural properties internal to and specific to language. Rather than attempting to segregate syntax from the rest of language in a 'syntactic component' governed by a set of principles and elements specific to that component, the line of research followed instead was to examine the relation of language structure to things outside language: cognitive principles and mechanisms not specific to language, including principles of human categorization; pragmatic and interactional

principles; and functional principles in general, such as iconicity and economy.

The most influential linguists working along these lines and focusing centrally on cognitive principles and organization were Wallace Chafe, Charles Fillmore, George Lakoff, Ronald Langacker, and Leonard Talmy. Each of these linguists began developing their own approach to language description and linguistic theory, centered on a particular set of phenomena and concerns. One of the important assumptions shared by all of these scholars is that meaning is so central to language that it must be a primary focus of study. Linguistic structures serve the function of expressing meanings and hence the mappings between meaning and form are a prime subject of linguistic analysis. Linguistic forms, in this view, are closely linked to the semantic structures they are designed to express. Semantic structures of all meaningful linguistic units can and should be investigated.

These views were in direct opposition to the ideas developing at the time within Chomskyan linguistics, in which meaning was 'interpretive' and peripheral to the study of language. The central object of interest in language was syntax. The structures of language were in this view not driven by meaning, but instead were governed by principles essentially independent of meaning. Thus, the semantics associated with morphosyntactic structures did not require investigation; the

focus was on language-internal structural principles as explanatory constructs.

Functional linguistics also began to develop as a field in the 1970s, in the work of linguists such as Joan Bybee, Bernard Comrie, John Haiman, Paul Hopper, Sandra Thompson, and Tom Givon. The principal focus of functional linguistics is on explanatory principles that derive from language as a communicative system, whether or not these directly relate to the structure of the mind. Functional linguistics developed into discourse-functional linguistics and functional-typological linguistics, with slightly different foci, but broadly similar in aims to Cognitive Linguistics. At the same time, a historical linguistics along functional principles emerged, leading to work on principles of grammaticalization (grammaticization) by researchers such as Elizabeth Traugott and Bernd Heine. All of these theoretical currents hold that language is best studied and described with reference to its cognitive, experiential, and social contexts, which go far beyond the linguistic system proper.

Other linguists developing their own frameworks for linguistic description in a cognitive direction in the 1970s were Sydney Lamb (Stratificational Linguistics, later Neurocognitive Linguistics) and Dick Hudson (Word Grammar).

Much work in child language acquisition in the 1970s was influenced by Piaget and by the cognitive revolution in

Psychology, so that the field of language acquisition had a strong functional/cognitive strand through this period that persists to the present. Work by Dan Slobin, Eve Clark, Elizabeth Bates and Melissa Bowerman laid the groundwork for present day cognitivist work.

Also during the 1970s, Chomsky made the strong claim of innateness of the linguistic capacity leading to a great debate in the field of acquisition that still reverberates today. His idea of acquisition as a 'logical problem' rather than an empirical problem, and view of it as a matter of minor parameter-setting operations on an innate set of rules, were rejected by functionally and cognitively oriented researchers and in general by those studying acquisition empirically, who saw the problem as one of learning, not fundamentally different from other kinds of learning.

By the late 1980s, the kinds of linguistic theory development being done in particular by Fillmore, Lakoff, Langacker, and Talmy, although appearing radically different in the descriptive mechanisms proposed, could be seen to be related in fundamental ways. Fillmore's ideas had developed into Frame Semantics and, in collaboration with others, Construction Grammar (Fillmore et al. 1988).

Lakoff was well-known for his work on metaphor and metonymy (Lakoff 1981 and Lakoff 1987). Langacker's ideas had evolved into an explicit theory known first as Space Grammar and then Cognitive Grammar (Langacker 1988).

Talmy had published a number of increasingly influential papers on linguistic imaging systems (Talmy 1985a,b and 1988).

Also by this time, Gilles Fauconnier had developed a theory of Mental Spaces, influenced by the views of Oswald Ducrot. This theory was later developed in collaboration with Mark Turner into a theory of Conceptual Blending, which meshes in interesting ways with both Langacker's Cognitive Grammar and Lakoff's theory of Metaphor.

The 1980s also saw the development of connectionist models of language processing, such as those developed by Jeff Elman and Brian MacWhinney, in which the focus was on modeling learning, specifically language acquisition, using connectionist networks. This work tied naturally in to the acquisition problem, and with the research program of Elizabeth Bates who had demonstrated the learned nature of children's linguistic knowledge, and its grounding in cognitive and social development. Gradually, a coherent conceptual framework emerged which exposed the flaws of linguistic nativism and placed experiential learning at the center in the understanding of how children acquire language. This conception was the foundation for the research program of Michael Tomasello, who in the 1990s began to take the lead in the study of acquisition in its social, cognitive, and cultural contexts.

After Reading

4. *Using Internet find some information about Suzanne Kemmer as a scholar and be ready to use it while rendering the text.*

5. *Answer the following questions:*

1) When did cognitive linguistics appear as a separate field of linguistic studies?

2) What is the general line of research in cognitive linguistics?

3) Which principles and phenomena outside the language were included into the research?

4) Who were the first most influential scholars in this new field? Did they form a school and work as a group?

5) What was the central assumption of that group of scholars?

6) What was the prime subject of linguistic analysis according to W. Chafe and Ch. Fillmore?

7) How are linguistic forms related to semantic structures in this view?

8) What was the attitude to meanings' study within Chomskyan linguists?

9) What was N. Chomsky's central object of interest in language?

10) Which linguistic field also began to develop in the 1970s?

6. Respond to the following statements according to the plot of the text. Correct the false ones. Give motivation.

1) According to N. Chomsky, the focus in a linguistic study should be on language-internal structural principles as explanatory constructs.

2) The principal focus of functional linguistics is on explanatory principles as to the origin of concepts in language.

3) Discourse-functional linguistics is broadly similar in aims to cognitive linguistics.

4) Historical linguistics is not connected with other contemporary linguistic fields

5) All modern linguistic currents state that language is best studied with reference to its cognitive, experiential, and social contexts.

6) Contemporary linguistic contexts of research do not go beyond the linguistic system proper.

7) Cognitive studies in psychology influenced greatly the research of child language acquisition.

8) N. Chomsky made a strong claim that language acquisition was a 'logical problem' rather than an empirical problem.

9) Fillmore, Lakoff, Langaker, and Talmy were not very different in the descriptive mechanisms proposed in late 1980s.

10) G. Fauconnier's theory of 'mental spaces' appeared to be a dead end and received no development.

7. *Define the purpose, subject and object of the text studied.*
8. *Prepare the rendering of the text. Make use of the Algorithm, information about the author and your acquisitions from Ex.7.*
9. *Read and laugh.*

Read the anecdote. Try to explain the fun from the point of view of word meanings.

“Mother”, asked Kate, “is it correct to say ‘water a horse’ when he is thirsty?”

“Yes, dear, quite correct.”

“Then, I am going to milk the cat.”

Conversation:

Hotel

10. *Study topical vocabulary and do Task 2 (B2, p.105).*
11. *Study useful phrases for booking a hotel room and checking-in (B2, p.107-109).*
12. *Use the information from Ex.8 to rearrange a hotel conversation (B2, p.109-110).*

- 13. Study useful expressions (B2, p.110-112) and do exercises to practice them (B2, p.112-113).*
- 14. Do practical conversation exercises (B2, p.114-116).*
- 15. Fill in a hotel registration form (B2, p.117).*

Unit 4. Understanding the Text. Plot

Before Reading

1. Answer the following questions:

- 1) Do you think it important to study the compositional structure of belles-lettres texts? Why?
- 2) What do the authors observe the rules of composition for?
- 3) Do you know any examples of literary pieces in which the compositional rules are overlooked? Are they easy/difficult/interesting to read?

2. Study the following vocabulary. Choose 5 items to use in the sentences of your own.

Arrangement – розташування (у певному порядку)

Consequent – відповідний, наступний. послідовний

Superstitious – забобонний

To haunt – часто відвідувати, переслідувати

To untangle – розплутувати

To root for – підтримувати, заохочувати

Worsening – той, що погіршується; той, що очорнює
або обмовляє

Prosperity – процвітання; сприятливі обставини

To unravel – розплутувати

Sequentially – послідовно

To tamper (with) – псувати щось, втручатися до чогось з
непозитивними наслідками

Big Bang – “Великий Вибух” (одна з теорій
походження всесвіту)

Adjustment – узгодження, пристосування

Sensitive – чутливий, той, що швидко реагує

Discriminated – відмінний (від чогось), той, що
виділяється

Arbitrary – випадковий, довільний

To equate – вважати рівним, прирівнювати

Brevity – короткочасність, нетривалість

Relevance (relevancy) – доцільність, значущість

To shed light – проливати світло

Working with Text

3. *Read the text “Understanding the Text. Plot” (Part 1) and find facts or terms which you didn’t know before.*

Understanding the Text. Plot. Part I.

In “The Zebra Storyteller” you can see the skeleton of the typical short story plot or plot structure. Plot simply means the arrangement of the action, an imagined event or a series of such events.

Action usually involves conflict, a struggle between opposing forces, and it often falls into something like the same five parts that we find in a play: exposition, rising action, turning point (or climax), falling action, conclusion. The conflict in this little tale is between the Siamese cat and the zebras, especially the zebra storyteller. The first part of the action, called the exposition, introduces the characters, situation, and, usually, time and place. The exposition here is achieved in three sentences: the time is “once upon a”, the place Africa, the characters are Siamese cat who speaks Zebraic and an innocent, and the situation their meaning. We then enter the second part of the plot, the rising action: events that complicate the situation and intensify or complicate the conflict or introduce new ones. The first event here is the meeting between an innocent zebra and the Zebraic-speaking cat. That initial conflict of zebra and cat is over in a hurry – the zebra who is “fit to be tied” is tied up and eaten. Complications build with the cat’s continuing success in killing zebras, and the zebras’ growing fears and consequent superstitious belief that the ghost of a lion haunts the region preying on zebras. The turning point or climax of the action is the third part of the

story, the appearance of the zebra storyteller: until now the cat has had it all his way, but his luck is about to change. From this point on the complications that grew in the first part of the story are untangled – the zebra storyteller, for example, is not surprised when he meets a Siamese cat speaking Zebraic “because he’d been thinking about that very thing”; this is the fourth part of the story, the reverse movement or falling action. The story ends at the fifth part, the conclusion: the point at which the situation that was destabilized at the beginning of the story (when the Zebraic-speaking cat appeared) becomes stable once more: Africa is again free of cats speaking the language of zebras.

This typical arrangement of the action of a story is not just a formula for composing a narrative or for critical analysis; it also has its emotional and intellectual effect on your responses as reader. The exposition invites you to begin immediately building images of the time and place of the action, the people, the situation, and the issues involved, and even to identify with or root for once or more of the participants. As the situation becomes more complicated during the rising action, you are led to be increasingly concerned with how “your” zebras, the “good guys”, are going to get out of this worsening situation (the cat eating more and more zebras), or, if the complications of the rising action are positive (as in the marriage and prosperity and happiness of M. Lantin in the “The Jewelry”), you become more and more concerned about what is going to

happen to turn things around (for even if you do not know about turning points in narrative, you know that sometimes things in stories and even in real life – knock on wood – seem too good to be true or too good to last). Consciously or unconsciously you become involved in the story, trying to anticipate how the complications will unravel, how everything will come out.

Another aspect of structure that affects you, the reader, is the order in which the events are told. In life, actions occur one after the other, sequentially. Not all stories, however, describe events chronologically. It is then, when historical order is disturbed, that a plot is created. “The king died and then the queen died”, to use one critic’s example, is not a plot, for it has not been “tampered with”. “The queen died after the king died” includes the same historical events, but the order in which they are reported has been changed. The reader of the first sentence focuses on the king first; the reader of the second sentence focuses on the queen. While essentially the same thing has been said, the difference in focus and emphasis changes the effect and, in the broadest sense, the meaning as well. The history has been structured into plot.

The ordering of events, then, provides stories with structure and plot, and has its consequences in effect and meaning. The first opportunity for structuring a story is at the beginning, and beginnings are consequently particularly sensitive and important. Why does a story begin where it does?

No event (at least since the Big Bang) is a true beginning; your own life story begins before you were born and even before you were conceived. So to begin a story the author has to make a selection, to indicate that for the purposes of this story the beginning is a given point rather than any other. “Having met the girl one evening, at the house of the office-superintendent, M. Lantin became enveloped in love as in a net”. That first sentence of “The Jewelry” seems a perfectly natural and “innocent” way to begin a story that will involve Lantin and his wife. But why not begin with a slightly modified paragraph 5: “M. Lantin was perfectly happy with his wife and smiled at her two little faults: her love of the theater, and her passion for false jewelry. He felt shocked by...”? After all, this last sentence would immediately introduce the jewelry that gives the story its title. Or the story could begin with the death of the girl’s father, her move with her mother to Paris, and so on. These are the earliest events mentioned in the exposition, and so in the unstructured history they would come first. In searching for a reason for Maupassant’s beginning, we might look at what we learn and what is emphasized in the beginning as it now stands: the class of Lantin and his income; the girl’s beauty, modesty, respectability, and poverty; her mother’s search for a husband for her; Lantin’s falling in love as if into a “net”. It might be useful to consider on your own or in an assigned essay how the details in the first eight paragraphs affect your reading, responding, and understanding of the

people, events, and “meaning” of the story. Or you might want to explain why John Cheever’s “The Country Husband”, in this chapter, begins, “To begin at the beginning, the airplane from Minneapolis in which Francis Weed was traveling East ran into heavy weather”, rather than with, say, paragraph 11, when the Weeds are preparing to go out on the evening on which Francis meets the baby-sitter; or even, with a few adjustments, with paragraph 15, when the baby-sitter opens the door and Francis sees her for the first time, for it is with their encounter that the story seems truly to begin.

The point at which a story ends is also a sensitive and meaningful aspect of its structure. A typical beginning – first sentence (Lantin meets the girl) or first discriminated occasion (the first encounter of a zebra with the Zebraic-speaking cat) – destabilizes the history: something happens that changes the ordinary life of one or more characters and sets off a new course of events, which constitute the story. A typical ending either reestablishes the old order (no more cats eating zebras) or establishes a new one (Lantin remarried). Endings, like beginnings, affect the reader and suggest meaning. And like beginnings, they are arbitrary structures that interrupt history, for all stories (or more precisely, histories) about individuals end the same way, as Margaret Atwood somewhat cynically suggests in “Happy Endings”: “*John and Mary die. John and Mary die. John and Mary die*”. That is true, of course, only if you equate the story with the history, for the history extends

not only backward as far as you can see but also forward to the end of the lives of those in the story. (And why not the lives of their children, grandchildren, and so on?) Not all stories end with the deaths of the characters who interest us; in fact, of the stories in this and the introductory chapters only Atwood's end's with the deaths of both its major characters, while "The Zebra Storyteller" ends with the death of the Zebraic-speaking cat. Where a story ends goes a long way to determining how it affects us and what we make of it. "The Zebra Storyteller" ends with the triumph of the zebra over the Siamese cat, leaving us with the feeling that good guys win, and with a moral that leads us to the "point" or meaning of the story. "No One's a Mystery" leaves us without an answer and pushes us back into our own experiences and beliefs to judge who is right and who is wrong about the couple's future.

All questions about the effect or meaning of beginnings and endings follow from an assumption that we must now recognize: there are reasons for the structures of the narrative. Indeed, in a short story, in part because of its brevity, every detail, every arrangement or ordering must "count". One writer has said that if there is a gun on the wall at the beginning of a story, it must be fired by the end. The relevance of events or details is not limited, however, merely to future action – events in the plot – for most seem to have relevance in other ways. The relevancy of a detail to a story is not always as simple and incontrovertible as the inevitable shooting of the gun. Though

you ought to be alert as to how the details function in affecting you or contributing to your visualization or understanding of the people, incidents, and issues of the story, there is not necessarily a precise answer to the question of how a detail functions. In Cheever's story, why does Mr. Nixon shout "Varmints! Rascals!... Avaunt and quit my sight!" at the squirrels? What does it add? What would be lost without you? You may see the effects and implications differently from your classmates; indeed you may not have chosen this detail to interrogate at all. These differences of selection and explanation may shed light on why readers respond to, understand, and judge stories differently.

After Reading

4. Answer the following questions:

- 1) How do we usually call the skeleton of a story or novel?
- 2) Which compositional parts of a story do you know? Which of them are mentioned in the text?
- 3) Are all compositional parts of a story observed in any story? Are some of them optional? Which?
- 4) What is an exposition?
- 5) How do we understand 'the rising action'?
- 6) What is the climax of a story?
- 7) How do we understand 'the falling action'?

8) What is 'the conclusion'? Do we often observe it in modern stories?

9) Why is the typical arrangement of the action of a story important?

10) Why, in your opinion, the introduction is not mentioned among the compositional parts of a story?

5. Complete the following statement with one of the options:

- 1) The exposition invites the reader ...
 - a) to predict the possible ending of the story
 - b) to get interested in other works of the same author
 - c) to start building images of personages, places, the time of the action, etc.
- 2) The reader often ...
 - a) disagrees with the author as to the place of the action
 - b) roots with one of the personages
 - c) has indefinite associations as to the first name of the author.
- 3) With the further development of the plot the reader...
 - a) becomes less and less interested in the place of the action
 - b) gets more and more concerned with the consequent events
 - c) starts hating himself

- 4) The reader is...
 - a) never affected by the order in which the events are told
 - b) rather influenced by the order in which the events are told
 - c) indifferent to the consequence of the events in a story.
- 5) The effect and meaning of a story...
 - a) are never structured by an author beforehand
 - b) largely depend on the ordering of events
 - c) can never be foreseen.
- 6) To begin a story the author...
 - a) has to make a selection as to the first sentences
 - b) should consider the classical examples
 - c) takes into consideration his own tastes.
- 7) The point at which the story ends...
 - a) is usually the same in most stories
 - b) does not affect the reader
 - c) is a sensitive and meaningful aspect of the structure of the story.

6. Write a short paragraph supporting the statement: There are reasons for the structure of the narrative.

7. Define the purpose, subject and object of the text you've read.

8. *Prepare the rendering of the text.*

9. *Read the joke and explain the fun:*

A lady gave a reception for a group of college students. Among them was a foreign student who had studied a book of etiquette. Handed a cup of tea, he said: "Thank you, sir or madam, as the case may be."

10. *To enlarge your vocabulary, do the following: fill in the blanks with the words suggested:*

spelt, inscribed, autograph, scrawled, print, scribbled.

1) He ... some notes for the talk he had just been asked to give after the dinner.

2) There was a name ... on the wall.

3) Will you ... your new book for me, please?

4) My name is ... B-R-O-W-N not B-R-A-W-N.

5) Please ... your address clearly in block capitals.

6) His name was ... on a metal plate beside the door.

Conversation:

Telephoning

11. *Study 'Social English' for the topic (B2, p.131-132), learn new vocabulary.*

- 12. Read the dialogues and do the tasks after them (B2, p.140-142).***
- 13. Study useful vocabulary (B2, p.143- 148) and do the tasks included.***
- 14. Use the vocabulary you have studied to do activities on p. 149-151 (B2).***

Unit 5. Literary Classicism. Part I.

Before reading

- 1. You are going to work with the text about classicism in Ukrainian literature. Before this answer the following questions:***

- 1) When did classicism start to develop in Ukrainian literature?
- 2) Do you remember any representatives of classicism in Ukrainian literature?
- 3) What is your personal attitude towards Ukrainian classicism?

- 2. Study the following vocabulary. Compose 10 sentences about literary activity using suggested expressions.***

Transition – перехід, перехідний період

To embellish – прикрашати, оздоблювати; embellishment – прикрашення, розмірення

Artistic device – художній прийом

To eschew – утримуватися від чогось; ретельно уникати чогось

Consciously – свідомо

Tranquil – спокійний, врівноважений, тихий

In pursuit – у пошуках чогось, прагнучи чогось

To recede – відступати, віддалятися

To preclude – створювати перешкоду, запобігати чогось

Poorly defined – погано визначений (охарактеризований)

Antiquity – античність, глибока давнина

Awkwardness – незграбність, незручність; awkward – незграбний, незручний

Sublimity – величність, піднесеність, високість

To rework – допрацьовувати

Precept – настанова, правило, припис

Untrammelled – необмежений, безперешкодний

Confine – межа, кордон

Unduly – надзвичайно, несправедливо, безпідставно

“The lofty and sublime” – високе та піднесене

Diversity – різноманітність, різнобарвність

Excessively – надзвичайно, занадто, надмірно

Overburdening – перевантаження

Fable – байка

Lyrical epistle – ліричне послання

Demigod – напівбог

“Lesser genres” – малі жанри

Travesty – бурлеск, шарж
To acquire – здобувати, отримувати
To hark back – повернутися назад, знову звернутися
To incarnate – втілювати, здійснювати
Milieux – оточення, обстановка
To stipulate – зумовлювати; вимагати як умову
To adhere – міцно триматися, дотримуватися

Working with Text

3. *Read the text “Literary Classicism” (Part I) and find in it 3 facts which you did not know before.*

Literary Classicism. Part I.

1. The transition in world literature from the Baroque to Classicism was one of those typical transitions away from an “extremely ornamental, embellished style” (see Introduction) which the history of literature has undergone from time to time. In Ukraine, literature had already experienced such a transition by the thirteenth century when it was a phenomenon that was part of a certain literary decline. In the present period (Classicism), however, such a transition was in complete opposition to the style of the Baroque. In the West, it was practically a literary revolution at the base of which lay a change in literary tastes and objectives. Formerly, the aim of literary works had been to excite and arouse the reader, to create a powerful effect on him by their originality of structure and artistic devices. Novel, yet profound, ideas had been

pursued, while old ones had been formulated in an unexpected, new way so as to produce an impression of unconstrained spontaneity. Now new literary ideals arose which eschewed this Baroque dynamism. The representatives of this style consciously sought after the most precise expression for their ideas, clarity in form, and logic in construction. The work as a whole had to project the impression of tranquil harmony – in pursuit of which the ideal of beauty assumed prime importance. Not originality nor novelty but traditional canons became highly valued once more. Furthermore, the “grotesque,” which had played such a major role in Baroque literature, either became almost insignificant or receded altogether. The return to the ideals of the Renaissance was complete.

Classicism assumed a peculiar form in Ukraine where certain factors (see below) precluded the establishment of any significant opposition to the Baroque. In addition, the new “classicist” style did not enjoy the wide development found in the West or among other Slavic peoples: Ukrainian Classicism was weak and rather poorly defined.

2. Classicism involved a return to the aesthetic ideals of antiquity, or more properly, to its own notions about these ideals. In reality, it made use of only certain elements of the aesthetics of antiquity – and then not always correctly: consequently, it did not develop its own aesthetic system. For this reason, “Classicism” might perhaps be called “pseudo-classicism” as some literary historians of the nineteenth and

early twentieth century have done. However, their particular use of the expression “pseudo-classicism” was altogether unhistorical since it was meant to imply the awkwardness, the imperfect nature and the relative insignificance of this literary trend; moreover, it merely paralleled the negative attitude of this later period itself (Classicism) towards its literary predecessors, the Baroque. It is advisable, therefore, to ignore this unhistorical and unfair label, “pseudo-classicism”.

3. The literary theory of Classicism accepted – as did the Classicists as a whole – the canons of the literary theory of antiquity. Beauty once again became, along with sublimity, the fundamental aesthetic ideal. At the basis of this trend lay the fulfillment of a whole system of prescriptions which had more or less regulated classical poetry (Horace) and which were ultimately reworked by the theoreticians of Classicism (Boileau, for example). Like all precepts of artistic technique, these principles assumed fixed and perhaps even narrow proportions. Nevertheless, far from restricting the authors’ basic, untrammelled creativity within their confines, these precepts actually facilitated it.

This system of prescriptions will not be examined in detail; however, it must be recognized as having been neither arid nor unduly limiting. Following the classical models, lyricism was allowed. As well, a specific place was reserved for pathos, humor and even “poetic disorder”. The extraordinarily high value attributed to “the lofty and sublime” determined that the

greatest role should be played by historical (either classical or national) motifs and figures (kings and heroes). Yet, the poetics of Classicism also found room for humor and satire, the common people and even their language, and the contemporary scene in all its diversity. Later of course, the depiction by the Classicists of all these spheres appeared artificial to succeeding generations; but this was a matter of literary taste. Classicism rejected altogether the excessively complicated style, the overburdening of details and the superfluity of formal embellishments characteristic of works of the late Baroque. Simplicity, clarity and lucidity of construction constituted its ideal.

The Classicist system of poetics was characterized by certain traditional literary forms, all linked with classical antiquity. A theory of genres was elaborated in detail covering: drama (including tragedy and comedy), *epos* (long epic poem in verse), the novel and other prose forms, and various types of lyrics (ode, satire, fable, lyrical epistle, idyll, elegy, epigram, etc.). For each of these categories there were fixed rules regarding content and form.

The fact that later the epic poem, tragedy and the ode were deemed to be the typical forms of Classicism is due partly to an error of historical perspective. In fact, this school provided the best modern examples of other genres as well, such as comedy, fable, satire. Another mistaken notion later held that kings and demigods were the typical heroes of Classicist literature. Yet

common folk too were introduced into certain of its categories – the above-mentioned comedy, fable, satire, and, to a degree, the idyll and lyrical epistle, and the prose epic. In these latter genres, even contemporary life could be depicted; consequently, the charges concerning the preponderance of historical and abstract themes in Classicism are not altogether justifiable. To be sure, in comparison with the distribution and type of thematics in subsequent literature, Classicism suffers a great deal. And, while common speech found its way into this literature, it was, again, limited to particular forms such as the fable and certain secondary genres.

4. It was these “lesser genres”, specifically travesties, that acquired the greatest significance in Ukrainian Classicism. Probably to this day, travesties remain better known readers in the Ukraine than elsewhere because of the archetype [*Enejida* (the Aeneid)] Kotljarevs’kyj “turned inside-out”. Ukrainian travesties also claimed kinship with classical tradition, harking back primarily to the pseudo-Homeric “War Between the Mice and Frogs” and works such as Seneca’s masterly parody on Emperor Claudius. The travesty genre spanned the entire history of European literature, incarnating in particular mankind’s natural impulse away from art which was totally serious self-representation and towards that which had some measure of lightness, amusement and spontaneous merriment.

In his system of poetics, Boileau sought to limit the possibilities of the travesty genre: he restricted the mock-heroic

poem to “vulgar” motifs from everyday life and to heroes from social milieux unworthy of legitimate literary attention. But he also stipulated that the style, language and techniques of the poem must adhere completely to the canons of classical poetics. The requirements set forth by Boileau and illustrated by the example of his own mock-heroic poem *Le Lutrin* (*The Lectern*) did not endure however. Even the older type of travesty, which treated “elevated” themes in “low” language and style, remained on the periphery of Classicism. Travesties were, nevertheless, common to all Classicist literatures, and in Ukraine it was precisely one such poem that initiated a new period of literary development.

After Reading

4. Answer the following questions:

- 1) How is the Baroque style in literature described in the text?
- 2) When did Ukrainian literature experience the transition to classicism for the first time?
- 3) Which were the new ideas in the literature of Western Europe?
- 4) Why does the author describe Ukrainian classicism as ‘weak’?
- 5) Why is classicism called ‘pseudo-classicism’?
- 6) Which canons did the literary theory of classicism accept?
- 7) What did classicist precepts assume?

8) Were the classicist precepts really strict? Why?

5. Respond to the following statements. Correct those which are false. Give your motivation.

1) The prescriptions of classicism did not allow either lyricism or humour.

2) The greatest role in literary works should be played by historical motifs and heroes.

3) Classicism allowed complicated style, overburdening of details and superfluity of formal embellishments.

4) The classicist system of poetics was linked with classical antiquity.

5) The theory of classicist genres did not outline special fixed rules regarding content and form.

6) Classicism provided the best modern examples of many literary genres, like fable and satire.

7) Common folk were never introduced in classical literary pieces.

8) The so-called 'lesser genres' acquired the greatest significance in Ukrainian classicism.

9) The travesty genre didn't play any particular role in the history of European literature.

10) In Ukraine travesty poems initiated a new period of literary development.

6. Define the subject, object and purpose of the text you've read.

7. Render the text. Make use of its subject, object and purpose.

8. To enlarge your professional vocabulary, do the test. Choose the correct answer:

1) I don't like reading history or biographies; I prefer ... myself.

- a) fiction b) invention c) narration

2) Most of the poet's earlier work was published under a ...

- a) namesake b) nickname c) pseudonym

3) His new book received good ... from the critics.

- a) flavours b) reviews c) understanding

4) He bought the book for half price because its ... was torn.

- a) coat b) coating c) cover

5) I have just read a lovely ... about a man who devoted his life to monkeys.

- a) history b) production c) story

6) The first ... of a book can sometimes be very valuable.

- a) copy b) edition c) title

7) That author has written a fictional ... of his wartime experiences.

- a) account b) novel c) story

8) I can't read this book without my glasses. The ... is too small.

- a) handwriting b) letter c) print

9) I'm reading a book about ... of Henry VIII.

- a) the existence b) the life c) the living

10) Because Shakespeare mainly wrote plays, he is usually regarded as

- a) an author b) a dramatist c) a novelist

Conversation:

European Capitals (Revision)

9. Read the texts in 'Additional Reading' (B2, p.214-218) to revive your topical vocabulary.

10. Write down 10 questions to your friend about Kyiv; be ready to answer your group-mates questions. Pay special attention to historical facts.

11. Write down 10 questions about London; be ready to answer your group-mates questions. Pay special attention to historical facts.

Unit 6. Literary Classicism. Part II

Before Reading

1. *Study the following vocabulary. Compose 10 sentences of your own using it.*

Accordingly – відповідно

To coincide – співпадати

To emanate – походити (від), виходити (з чогось)

Upper-strata – той, що належить до вищого рівня

Prevalent – поширений, пануючий, домінуючий

Enlightenment – Просвітництво

Disdain – презирство, зневага, нехтування

Disparaged – принижений, применшений

Incomprehensible – незрозумілий

Superstition – забобон

Sensuous – чуттєвий, почуттєвий, сласний

To deride – висміювати, знущатися

Dynastic – династичний

To rever – відгукуватися, відбиватися

Pernicious – прудкий, швидкий

Aridity – безплідність, марність

Illustrious – відомий, знаменитий, прославлений

To erase – стирати, викреслювати

Serfdom – кріпацтво

Gentry – дрібномаєтне дворянство

Intimidation – залякування, погрози, шантаж

Inducement – мотив, спонукання, поштовх

Exodus – масове утікання, залишення, втеча
To dwindle away – убувати, зменшуватися, вироджуватися
Variegated – різнобарвний, різноманітний
Redaction – літературна обробка, підготовка до друку
Vernacular – національний, народний, розмовний;
просторіччя
Conversion – перетворення, перебудова
Concomitant – супутній (про обставину)
Discerning – чіткий; проникливий
To smoulder away – повільно вигоряти, стлівати
To impede – затримувати, утруднювати, гальмувати
To bisect – розрізати/ділити навпіл
To blur – затьмарювати, робити нечітким

Working with Text

2. *Read the text 'Literary Classicism' Part II. Point out 3-5 facts which you didn't know before.*

Literary Classicism. Part II.

5. Literary theory is not the only, nor always the principal, characteristic distinguishing the literature of a given era. The ideology of its time and the social structure of its society also reflected in literary practice. Accordingly, because of its connection with “enlightened despotism”, the political phenomenon which in almost all of Europe coincided with the time of Classicism, the literature of this particular period acquired a distinctly aristocratic cast. This outlook was adopted

by works emanating from the provinces as well as those close to the centers of political power. In Ukrainian literature, such upper-strata coloration was slight.

Of the ideologies prevalent during the period of literary Classicism, the most influential was the philosophy of the “Enlightenment”. Its representatives believed in “reason” as the loftiest and most essential manifestation of the human spirit and as the prime mover in history. In every instance, they dismissed lightly, or ignored altogether, the irrational forces that figure in the life of every man, in society and in the historical process, and which cannot be controlled by reason. Their attitude toward them was one of skepticism, indifference and disdain. Falling within this neglected and disparaged sphere of man’s irrational feelings were his incomprehensible customs and traditions which the Enlightenment dismissed as superstition. The Enlightenment failed to understand a great deal of that which is involved in religious life, especially the sensuous aspects of worship. It misunderstood national sentiment or misinterpreted it through rational deduction, and it derided folk habits and customs insofar as they were not entirely “comprehensible”. The Enlightenment narrowed the concept of devoutness and, in part, substituted morality for religion. National feeling was replaced altogether with that of the political dynastic. Customs were revered only to the extent that they attested to the original “innocence” of common man. The Enlightenment acknowledged age-old traditions not for

whatever specific meaning they had for the time, but for their universality, relevance and instructive value for the “enlightened” elements of contemporary society.

Clearly, there was much that was pernicious in the psychology of the period of Classicism. In Ukraine in particular, the social structure led to a narrowing of the thematic range of literature. At the same time, the ideology of the Enlightenment brought on rationalistic aridity and neglect of a great part of life – especially in that sphere which is so important to literature (and to all art in general) – that of the feelings.

6. The most illustrious flowering of Classicism took place in France where it had already evolved to a considerable extent alongside the literature of Baroque. In the eighteenth century, largely due to the influence of French Classicism, the literatures of two of Ukraine’s neighbors, Russia and Poland, rapidly came of age. In both countries, Classicism enjoyed a wide development, and in Poland – an exceptionally brilliant one. In Ukraine, however, neither the political nor spiritual atmosphere was favorable to the development of Classicism.

During the second half of the eighteenth century almost all traces of Ukrainian autonomy were erased. The abolition of the Hetman state, the destruction of the Sič, the introduction of serfdom for the peasants were merely the main steps in the process of turning Ukraine into a Russian province. The only political force capable of perhaps arresting this process, the

Ukrainian gentry, was mainly composed of recent aristocracy. As such, it was subject both to intimidation by the Russian government, and to capitulation because of various Russian inducements. Often employed in the higher ranks of government service, the Ukrainian nobility became, in fact, an instrument of Russian politics. Even the Ukrainian clergy, which had been such a significant cultural force during the time of the Baroque, was gradually stripped of all independence and the energies of its greatest representatives were wasted to a great extent in service in non-Ukrainian lands. For a long time the cultural needs of the country were neglected altogether. Schools such as the Kiev Academy – which in the mid-eighteenth century had still been able, by and large, to fulfill the demands for higher secular education – slowly became exclusively religious institutions. The gentry then grew dissatisfied with the educational system whose one-sided religious character kept it behind the needs of the times – needs which, in large measure, were only the demands of fashion. This resulted in the next exodus (this time, of Ukrainian youth) to St. Petersburg and Moscow, centers of suitably lofty status.

In this way the Ukrainian people became, in time, a typical example of an “incomplete nation”, a people deprived of those social classes vital to its culture – the senior clergy and upper nobility. Because of this factor, the number of creative groups decreased somewhat. More critical still was the dwindling away of those circles whose members were the principal

consumers of literature, who were the arbiters of its social relevance, and who in the eighteenth century had contributed most to its development. That an incomplete nation spawns an incomplete literature is thus amply demonstrated by Ukrainian Classicism. During the period of the Baroque, when Ukrainian literature lacked only certain genres, the average Ukrainian could, on the whole, still satisfy most of his literary requirements with Ukrainian works. During the time of Classicism however, Ukrainian literature was merely some sort of possible supplement to a foreign literature such as Russian, French or Polish. But this non-independent status of Ukrainian Classicist literature did not at all reflect any inferiority in the works themselves – among which figure those that are clearly superior. The problem lay in the fact that despite the existence of various literary genres, Ukrainian Classicism developed only a small number of them. And, in every instance, these genres were totally unable to satisfy even the most modest intellectual requirements of the modern man.

7. The significance of Ukrainian Classicism for Ukrainian literature extends beyond merely signaling a change in literary style. It consists in the change it brought about in the literary language – in the transition from the variegated language of the Baroque (with its two poles, the Ukrainian redaction of Church Slavonic and the vernacular) to a *single* literary language that was in addition the spoken language. In comparison with the reform or even revolution in the sphere of literary style, this

development in language was something still more completely new, radical and far-reaching. It may be an exaggeration to define this innovation in language as a “national rebirth” or, as the Romantics began to say, “a renaissance”; but it was indeed a *literary* rebirth or awakening.

The conversion to the vernacular came about as a result of precisely those conditions discussed above and evaluated as the one great weakness of Ukrainian social life. For, while Ukrainian’s loss of its upper strata of society, together with the concomitant narrowing of literary genres in Ukrainian Classicism, led to the “incomplete” status of Ukrainian Classicist literature, those genres which did evolve in Ukrainian Classicism (travesty, fable, comedy) were exactly those which most favored and, in fact, required the use of common speech. Of course, it was not until Romanticism and Romantic theory (see below, particularly regarding Kuliš) that the cultivation of vernacular as the language of *belles-lettres* was undertaken in a discerning and coherent fashion. The nature of literary language and its development will be more closely examined later.

8. The linguistic innovation initiated by Ukrainian Classicism led to the anomaly that the works of this period retained their significance longer than was expected and, in some cases, longer than the works deserved. The tradition of Ukrainian Classicism dragged on until the time of Realism and then smouldered away until the very end of the nineteenth

century. With few exceptions (such as Kuliš) succeeding generations failed to detect the stylistic and ideological limitations of these works. Until recent times these creations were elaborately misconstrued as the manifestations of a spirit totally different than the one from which they actually arose. It was quite easy to overlook the “classicism” in Ukrainian “Classicism”, for Ukrainian literature lacked those characteristic Classicist genres and stylistic and ideological traits (rationalism, “high style”, etc.) which would have been unacceptable either to the Romantics or to the Realists. The works of Ukrainian Classicism had a lasting influence – in part enriching literature, especially the language of later periods. In part they impeded the process of literary development, blurring the lines of delineation between later styles, and promoting those general obstacles to literary differentiation discussed above.

After Reading

3. *Answer the following questions:*

- 1) Which social phenomena are usually reflected in literary practice?
- 2) Why did classicism in Europe acquire a distinct aristocratic cast?
- 3) Did classicism in Ukrainian literature acquire an aristocratic cast like in Europe? Why?

4) How did the philosophy of 'Enlightenment' influence literary classicism?

5) Which habitual issues did Enlightenment dismiss as superstition?

6) What was the relation of Enlightenment towards religion?

7) What were the specific features of Ukrainian classicism?

8) Which artistically important sphere was neglected by the Enlightenment?

9) In which European country did classicism flower most?

10) Which countries and in what way became most influenced by French classicism?

4. *Comment on the following statements. Correct the false ones. Give motivation.*

1) After France, in Russia and Poland classicism enjoyed a wide development.

2) In Ukraine, both political and spiritual atmosphere was favourable to the development of classicism.

3) During the 2nd half of the XVIII century almost all traces of Ukrainian autonomy were erased.

4) Ukraine was turned into a Russian province early in the XX century.

5) Ukrainian nobility became in fact an instrument of Russian politics by force.

6) Ukrainian clergy remained the only real social force to oppose the development of Russian governmental influence.

7) Ukrainian gentry became quite satisfied with the level of local educational system of the period.

8) The exodus of Ukrainian youth to the biggest Russian cities was caused by economic reasons.

9) At the end of the XVIII century the Ukrainian people became practically deprived of two major cultural classes – the senior clergy and upper nobility.

10) During the time of classicism an average Ukrainian could satisfy most of his literary requirements with Ukrainian works.

5. Choose the correct variant to fill in the blanks.

1) The significance of Ukrainian classicism for Ukrainian literature ... beyond a simple signaling of a change in literary style.

- a) raises b) extends c) jumps

2) Ukrainian classicism created a ... literary language which was an addition to the spoken language.

- a) specific b) comprehensible c) single

3) The conversion to the vernacular came about as a ... of the weakness of Ukrainian social life of the period.

- a) result b) awakening c) success

4) The genres which evolved in Ukrainian classicism were exactly those which ... the use of common speech.

- a) banned b) excluded c) required

5) The linguistic ... initiated by Ukrainian classicism led to the fact that the works of the period remained significant longer than was expected.

- a) school b) innovation c) backwardness

6) Most of the succeeding literary generations failed to detect the ... and ideological limitations of the works of classicism.

- a) fruitful b) structural c) stylistic

7) The works of Ukrainian classicism had a lasting ... – in part enriching literature, especially the language of later periods.

- a) success b) influence c) drawback

6. Fill in the gaps with one of the words suggested:

contributed	similar	because	classicism
new	after	characterized	style
language	system	hand	spoken

Ukrainian classicism was unique in any case – not merely ... its language innovation bisected its development onto two parts, but also because it was ... by a minimal use of “high” genres (employed by the writers of Ukrainian classicism in their Russian productions) and of an elevated linguistic A high style becomes possible only ... a language has been

prepared for it by its preceding development: in Ukraine, the literary ... was a recent phenomenon and still colloquial. Naturally, certain originality was also provided by the ... linguistic levels, for the new language had not yet been normalized in either its lexical ... or its style. In this respect the literature of Ukrainian ... is somewhat reminiscent of the Baroque. On the other ..., not having created a high style, it later appeared ... to Realism in certain linguistic features (i.e., insofar as this latter trend aspired to close assimilation with the ... language). Clearly, it was the stylistic ... of Ukrainian classicism that ... to its influence on subsequent literature.

7. *Define the purpose, object and subject of the text you've read. Make use of the information from Ex.6.*

8. *Prepare the rendering of the text.*

Conversation:

Shopping

9. *Do Task B (B2, p.160) to revive your knowledge.*

10. *Study 'Social English' (B2, p.161-163). Learn useful vocabulary.*

11. Answer the questions:

- 1) How often do you buy foodstuffs? Where do you usually shop?
- 2) Which departments do you visit regularly?
- 3) Which departments do you visit occasionally or seldom? Why?
- 4) Have you got a favourite food shop? Give motivation.

12. Read the text 'Shopping for Food' (B2, p.165-166) and do the tasks after this text.

13. Read the text 'Shopping for Consumer Goods' (B2, p.167-168 and answer the questions after it (B2, p.168).

14. Do Ex. 2-6 (B2, p.168-170).

15. Do Ex. 8-10 (B2, p.170-172).

16. Do Ex 12 (B2, p.172).

17. Do Ex 16. (B2, p.174)

18. Do the puzzle (B2, p.176-177).

Module 3:

My Diploma Thesis

Unit 1. My Research Interests

1. Study the scheme of compiling the topic “My Research Interests”. Use it to write about your own research.

My name is I am a master student of Zhytomyr State Ivan Franko University? As I want to improve my professional qualification. I study at the Department of History, the Academic Chair of

The direction of my research is ..., as I became interested in it when I was an undergraduate. I work under the tutorship of Docent (Professor) My topic can be phrased as “...”. I believe my topic is of great importance for the studying of

I hope to complete the work at my diploma paper

I plan to continue the work at my topic as a post graduate student of

I'd like to add that I have taken part in the work of ... research conference which was held in

I have published one (two, three) article(s) based on my scientific research.

Unit 2. At the Scientific Conference

1. *Read the text “At the International Conference in London” (B 1, p.p.281-285) and the vocabulary to it.*
2. *Use the vocabulary suggested in your own sentences. Speak about any students’ conference you have been to.*
3. *Do Ex. 1-3, p.p.287-288 (B1).*
4. *Do Ex. 4-5, p.p.288-289 (B1)*
5. *Do Ex. 1-2, p.p.290-291 (B1)*
6. *Work with grammar material: Ex. 3-8, p. 291-293 (B1).*
7. *Study samples of conversations on research topics (B1, p.p. 293-295). Try and memorize the necessary expressions.*
8. *Compose with your friend two dialogues on research topics. Use the materials studied from Ex. 7.*
9. *Do Ex 2-3, p.p. 295-297 (B1).*
10. *Role-play on one of the points suggested in Ex. 4, p.297 (B1). To be done in groups of 3-4 students.*

- 11. Read the supplementary text on p.p. 297-299 (B1) and answer the questions after it.***
- 12. Write an essay about your participation in a scientific conference.***

Unit 3. Presentation of a Diploma Paper (Sample 1)

- 1. Study the sample presentation of a diploma thesis. Use it to work on your own presentation.***

Dear Head of the Examination Board! Dear members of the Examination board! Ladies and gentlemen!

Before I start speaking on my research I'd like to express my thanks to the teaching staff of the Department for supplying me with knowledge which made it possible to perform the research suggested. My special thanks to my scientific supervisor ... for much attention to me and my research.

This research is ***aimed*** to analyze a special sphere of English lexis and phraseology – the so-called military slang. The ***topicality*** of the given research can be proven by the following factors:

~ Ukraine's potential joining to the NATO and possible deployment of foreign military personnel on our territory; hence the necessity of collaboration which may follow.

~ World war against terrorism and Ukraine's role in this struggle (for example, 1800 Ukrainian peacemakers deployed in Iraq in 2003).

~ Diplomatic and military collaboration on the destabilized territories of Iraq and Afghanistan (the activity of ISAF/ International Security Assistance Force/ and other organizations).

~ Joint military operations and maneuvers performed by the international forces.

~ Linguistic basis of military sphere of activity and system of terminology. Broadening the knowledge of shortenings, abbreviations, acronyms etc. in the system of military terminology.

Factors named above presuppose the close collaboration of international forces, thus potentially increasing the number of communicative situations among military operators and specialists. The peculiar field of activity of these personnel predetermines the peculiarities of the language the use, the latter being not as positive as it may seem. Such peculiarities may result in misinterpretation and misunderstanding which may cause difficulties and even casualties on the battlefield.

As for linguistic grounds there also exists a set of problems. Regardless of the number of research papers in the field of colloquial language and slang, there are no formalized and generally accepted definitions of the terms 'colloquialism',

‘slang’, ‘argot’, ‘cant’, ‘jargon’. That is why our research is aimed at:

- analysis of the linguistic literature in the given sphere;
- concretization of the term definitions ‘colloquialism’, ‘slang’, ‘argot’, ‘cant’, ‘jargon’;
- search for any systematic, hierarchic and other ties between the notions under discussion and defining the peculiarities of each of them;
- defining general and special features and functions of military terminology;
- attempting to generalize and systematize the stock of military lexis and phraseology.

The *object* of the research suggested is the system of English informal lexis: colloquialisms, slang, argot, cant, jargon.

The *subject* of the research is the lexis and phraseology of military use, their functions and place in the system of informal English.

In Chapter 1 of the paper, the general theoretical basis of the system of informal English was studied, which brought the following results:

- theoretical achievements in the study of informal English were analyzed and systematized;
- on this basis our own definitions of the terms ‘colloquialism’, ‘slang’, ‘argot’, ‘cant’, and ‘jargon’ were worked out;

- the relations between colloquialisms, slag-words, argotisms, cant and jargonisms in the system of informal English were studied.

Chapter 2 of the research was devoted to practical study of lexis and phraseology of military use. This study resulted in determining the following peculiarities of the language of military use:

- according to its structure, communicative role and functions the lexis and phraseology of military use is a jargon, but not slang;

- it recreates the peculiarities of affairs, mode of life, activity specific only for the military service (technics, transport, weapon system, gear, ranks, heraldry etc.);

- use of general military lexis and phraseology together with its stratification according to the arms of a service (US Army, US Air Force, US Navy, US Marine Corps, US Coast Guard) with its specific peculiarities;

- numerous use of shortenings, abbreviations and acronyms (CEO = Chief Executive Officer, IED = Improvised Explosive Device, FSG = Fire Support Group, MOLLE = Modular Lightweight Load-carrying Equipment);

- use of a phonetic alphabet (A – alpha, B – Bravo, C – Charlie etc.);

- the difference of military lexis and phraseology between national variants of English was noted and studied (/US/ CQD

(Close Quarters Battle) = /GB/ FISH (Fight In Someone's House)).

Sample 2

2. *Study the sample presentation of a diploma thesis. Use it to work on your own presentation.*

I'd like to begin my report with expressing my thanks to the staff of philological department whose work enabled me to obtain the knowledge needed to write the paper presented for the defends. I should like to express my special thanks to my scientific supervisor Yacenko Sergiy Adamovich Candidate of Philology, Assistant Professor, for much attention and professionalism which I experienced during the work on my paper.

The topic of the paper submitted for defends is 'Structural organization and dynamics of everyday vocabulary in the subdialect of the village of Klochky Narodichy District Zhytomyr Region'

The purpose of the paper is to study the structural organization and dynamics of the semantic group of everyday vocabulary in the sub dialect of the village of Klochky Narodychy District Zhytomyr Region.

The object of research is the everyday vocabulary connected with the world of flora and fauna, names of foodstuffs, the objects of local material culture, namely, kitchen utensils and dishes.

The subject of research is the set of names of foodstuffs, dishes, drinks, kitchen utensils as registered in the sub dialect of the village of Klochky Narodychy District, and their semantic structure, nomination motives and etymology of these vocabulary groups.

The material of research is the result obtained during the field and dialect practice. In the

process of this practice the words of stated vocabulary groups were registered. Besides Ukrainian normative and dialect dictionaries, Belarusian, Polish and Russian dictionaries were used, as well as a number of linguistic research articles. The material enabled us to determine the interinfluence of languages and certain peculiarities in the development of the Ukrainian vocabulary system.

The following tasks were achieved with usage of the following **methods**: comparative historical, descriptive and the method of statistics.

Scientific value of the paper lies in the fact that the structural organization of everyday vocabulary of the village mentioned above has been studied for the first time. New language material which the professionals had not studied systematically before was put into rotation.

Theoretical value of the paper can be determined as a certain contribution into the acquisition of Ukrainian linguistics, which later can be used for further solving of historical lexicology problems as well as working out of general

theoretical points in learning vocabulary within definite thematic groups and chronological periods.

Practical value of the paper lies on the fact that its results can be used for further research of the topical vocabulary groups studied in different historical stages in the development of the Ukrainian language. The results of the paper can be used in teaching university courses as the History of Ukrainian Language, Modern Ukrainian Literary Language (Chapter 'Lexicology'), Ukrainian Dialects Studies. The results obtained may serve for linguistic comparison with the topical group vocabulary of other localities, with the purpose to state common and special features, and also for creating pieces of synthetic research about the vocabulary of the Ukrainian language.

The research paper contains 108 pages. The most important part of the research is concentrated in the Chapter 2 'Peculiarities of structural organization and dynamics of everyday vocabulary for the nomination of foodstuffs, dishes and drinks.

The methodology of the research can be illustrated by the example of the lexeme 'kvasovka' Квасовка [к в а'с о ў к а] means – кислий напій із води, настояний на житньому хлібі, сухих ягодах та фруктах. The name originates from Bulgarian квас, Old Russian квасъ, Upper Sorbian, Lower Sorbian kvas, Slovenian k'vas, East Slavic квасъ, connected with a vowel shift kysnoti «киснути» –

compared with Latin caseus, Old Indian kvathah «відвар» (ЕСУМ, 4, 416). Depending on the stuff the product is made of the name is concretized by words: грушовий, яблочний, хлебний, журавлиновий, малиновий. In other Ukrainian subdialects the nomen kvasovka has such meanings: 1) «росіл у квашених буряках»; «напій із води, настояний на житньому хлібі»; 2) «квашені буряки»; 3) «страва, приготована на квасі»; 4) «кисла рідка їжа із капусти, буряків»; 5) «страва з квасу з покришеною в нього зеленою цибулею»; 6) «напій із березового соку»; 7) «квашений гриб»; 8) «напій з лісових груш і яблук»; пор. також рос. квас «квас из печеного хлеба с солодом, квас медовый, клюковный, грушевый, яблочный». In Ukrainian and Bilorussian literary languages the nomen kvas denoting «кислуватий напій, приготований із житнього хліба або житнього борошна з солодом»; «напій із фруктів, ягід або меду»; «кислий настій із буряків, якого вживають до борщу» (ЕСУМ, 2, 676).

The research conducted allows **making the following conclusions:**

1. Structural organization and dynamics of vocabulary of everyday usage in the village studied differs from that of other Ukrainian sub dialects phonetically and lexically.

2. The thematic group of everyday vocabulary was based on Slavonic lexical resources, and borrowings from German, Polish, French, Russian and other languages.

3. As concerns loanwords within the thematic groups studied, it was stated that they underwent certain phonetic, lexical and morphological changes.

4. The loss or appearance of concrete realities was the major factor of semantic change of lexemes.

5. Structural organization and dynamics of vocabulary of everyday usage – is a separate micro-scheme the components of which have special semantic and paradigmatic connections.

Module 4:

Job Hunting

Unit 1. Job Hunting

Before Reading

1. *Before reading the text answer the following questions:*

- Have you ever applied for a job?
- Is it easy to get the job that best suits you?
- Are there many people seeking employment abroad?

Why?

- What do you think is the best way to present one's skills, experiences and qualifications to get a job?

2. *Study the following words and think of their Ukrainian equivalents:*

Application form, Curriculum Vitae (CV), resume, recruitment, experience, competition, headhunting, responsibility, department, probationary period, financial package

Working with text

3. *Read the text "Job-Hunting Tips" and find the sentences with the words from Before Reading exercise 2. Job-Hunting Tips (B 1, pp. 33 -35)*

4. *Answer the questions 1 – 8 after the text. (B 1, pp.33 -36)*

After Reading

5. *Do exercises 1 – 12 (B1 pp.36 - 40)*

Unit 2. Job Interview. DOs and DON'Ts for Job Seekers.

Killer Questions

Before Reading

1. *Answer the following questions:*

- Have you ever had an interview?
- What was it for?
- How did you feel?
- What was the result?

Working with Text

2. *Read the text “Job Interview” and copy out the most necessary advice for the applicants.*

Job Interview

Getting the job you have applied for can sometimes depend on the successful job interview.

When you go for a job interview, make sure you arrive on time. An employer will form a poor first impression if you show up late. If you realise you may be delayed, call ahead and explain the problem.

During the interview the employer will try to find out what kind of person you are, what experience you have, and how you can fit into the job situation.

After you have got an appointment, review the information that you wrote on your application form and resume. Be prepared to explain your skills and abilities specifically. Bring a resume to the interview. The resume is a printed sheet that tells about your education and work experience. It serves as a written record for the employer.

Go to the interview alone; don't take your friends or children with you. Plan to arrive about ten minutes before the appointment time. Wear the proper clothes. Do not appear in outfits that are too fancy. Likewise avoid a ragged and wrinkled look. You should have a neat, clean appearance to make a good impression.

During the interview be honest and modest about yourself. Do not make claims that are not true. You should mention but not brag about past accomplishments.

Pay attention as the interview talks, answer all the questions clearly and intelligently. Try not to seem bored, even if you realise that the job doesn't interest you.

Here are some of the questions that employers try to answer when they are interviewing future employees:

- What is this person really like?
- Does this person have the skills to do the job I have available?

- Will this person fit the team I have now?
- How quickly can this person learn?
- Will this person be willing to work hard and put the interests of the organization first?

Finally, be prepared to ask your own questions about the job, know the type of work and benefits you want from the position. Write down these questions before you go to the interview. An employer will be interested if you ask intelligent questions about the work you may be doing. Before you leave, there should be a clear understanding about all aspects of the job.

At the close of the interview, express your thanks and be sure that the interviewer knows how to contact you if he or she wants to hire you.

After Reading

3. *What advice do you consider to be the most important? Rank them in order of importance.*

Working with text

4. *Job interview is a chance of a lifetime – you sell yourself. Read the instructions what do you do and what do not.*

DOs and DON'Ts for Job Seekers

DO learn ahead of time about the company and its product.
Do your homework.

DO apply for a job in person.

DO let as many people as possible know you are “job hunting.”

DO stress your qualification for the job opening.

DO recount experience you have had which would fit you the job.

DO talk and think as far as possible about the future rather than the past.

DO indicate, where possible, your stability attendance record and good safety experience.

DO assume an air of confidence.

DO approach the employer with respectful dignity.

DO try to be optimistic in your attitude.

DO maintain your poise and self-control.

DO try to overcome nervousness and shortness of breath.

DO hold yourself erect.

DO answer question honestly and with straightforwardness.

DO have a good resume.

DO know the importance of getting along with people.

DO recognize your limitations.

DO make plenty of applications.

DO indicate your flexibility and readiness to learn.

DO be well-groomed and appropriately dressed.

DON'T keep stressing your need for job.

DON'T discuss past experience which has no application to the job situation.

DON'T apologize for your age.

DON'T be untidy in appearance.

DON'T display “cocksuredness.”

DON'T cringe or beg for consideration.

DON'T speak with muffled voice or indistinctly.

DON'T be one of those who can do anything.

DON'T hedge in answering question.

DON'T express your ideas on compensation, hours, etc. early in the interview.

DON'T hesitate to fill out applications, give references, take physical examination or tests on request.

DON'T hang around, prolonging the interview, when it should be over.

DON'T go to an interview without a record of your former work connection.

DON'T arrive late and breathless for an interview.

DON'T be a “know it all” or a person who can't take instructions.

DON'T isolate yourself from contacts that might help you find a job.

DON'T feel that the world owes you for a living.

DON'T make claims if you cannot “deliver” on the job.

DON'T display a feeling of inferiority.

After Reading

5. *Do exercise 23 (B1 p.46)*

Killer Questions

Before Reading

6. *Answer the questions.*

- What kind of difficult questions have you been asked at an interview? Rank the following questions in order of difficulty (1=most difficult)
- What are your strength and weaknesses?
- How would your friends/colleagues describe you?
- What can you offer our organization?
- Why do you want the job?
- Would you ever lie to get what you want?

Working with text

7. *Read a leaflet from a recruitment agency giving advice about interviews. Choose most suitable headings for paragraphs A – E. there are three extra headings*

- contact details
- shock tactics
- attitude
- appearance
- survey results
- hypothetical questions
- one person's experience
- advice

A_____

When it comes to interview questions, it pays to expect the unexpected. This is a true story of one candidate's experience. This is how his interviewers greeted him:

"We've been interviewing candidates all morning and we've getting bored. Do something to impress us." Then the interviewers got out their newspapers and started reading them.

The candidates said, "Well, I've been waiting in this office for more than two hours because you've been running late. Actually I'm not impressed by your organization and not sure I want to work for you. Goodbye."

The interviewee walked out, was offered the job.

B _____

How would you act in a situation like this?

That interview was rather extreme, but a lot of employers have turned to using `killer question` or `shock tactics`, such as these:

`Tell me something about yourself that you have never told anyone.`

`Which three famous people would you invite to a dinner party and why?`

`We have employed people from your university, and they haven't been good. Can you tell us why you think you'd do better?`

Killer questions often come early in the interview and are aimed at throwing the candidate off guard. By surprising the candidate with an original or difficult question, interviewers

can get an honest reaction and an unplanned response. They also want to see candidates think through responses calmly.

C _____

Interviewers also ask candidates other kinds of difficult questions to see how they react under pressure. For example, they may ask a hypothetical question related to work, such as:

“Imagine you are an employee in customer services. What would you do if an important customer was very rude to you?”

However, some experts think that hypothetical questions are not useful because they only generate hypothetical answers. They prefer candidates to talk about their past experience.

D _____

So, what should you do in these circumstances? Imagine: an interviewer has asked you a `killer question` and you just don't know how to answer it – your mind is blank. Remember, the interviewer isn't interested in your response as much as the way you respond. So, stay calm, take a few deep breaths and buy some time, e.g. `Actually, that's interesting. I haven't thought about it, maybe I'd...' It's a good idea to practice asking and answering some of these questions with friends.

E _____

JOBS4U have prepared three other leaflets full of hints and tips about interviews. We can be reached in the following ways:

Telephone 01865 71813

Email: info@jobs4u.com

8. *Read the leaflet again. Which of the following ideas are mentioned?*

- Your answers to killer questions are extremely important.
- An interviewee left the interview before it was meant to finish
- The way candidates look and dress was one area which bosses thought could have improved
- Difficult questions often come at the end of an interview
- Some experts prefer candidates to talk about things they have done rather than answer hypothetical questions
- You should not hesitate when answering killer questions
- Find words in the leaflet for someone who:
 - is applying for a job
 - asks questions at an interview
 - has other people working for him/her
 - is attending an interview
 - is paid to work for an organization or another person
 - has special knowledge of a subject
- In groups, discuss the following:
 - Do you think it is fair to ask killer questions?
 - Do you think hypothetical questions are useful?
 - How do you react under pressure?
- Work in groups to think of some killer questions. Then work with a partner from another group and ask each

other the questions. Did your partner give good answers?

After Reading

9. Do Ex. 24 (B 1, p.46)

10. Listen and complete the extracts from the interviewer at a job interview.

- Now, looking at your CV. I _____ like to know what you learned in your last job
- I'm also interested _____ knowing your reasons for leaving the job
- Now, a question we like to ask all our _____. What are your strong points?
- I _____ wondering what you feel you can bring to this job.
- OK. Thank you. A _____ now about your computer skills. What software are you familiar with?
- Let me _____ that up with another question. How do you feel about working abroad?
- Right, thank you. Moving on, _____ you tell me what you think the growth areas in the industry are?
- OK. Just one _____ question. Where do you think you'll be in five years' time?
- Listen again and complete the extracts from the candidate at the interview.

- I'm _____ you asked me that because I developed some important skills while I was there.
- That's a very _____ question. Basically it was no longer challenging enough.
- Well, without going into too much _____, I have very good people skills
- Let me just _____ about that for a moment. Well, my sales and marketing experience should be very useful to you.
- I thought you might _____ me something about that. Well what I can say is, I have good knowledge of Excel and Word, and can prepare excellent PowerPoint presentations.
- I haven't really _____ about that, to be honest, but I think it'd be really interesting.
- Well, I'm not an _____ but I think the boom in centre will continue in the next few years.
- I'm _____ I don't know the answer to that, but I hope to be working for your company in a senior position.
- Work with a partner you are going to take part in job interview.

Student A (interviewer): Read the instructions and prepare for the interview:

- think about what key qualities you are looking for in the candidate.

- write out six to nine questions to ask at the interview.

Add one killer question.

Student B (candidate): Read the instructions and prepare for the interview:

- think about what sort of person they are looking for.
- think how you would describe yourself in 30 words.
- think of 6 to 10 questions you think they will ask at your interview. Think about your answers.
- think of a killer question. Think how you would answer it.

11. Now do the interview with your partner.

12. Do Ex. 25 (B 1, p. 47)

Unit 3. Documents Supporting Job Interview.

CV or Resume

Before Reading

1. Answer the following questions:

- What is the purpose of a CV?
- Is there a standard format for a CV?
- Should you use the same CV for all job applications?
- What headings do you normally find in a CV?
- Should you always tell the truth when writing your CV?

Working with text:

2. *Read the text “CV or Resume” (B1, pp. 55-56) and pay attention to the structure of a basic type of a CV.*
3. Answer the questions 1 – 10 after the text. (B 1, p. 56)

After Reading

4. *Do Ex. 1 – 4 (B1, pp. 56 -60).*

Working with text

5. *Read the text “Cover Letter” (B1, pp. 60-61) and pay attention to the structure of a Cover Letter.*

After Reading

6. *Do Ex. 6 – 8 (B1, pp. 61 – 63)*

Summing up

7. *Read useful job-hunting recommendations (B 1, pp. 65 – 66) and be ready to follow them.*

Завдання для самостійної та індивідуальної роботи

Task I

1. *Before reading the text, study the following vocabulary:*

Postgraduate education – післядипломна освіта

To commence – починати, починатися

Expansion – розширення

To conceptualize – розуміти, осмислювати, усвідомлювати

On-the-job training – підготовка (навчання) без відриву від роботи

To submit – подавати, представляти

Branch - тут: відділ, філія

2. *Read the text about the Zhytomyr State Ivan Franko University (p. 13). Find some facts you did not know before.*

3. Answer the following questions:

1) How would you define the place of our university among other universities in Ukraine?

2) What is the place of our university among higher educational institutions of Zhytomyr Region?

3) Which department is the biggest in our university?

4) Which department do you find the most interesting? Why?

5) Which department is the most promising as to job-hunting? Why?

4. *On the basis of the text, write an essay about the department you are studying at.*

Task II

1. *Before reading the text, study the useful vocabulary:*

To coordinate – координувати, узгоджувати

Application – тут: заява щодо вступу до університету або коледжу

Available – доступний, наявний

To provide skills – забезпечувати отримання навичок

To evaluate – оцінювати

Relevant – доречний; такий, що відповідає справі

To tend – мати тенденцію; схилитися до чогось

The Highers – шкільні випускні экзамени найвищого рівня, які складаються у школах Шотландії

Research based course – навчальний курс, що ґрунтується на проведенні дослідження

Taught course – навчальний курс, що викладається традиційним способом

Piece of research – дослідження у формі письмової роботи

English language proficiency – рівень володіння англійською мовою

To meet requirements – відповідати вимогам

NARIC – National Rehabilitation Information Centre – національна агенція та бібліотека, які консультують з питань отримання різного роду кваліфікацій

To gain entry – досягти вступу; вступити (до університету)

Extensive network – розгалужена сітка

2. *Read the following text. Compare Ukrainian and British standards in higher education.*

Higher Education in the UK. Qualifications

Bachelor's Degree (England, Wales, Northern Ireland)

Students apply to UK universities, through the University and College Admissions Service (UCAS), a central government agency that coordinates applications for every university. Students may make 5 choices on their UCAS form. Wide ranges of degree courses are available, which provide skills for a variety of jobs or further study.

A Bachelor's degree is usually a 3 year programme at a university or higher education college.

Universities evaluate students' predicted A-level scores (or equivalent), among other criteria, during the admissions process.

Students must choose course as part of the university application

Types of degrees include: Bachelor of Arts (BA), Bachelor of Science (BSc)

Some degree programmes are for 4 years and include a ‘sandwich’ year when students gain relevant work experience for 1 year.

In countries where students have fewer than 13 years education, it is likely that students will need to study a year-long Foundation Certificate program before starting a Bachelor’s degree.

Bachelor’s Degree (Scotland)

Wide ranges of degree courses are available at Scottish universities, which tend to emphasize breadth across subjects and students typically do not specialize subjects until the third year.

A Bachelor’s degree is a 4 year program at university.

During the admissions process universities evaluate the students’ Highers results among other criteria.

Students may take a sandwich course, a year of study abroad or work before courses are completed

Traditionally, Scottish universities award a Master of Arts (MA) degree, which is equivalent to a Bachelor’s degree

The Honours degree is awarded after an additional year of research at the university.

Masters Degree

A Masters degree in the UK may be research based, a taught course or a combination of the two and will prepare

students for a particular career or for a doctorate qualification, and are offered in a variety of fields.

Requires the successful completion of an undergraduate degree.

Typically a 12 month program.

Taught masters qualifications include: Master of Arts (MA), Master of Science (MSc) and Master of Business Administration (MBA)

Research masters qualifications include: Master of Research (MRes), Master of Philosophy (MPhil)

The key to successful study at this level is good preparation for your course through our Pre-MBA and Pre-Masters programs.

Doctorate

Doctorate programs require students to undertake an original piece of research.

Generally requires a Bachelor's or Masters degree.

Minimum length of three years at a university.

Typically students work on a single research project or dissertation.

Types of degrees: Doctor of Philosophy (Phd or Dphil).

International students

To study in the UK, international students whose English is not their first language must provide evidence of English language proficiency. Most universities in the UK prefer the International English Language Testing System (IELTS)

certificate. IELTS 6.0+ is the usual level required for undergraduate study and IELTS 6.5+ for postgraduate.

In addition to proving English proficiency, international students must also check that their qualifications meet the school's entry requirements, and UK NARIC (National Rehabilitation Information Centre) provides information and advice on international qualifications. International Foundation Certificate courses are available for students that have not met required qualifications.

International students may be required to take a Pre-master's program if their English language and study skills and qualifications do not meet the requirements to begin a Master's degree.

If it is your aim to get a degree from a UK university, the Kaplan International Colleges University Placement Service (UPS) will help you gain entry. Student using this service will benefit from our extensive network of partner institutions and our long experience of guiding students through the admission process.

3. Answer the following questions:

1) Do you find the qualifications accepted in British system of education simple or complicated? Why?

2) Is the higher education In Scotland much different from that in other parts of the UK?

3) Is it easier or more difficult to obtain a Bachelor's degree in Ukraine or in the UK?

4) Is it easier or more difficult to obtain a Master's degree in the UK or in Ukraine?

5) Do you like the idea of 'sandwich courses'? Why?

4. Find in the Internet a curriculum of a Master's course in world history in one of the British universities. Give your opinion of it.

5. Choose the correct variant in the test to check your knowledge of English:

1) The teacher ... out the words he had written on the blackboard.

- a) cleaned b) dusted c) rubbed

2) The example you have just referred to has no ... on the matter under discussion.

- a) bearing b) connection c) relation

3) Please repeat what you said. I didn't quite ... the meaning.

- a) comprehend b) grasp c) retain

4) The professor never finished his lecture because there were so many ... from the audience.

- a) delays b) gaps c) interruptions

5) There is a(n) ... at the back of the book giving the answers to the exercises.

- a) appendix b) index c) key

6) No one helped Tracy to do her homework; she did it

- a) all by herself b) by all herself c) herself all

7) What ... did you get for your French composition?

- a) figure b) mark c) number

8) I have English classes ... day – on Mondays, Wednesdays and Fridays.

- a) all other b) each other c) every other

9) A small ... of students was waiting outside the classroom to see the teacher.

- a) form b) gang c) group

10) Hard as she tried, she ... couldn't understand the question.

- a) always b) even c) still

6. Read the additional text “Do you need education to become successful?” (B 2, p. 53) and do the tasks to it.

Task III.

1. Read the text “Linguistics”, Part 2. For this write out unknown words and expressions.

Linguistics. Part 2

One major debate in linguistics concerns how language should be defined and understood. One prominent group of linguists use the term "language" primarily to refer to a hypothesised, innate module in the human brain that allows people to undertake linguistic behaviour. This "Universal grammar" is considered to guide children when they learn languages and to constrain what sentences are considered grammatical in any language. Proponents of this view, which is predominant in those schools of linguistics that are based on the generative theory of Noam Chomsky, do not necessarily consider that language evolved for communication in particular. They consider instead that it has more to do with the process of structuring human thought (see also formal grammar).

Another group of linguists, by contrast, use the term "language" to refer to a communication system that developed to support cooperative activity and extend cooperative networks. Such functional theories of grammar view language as a tool that emerged and is adapted to the communicative needs of its users, and the role of cultural evolutionary processes are often emphasised over that of biological evolution.

While some theories on linguistics focus on the different varieties that language produces, among different sections of society, others focus on the universal properties that are

common to all given languages at one given time on the planet. The theory of variation therefore would elaborate on the different usages of popular languages like French and English across the globe, as well as its smaller dialects and regional permutations within their national boundaries. The theory of variation looks at the cultural stages that a particular language undergoes, and these include the following. The first stage is pidgin, or that phase in the creation of a language's variation when new, non-native speakers undertake a mainstream language and use its phrases and words in a broken manner that often attempts to be overly literal in meaning. At this junction, many of the linguistic characteristics of the native speakers' own language or mother tongue influence their use of the mainstream language, and that is when it arrives at the stage of being called a creole. Hence, this process in the creation of dialects and varieties of languages as globally popular as English and French, as well as others like Spanish, for instance, is one that is rooted in the changing evolution and growth of each language. These varying factors are studied in order to understand the different usages and dialects that a language develops over time.

2. Give Ukrainian equivalents of the following vocabulary units:

Innate module	To constrain	Proponent
To structure a thought		Communication system
To extend cooperative networks		To emerge
To emphasize	To focus on	Universal properties
Regional permutation		To undergo

3. Answer the following questions on the text:

- 1) What does one of the main debates in linguistics refer to?
- 2) How do scholars define 'universal grammar'?
- 3) Who is the founder of generative theory? What do you know about him?
- 4) How does the functional theory of grammar view the development of language?
- 5) Which evolutionary process is more important for the development of language: cultural or biological?
- 6) What is the main interest of the theory of variation in language?
- 7) What is a 'pidgin language'?
- 8) Which stage of a language development is called 'a creole'?
- 9) Why is it important to study the varying factors in language usage?

4. *Define the subject, object and purpose of the text you've read.*
5. *Study 'The Algorithm of Text Rendering' (see Unit 1, Module 2). Prepare the rendering of the text.*

Task IV.

1. *Read the text "About Cognitive Linguistics" by S. Kemmer, Part 2. For this write out unknown words and expressions. Make up 5-7 sentences of your own with these vocabulary items.*

About Cognitive Linguistics. Part 2.

Through the 1980s the work of Lakoff and Langacker, in particular, began to gain adherents. During this decade researchers in Poland, Belgium, Germany, and Japan began to explore linguistic problems from a cognitive standpoint, with explicit reference to the work of Lakoff and Langacker. 1987 saw the publication of Lakoff's influential book *Women, Fire and Dangerous Things*, and, at almost the same time, Langacker's 1987 *Foundations of Cognitive Grammar* Vol. 1, which had been circulating chapter by chapter since 1984.

The next publication milestone was the collection *Topics in Cognitive Linguistics*, ed. by Brygida Rudzka-Ostyn, published by Mouton in 1988. This substantial volume contains a number seminal papers by Langacker, Talmy, and others which made it

widely influential, and indeed of influence continuing to this day.

In 1989, the first conference on Cognitive Linguistics was organized in Duisburg, Germany, by Rene Dirven. At that conference, it was decided to found a new organization, the International Cognitive Linguistic Association, which would hold biennial conferences to bring together researchers working in cognitive linguistics. The Duisburg conference was retroactively declared the first International Cognitive Linguistics Conference (see ICLA Organization History).

The journal *Cognitive Linguistics* was also conceived in the mid 1980s, and its first issue appeared in 1990 under the imprint of Mouton de Gruyter, with Dirk Geeraerts as editor.

At the Duisburg conference, Rene Dirven proposed a new book series, Cognitive Linguistics Research, as another publication venue for the developing field. The first CLR volume, a collection of articles by Ronald Langacker, brought together under the title *Concept, Image and Symbol*, came out in 1990. The following year, Volume 2 of Langacker's *Foundations of Cognitive Grammar* appeared.

During the 1990s Cognitive Linguistics became widely recognized as an important field of specialization within Linguistics, spawning numerous conferences in addition to the biennial ICLC meetings. The work of Lakoff, Langacker, and Talmy formed the leading strands of the theory, but connections with related theories such as Construction

Grammar were made by many working cognitive linguists, who tended to adopt representational eclecticism while maintaining basic tenets of cognitivism. Korea, Hungary, Thailand, Croatia, and other countries began to host cognitive linguistic research and activities. The breadth of research could be seen in the journal *Cognitive Linguistics* which had become the official journal of the ICLA. Arie Verhagen took over as editor, leading the journal into its second phase.

By the mid-1990s, Cognitive Linguistics as a field was characterized by a defining set of intellectual pursuits practiced by its adherents, summarized in the *Handbook of Pragmatics* under the entry for Cognitive Linguistics (Geeraerts 1995: 111-112):

Because cognitive linguistics sees language as embedded in the overall cognitive capacities of man, topics of special interest for cognitive linguistics include: the structural characteristics of natural language categorization (such as prototypicality, systematic polysemy, cognitive models, mental imagery and metaphor); the functional principles of linguistic organization (such as iconicity and naturalness); the conceptual interface between syntax and semantics (as explored by cognitive grammar and construction grammar); the experiential and pragmatic background of language-in-use; and the relationship between language and thought, including questions about relativism and conceptual universals.

In this summary, the strong connections between Cognitive Linguistics and the research areas of functional linguistics, linguistic description, psycholinguistics, pragmatics, and discourse studies can be seen.

For many cognitive linguists, the main interest in CL lies in its provision of a better-grounded approach to and set of theoretical assumptions for syntactic and semantic theory than generative linguistics provides. For others, however, an important appeal is the opportunity to link the study of language and the mind to the study of the brain.

In the 2000s regional and language-topical Cognitive Linguistics Associations, affiliated to ICLA, began to emerge. Spain, Finland, and a Slavic-language CLA were formed, and then Poland, Russia and Germany became the sites of newly affiliated CLAs. These were followed by Korea, France, Japan, North America, the U.K., Sweden (which soon expanded to a Scandinavian association), and, most recently, China and Belgium. Some of these associations existed prior to affiliation, while others were formed specifically as regional affiliates.

A review journal, the *Annual Review of Cognitive Linguistics* began its run in 2003, and other new journals followed suit. *Cognitive Linguistics*, after being edited by Dirk Geeraerts and then Arie Verhagen, was taken on by editor Adele Goldberg in 2003, followed by the current editor Ewa Dabrowska who took the helm in 2006. Throughout, the

journal has continued to increase its reputation and prominence in Linguistics.

Cognitive linguistics conferences continue to be organized in many countries, to the extent that it is difficult to keep track of them all. The ICLC was held for the first time in Asia, specifically in Seoul, Korea in July 2005. Asia has a now very significant membership base. In 2005 the Governing Board voted to take the conference to China, and a definite venue for the 2011 conference was approved in 2007: Xi'an, China.

The ICLA continues to foster the development of Cognitive Linguistics as a worldwide discipline, and to enhance its connection with its natural neighbor disciplines of Psychology, Anthropology, Sociology, and of course Cognitive Science.

2. Give Ukrainian equivalents to the following vocabulary units:

To circulate	Milestone
Biennial conferences	Imprint
Publication venue	To sprawn
Basic tenets	Adherent
Intellectual pursuit	To embed
Overall	Prototypicality
Conceptual interface	Construction grammar
Language-in-use	

3. Answer the following questions on the text:

- 1) When and in which countries did cognitive linguistics begin to gain adherents?
- 2) Which important publications in the field of cognitive linguistics (CL) can you name?
- 3) What is the International Cognitive Linguistic Association?
- 4) When and in what way did CL become widely recognized as an important field of specialization within linguistics?
- 5) What are the topics of special interest for cognitive linguistics?
- 6) Which research areas is CL most closely connected with?
- 7) Which research journals highlight the development and success in CL?
- 8) What are the largest neighbour disciplines for CL?

4. Define the subject, object and purpose of the text 'About Cognitive Linguistics', Part 2.

5. Prepare the rendering of the text. Make use of the Algorithm suggested.

Task V.

- 1. Read the text “Understanding the Text. Plot. (Part 2). For this write out unknown words and expressions. Make up 5-7 sentences of your own with these vocabulary items.***

Understanding the Text. Plot. Part 2.

Structuring a story is not just a matter of choosing where to begin or end it, or of choosing or inventing affective and meaningful details, but also of ordering all the events in between. Sometimes, as Atwood says, the plot is “just one thing after another, a what and a what and a what”. Even when that is the case, sometimes the reader is forced to think back to prior events. In a detective story, for example, the crime has usually been committed before the story begins, in the history and not in the plot. At the end, when the detective explains “who done it”, you must think back not only to the crime, but to all the hints or clues that you have been given, including false clues or “red herrings” that make you look in the wrong direction. In such a story we expect the ending to explain what happened earlier. Sometimes, however, a story moves back; that is instead of making you think of earlier events, it actually breaks into its own order, reaches back into the history, and presents or dramatizes a scene that happened before the fictional present. In James Baldwin’s “Sonny’s Blue”, for example, there is such a replay or flashback (or rather a series of flashbacks). There is a very brief scene from the past triggered by the word “safe”, the narrator recalling his father’s

words, which then leads to a specific dramatized scene – the last time the narrator talked to his mother. This is followed by another scene – the narrator’s conversation with Sonny after their mother’s funeral. This scene of course follows the previous one, but in terms of where the story began (the fictional present) it is in the past and, therefore, is in fact a flashback. Nor does the story return to the fictional present for some time – “I read about Sonny’s trouble in the spring. Little Grace died in the fall...” – when Sonny has been living with the narrator for two weeks, and it proceeds from that point to the end.

One reason for structuring the history into plot is to engage the reader’s attention, to make the reader read on. This can be done not only by arousing the reader’s expectations of what will happen next but also generating curiosity – the desire to know what is happening or has happened. It is the sheer power of curiosity, for example, that keeps us reading intensely when we know as little as Watson or Sherlock Holmes himself at the beginning of a story or “case”. But it is not only the detective story that plays upon our curiosity. “Sonny’s Blues” begins, “I read about it in the paper...”, and that “it” without antecedent is repeated seven times in the first paragraph and first two sentences of the second paragraph. Read those first two paragraphs and stop. If you try at this point to examine what is going on in your mind, you more than likely will find that you are asking yourself what “it” might refer to, and you

will probably have framed for yourself several possible answers. It may be in part for this reason that Baldwin begins how and where he does, getting you engaged in the story, so that you will read on. Even a title, such as “The Zebra Storyteller”, “A Very Old Man with Enormous Wings”, or “The Rocking-Horse Winner”, can make us curious enough to pick up a story; after that, it’s up to the story to keep us engaged.

Perhaps stronger than curiosity is suspense – that particular kind of expectation involving anticipation of and doubt about what is going to happen next (as differentiated from expectations about what a character is like, what the theme is or how it will develop, and so on). Even in reading a little fable like “The Zebra Storyteller” our minds are – or should be – at work: a cat speaking Zebraic is killing zebras; the zebra storyteller thinking of plots comes up with the idea of a story about a cat that learns to speak Zebraic: “What an idea! That’ll make ‘em laugh!” he tells himself. Then he meets the cat – what will happen next? How many possibilities did you or can you anticipate? Even though you now know the ending, you could go back to this point in the story and, recalling your expectations, reconstruct or reinvent the rest of the story.

Sometimes the suspense is generated and defined not so much by what happens within the story as it is by what we expect from stories. In “The Jewelry”, for example, when Lantin’s wife dies so early in the story, we know this is not the

end; something is going to happen or be revealed because there are several pages left and stories do not go on unless something is going to happen. But what? Lantin grieves so intensely, locks himself in her room. Will her ghost return? He is going bankrupt, he looks over his wife's jewelry, and when he goes to sell a piece he finds it is not mere costume jewelry, but real. How much sooner than Lantin himself do you realize the source of the jewelry? There is a certain satisfaction in seeing the truth before he does. But *then* what do you expect to happen next? Do you anticipate his debauching? How did you expect the story to end?

If you were to pause just before reading the final paragraph of the Maupassant story and consciously explore your expectations, you would see that these are based on both fictional and actual conventions – indeed, most of us would probably assume the story could have ended with the word “debauch”, without the final brief paragraph, and that the story would end with the irony of Lantin's getting pleasure out of his having been betrayed. We can accept this even our conventional moral terms – he may get bitter pleasures for a time, but he will soon tire of such pleasures or be undone by them.

The final paragraph, however, if it does not contradict, deepens the irony: now he has a truly “upright” wife – and he is miserable. Our conventional expectations that morality brings happiness, that infidelity and debauchery lead to various

kinds of ruin, are wrenched into question. He has tired of debauchery, but is he better off leading a moral life? Is the world amoral – or even immoral? Do good guys finish last? We do not have to believe this, but to read the story fully we need to call our perhaps more optimistic and conventional views into question.

In order to keep you engaged and alert, a story must make you ask questions about what will happen or what will be revealed next. To respond fully to a story you must be alert to the signals and guess along with the author. One way of seeing whether and how your mind is engaged in your reading is to pause at crucial points in the story and consciously explore what you think is coming. At least in one aspect, fiction is a guessing game.

Like all guessing games, from quiz shows to philosophy, the plot game in fiction has certain guidelines. As well-structured plot will play fair with you, offering at appropriate points all the necessary indications or clues to what will happen next, not just springing new and essential information on you at the last minute (“Meanwhile, unknown to our hero, the Marines were just on the other side of the hill...”). It is this playing fair that makes the ending of a well-structured story satisfying or, when you look back on it, inevitable. Most stories also offer a number of reasonable but false signals (red herrings) to get you off the scent, so that in a well-structured story the ending, though inevitable, is also surprising. And though there is

usually an overarching action from beginning to end, in many stories there are layers of expectation or suspense, so that as soon as one question is answered another comes forth to replace it, keeping you in doubt as to the final outcome.

Unlike most guessing games, however, the reward is not for the right guess – anticipating the outcome before the final paragraph – but for the number of guesses, right and wrong, that you make the number of signals you respond to. If you are misled by none of the false signals in the early pages of a story – by Sonny’s friend saying, “Listen. They’ll let him out and then it’ll just start all over again”, for example – you may be closer to being “*right*”, but you have missed many of the implications of the story. But, more important, you have missed the pleasure of *learning* the “truth” a story has to offer, and you know how much less meaningful it is to be told something than to learn for yourself, through your own experience. Fiction is a way of transmitting not just perception but experience.

Though plot is the structuring of events, an event can be an outcome or consequence as well as happening, and the expectation, surprise, and perception surrounding plot structure can involve meaning as well as action, as we have seen in the worldview suggested by the ending of “The Jewelry”. Maupassant’s ending upsets our conventional thinking about human conduct and morality. Though expectations based on social, moral, or literary conventions that support the ordinary

are not so consciously aroused as are those aroused by action and adventure – the kind of expectation described by the term *suspense* – their fulfillment, modification, or contradiction is a significant aim and effect of many stories. Fiction is in part a guessing game, but it is not merely a game. Many stories seek to give new insights into human perception, experience, meaning, or at least to challenge our more or less unconsciously held beliefs. They strive to tell truths – new, subjective truths – but truths – even though they “lie” about the actuality of the people and events represented. But first they have to get our attention, and one way is by arousing your curiosity and exciting your anticipation. That is one of the primary functions of plot. Looking for signals, anticipating what is to come next, and remembering what has been said and signaled earlier are essential to fully appreciating and understanding stories and their structures. That is how you should function as a reader of plot.

5. Give Ukrainian equivalents to the following vocabulary units:

Prior events	Hint	Clue
“Red herring”	To trigger	Fictional
Antecedent	Suspense	Anticipation
To reinvent	Crucial point	Guideline
To put sb off the scent	To transmit	Perception

6. Answer the following questions on the text:

1. Why is it important to order all the events in the basic part of the plot?
2. Do you think that suggesting false clues is a necessary technique in all genres of prose?
3. What is a 'flashback' in a story?
4. What are the methods to generate the readers' curiosity?
5. Do you often come across suspense in modern Ukrainian prose?
6. Which authors are acknowledged masters of suspense?
7. What is the general function of creating suspense in a story?
8. Why does the author think that fiction is a guessing game?
9. What do you think of the author's idea of 'several guesses'?
10. How does the author formulate the primary functions of plot?

7. Define the subject< object and purpose of the text you've read.

8. Prepare the rendering of the text. Make use of the Algorithm suggested.

Task VI.

- 1. Read the text “Character” (Part 1). For this write out unknown words and expressions. Make up 5-7 sentences of your own with these vocabulary items.***

Character. Part I.

In a good many stories the narrator is a disembodied offstage speaker, without a personal history, without influence on the action, without a personality other than that suggested by voice and style. So it is in some of the earlier stories in this volume. However, Poe’s narrator both tells us the story and plays a part in the action within the story. Without him, we would lack not only a storyteller, but also a story (for any narrator) to tell. In addition to beginning the narrator, he is a character: someone who acts, appears, or is referred to as playing a part in a literary work.

The most common term for the character with the leading male role is hero, the “good guy”, who opposes the villain, or “bad guy”. The leading female character is the heroine. Heroes and heroines are usually larger than life, stronger or better than most human beings, almost⁶ godlike. In most modern fiction, however, the leading character is much more ordinary, more like the rest of us. Such a character is sometimes called an antihero, not because he opposes the hero but because he is not heroic in stature or perfection, is not so clearly or simply a “good guy”. An older and more neutral term than hero for the leading character, a term that does not imply either the

presence or the absence of outstanding virtue (and that has the added advantage of referring equally to male and female characters), is protagonist, whose opponent is the antagonist. You might get into long and pointless arguments by calling Lantin or Montresor a hero, but most would agree that each is his story's protagonist.

The major or main characters are those we see more of over a longer period of time; we learn more about them, and we think of them as more complex and, therefore, frequently more "realistic" than the minor characters, the figures who fill out the story. These major characters can grow and change by the end of these stories both protagonists have acted unpredictably based on what we learned earlier in the story about them and their past actions.

Yet while minor characters may be less prominent and less complex, they are ultimately just as important to a story as major characters. In fact, minor characters often play a key role in shaping our interpretations of, and attitudes toward, the major characters and in precipitating the changes that major characters undergo.

Characters like Baldwin's narrator, who can thus "surprise convincingly", an influential critic says, are round characters, whereas characters that, like Turkey and Nippers, are not very complex and do not change in surprising ways, are flat. But we must be careful not to let terms like *flat* and *round* or *major* and *minor* turn into value judgments. Because flat characters

are less complex than round ones, it is easy to assume they are artistically inferior; we need only to think of the characters of Charles Dickens, almost all of whom are flat, to realize that this is not always true.

The terms *flat* and *round*, like the terms *hero* and *antihero*, are not absolute or precise. They designate extremes or tendencies, not pigeonholes. Is Poe's Montresor or Melville's Nippers entirely flat? Is Shakespeare's Falstaff? Little Orphan Annie? Bart Simpson? Are all these characters equally flat? We will probably agree that Baldwin's Sonny is a round character, but what about Findley's Mimi or Everett Menlo? Cheever's Francis Weed? Melville's Bartleby? Are they all equally round? Flat and round are useful as categories but are even more useful as tools of investigation, as ways of focusing our attention and sharpening our perception.

Though most of Dickens's flat characters are highly individualized, nor to say unique, some, like Fagin, the avaricious Jewish moneylender of *Oliver Twist*, are stereotypes: characters based on conscious cultural assumptions that sex, age, ethnicity or nationality, occupation, marital status, and so on are predictably accompanied by certain character traits, actions, even values.

The stereotype may be very useful in creating a round character, one who can surprise convincingly: Judith, according to a Canadian woman, is "one of your typical English spinsters". Judith, however, acts in ways that defy the

limitations of the stereotype. A stereotype is, after all, only a quick – and superficial – form of classification, and classification is a common first step in definitions. One of the chief ways we have of describing or defining is by placing the thing to be defined in a category or class and then distinguishing it from the other members of that class. A good deal of characterization – the art, craft, method of presentation, or creation of fictional personages – involves a similar process. Characters are almost inevitably identified by category – by sex, age, nationality, occupation, and so on. We learn that the narrator of “Why I live at the P.O.” is a woman, relatively young, who lives in a small town in Mississippi.

Paradoxically, in fiction, as in life, the more groups a character is placed in, the more individual he or she becomes. Sonny, for example, is simultaneously an African American, a man, a blues musician, a heroin addict, a younger brother, an ex-convict, and a resident of an inner-city neighborhood. As a result, our interpretation of Sonny is shaped not only by our assumptions about each of these social groups, but also by our sense of the way belonging to all of these groups helps to make Sonny who he is. Thus the story asks us to think about how Sonny’s choice to be a blues musician relates to the fact that he is African American, about the way inner-city life has shaped Sonny’s experience of being African American, and so on.

Not all generalizations involve cultural stereotypes, of course. Some may involve generalized character traits that the

story or narrator defines for us (and that we must accept unless events in the story prove otherwise). Physical characteristics, for example, also serve as categories. As with stereotypes, when physical characteristics are multiplied, the result is more and more particularizing or individualizing.

At the same time, however, the very physical attributes that individualize Judith also encourage us to see her as a certain type of person and, in this case, may confirm for us that she does conform to our stereotype: “Small-breasted” and “slender”, with “straight” features, a “grave” mouth, and a severe haircut, Judith does, indeed, look as straitlaced, prudish, and conventional as we might expect a “typical English spinster” to be.

In most cases we not only see what they do and hear what they say; we sometimes learn what they think, and what other people think or say about them; we often know what kind of clothes they wear, what and how much they own, treasure, or covet; we may be told about their childhood, parents, or some parts of their past. And all of this information combines to shape our sense of the character. We learn a little about Eudora Welty’s “Sister” from her age, her sex, and where she lives. We learn a good deal more from the way she talks to her family and they to her, how she decides what she owns, and what she chooses to take with her when she moves. The fact that what characters like “Sister” or Bartleby do (or don’t do) is as much a part of characterization as what they look like or say

may help to remind us once again that the elements of fiction are abstractions, useful for analysis but truly separable. Throughout a story, plot (or incident) and character are fused. As novelist Henry James has said,

What is character but the determination of incident? What is incident but the illustration of character?... It is an incident for a woman to stand up with her hand resting on a table and look at you in a certain way; or if it is not an incident I think it will be hard to say what it is. At the same time it is an expression of character. If you say you don't see it,... this is exactly what the artist who has reasons of his own for thinking he does see it undertakes to show you.

Though characterization is gradual, taking place sequentially through the story, it is not, as it may seem natural to assume, entirely cumulative. Our imagination does not work to that way. Rather, just as at each point in the action we project some sort of configuration of how the story will come out or what the world of the story will be like or mean, so we project a more or less complete image of each character at the point at which he or she is first mentioned or appears. The image is based on the initial reference in the text, our reading, and our life experiences and associations. (Don't you have an image of a Herb? A Maude? A Sprinter?) The next time the character is mentioned, or when he or she speaks or acts, we do not so much "adjust" our first impression as we project a new image (Just as in the plot we project a new series of

developments and a new outcome). As our sense of a character develops and grows, information that we received early in the story thus tends to take on a different significance. When we first read the physical description of Judith, for example, we probably assign most importance to those features that make her seem straitlaced and rigid, yet by the end of the story we may well both remember and pay more attention to the narrator's remark that those features merely serve as a "setting" for Judith's vibrant green eyes.

2. Give Ukrainian equivalents to the following words and expressions:

Offstage speaker	To be larger than life
Stature	Virtue
Ultimately	To precipitate
Round character	Flat character
Pigeonhole	Tool of investigation
Assumption	Ethnicity
To defy	Superficial
Inner-city	To particularize
Straitlaced	

3. Answer the following questions on the text:

1. What is a usual function of a narrator in a story?
2. Is this function typical of many stories in contemporary Ukrainian literature?

3. What is the difference between a 'hero' and an 'antihero'?

4. Can you give any examples when minor characters were more interesting for you as a reader than major characters?

5. What is a 'round character'?

6. What is a 'flat character'?

7. Which type of characters prevail in the books you like?

8. Is it always important to differentiate strongly between round and flat characters? Why?

9. How does the author understand a literary stereotype?

10. What is the paradox about stereotypical features or groups?

11. What is the role of generalization?

12. What conceptual knowledge is the image based on?

4. *Define the subject, object and purpose of the text you've read.*

5. *Prepare the rendering of the text. Make use of the Algorithm suggested*

Task VII.

1. *Read the text "Character" (Part 2). For this write out unknown words and expressions. Make up 5-7 sentences of your own with these vocabulary items.*

Character. Part 2

There may be carryover between our initial and later impressions, but we do not in the course of the story put the character together like a Mr. Potato Head. Instead, we overlay one image on the other, and though the final image may be the most enduring, the early images do not all disappear: our view of the character is multidimensional, flickering, like a time-lapse photograph. Perhaps that is why it is rare that any actor in a film based on a novel or story matches the way we imagined that character if we have read the book or story first – our imagination has not one image but rather a sequence of images associated with that character. It is also why some of us feel that seeing the film before reading the book hobbles the imagination. A particular character's physical attributes, for example, may not be described in a novel until after that character has been involved in some incident; the reader may then need to adjust his or her earlier vision of that character, which is not an option for the viewer of a film. It is thus the reader, rather than a casting director, who finalizes a character in his or her own imagination.

For no matter how many methods of characterization are employed, at some point the definition of the individual stops. No matter how individualized the character may be, he or she remains a member of a number of groups, and we make certain assumptions about that character based on our fixed or stereotyped notions of those groups. To destroy a stereotype, a

story must introduce a stereotype to destroy. And somehow the destereotyped character, no matter how particularized, remains to some degree representative. This representativeness makes characters meaningful to us – helps us to both relate to, and learn from, them. If Judith turns out to be not as prudish and prissy as the stereotype of the English spinster has led us to believe, we may well conclude that the stereotype is false and that Judith is more representative of the real English spinster than the stereotype is. Indeed, this tendency to generalize from the particulars of a story sometimes also or instead extends beyond cultural groups such as “English spinsters” or “heroin addicts” to human characters at large: if Sonny can change his way after years of habitual conduct, then human character, the story might seem to say, is not permanently fixed at birth, in infancy, childhood, ever.

One of the reasons it is so difficult to discuss character is precisely that the principles of definition and evaluation of fictional characters (not of their characterizations, the way they are presented) are the same as those we use for real people, an area of violent controversy and confusion. The very term *character*, when it refers not to a fictional personage but to a combination of qualities in a human being, is somewhat ambiguous. It usually has moral overtones, often favorable (a man of character); it is sometimes neutral but evaluative (character reference). Judgment about character usually involves moral terms like *good* and *bad* and *strong* and *weak*.

Personality usually implies that which distinguishes or individualizes a person, and the judgment called for is not so much moral as social – *pleasing or displeasing*. An older term, nature (it is one's nature to be so or do such), usually implies something inherent or inborn, something fixed and thus predictable. The existential character implies the opposite; that is, whatever our past, our conditioning, our pattern of previous behavior, we can, by choice, by free will, change all that right this minute, as Sonny does.

We must not forget the distinction between the character and the characterization, the method by which he or she is presented; so we must be careful to distinguish the *good character*, meaning someone whom, if real, we would consider virtuous, and the *good characterization*, meaning a fictional person who, no matter what his or her morality or behavior, is well presented. Just as an actor receives a best-actor award for playing a character well rather than for playing a good character, so an author may be recognized for good characterization even if we do not like or admire the character the author has created. Often the “bad” or at least morally complex characters (or those that, like Sonny or Bartleby, challenge our sense of what is and is not virtuous) interest and teach us the most.

Effective characterization can encourage us to identify so completely with certain characters that they seem to be part of the history that lies behind the story or beyond the story as part

of our own world, to exist in a reality that is detachable from the words and events of the story in which they appear. We feel we might recognize Jane Eyre, Sherlock Holmes, or “Sister” on the street, and we might be able to anticipate what they would say or do in our world, outside the story. But fictional characters are neither real nor detachable, and they exist only in the words of the works in which they are presented. We must recognize that characters have roles, functions, limitations, and their very existence only in the context of the story; we must not confuse fictional characters with real people. This is not to say, however, that we may not learn about real people from characters in fiction or learn to understand fictional characters in part from what we know about real people. For real people, too, exist in a context of other people and other elements, their history and geography and their “narrator”, the one who is representing them – that is, *you*. Indeed, it may be worth paying particular attention to how stories create the images of people and what those images assume about human character precisely because this process is so similar to the way we get to know and understand real people and because we, too, constantly make and act on assumptions about human character. For we are all artists representing reality to ourselves. If we study the art of characterization and think about the way we interpret fictional characters, we may become better artists, able to enrich our reading both of fictional texts and of real people and situations.

Note: Mr. Potato Head is a popular American toy consisting of a number of detachable parts which are put together to receive a finished toy. Some of the parts can be varied. This is one of the stereotypes of every-day culture.

2. Give Ukrainian equivalents to the following words and expressions:

Carryover	Multidimensional
Evaluation	To hobble the imagination
Controversy	Confusion
Ambiguous	Overtone
Inherent	Existential character
Detachable	

3. Answer the following questions on the text:

1) How do we create an image of a character in our minds?

2) Why, do you think, does the author compare the reader's view of a character with a photograph?

3) Does a story support or destroy a stereotype?

4) Why is it so difficult to discuss a character?

5) Do you agree that the term 'character' is ambiguous? Why?

6) Which terms are more important to discuss a character: evaluative or social?

7) How does the author understand the ‘existential character’?

8) Why is it important to consider the distinction between the character and the characterization?

9) What is the role of effective characterization?

10) Why does the author say that “we are all artists”? Do you agree with him?

4. *Define the subject, object and purpose of the text you’ve read.*

5. *Prepare the rendering of the text. Make use of the Algorithm suggested.*

Task VIII.

1. *Write a story about your big shopping session which you made before a big dinner party in your house.*

2. *Prepare for a role-play ‘Shopping’ (B2, p.172).*

3. *Do Ex.13. (B2, p.172) in writing.*

4. *Do Test! (B2, p.174-176).*

5. *Write to your pen-friend a short letter about pros and cons of shopping.*

6. *Read the text 'Internet-shop advantages' (B2, p.180-181) and render it.*

Task IX.

1. *Study sample reports of diploma thesis presentations (see Module 3). Use the suggested examples to write a report of your own diploma thesis. Mind the time limit of your presentation.*

Task X.

1. *Compose your own CV, Resume and Cover Letter.*

Структура екзаменаційного білета

1. Render the text on the profile science topic.
2. Speak on one of the topics studied.
3. Have a discussion with the teacher on the topics studied.

Список тем, що виносяться на екзамен

1. Our University.
2. My Research Interests.
3. My Recent Professional Acquaintance.
4. My Recent Business Trip.
5. My Last Staying at a Hotel.
6. My Recent Business Telephone Conversation.
7. Shopping as a Problem.
8. Shopping as a Hobby.
9. My Participation at a Students' Research Conference.
10. The Problem of Job Hunting.
11. The British University to Study at.
12. Kyiv as the Capital and as the Heart of Ukrainian Science.
13. London – the Most Visited European Capital.
14. Why I Decided to Enter a Master Course.

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6. <http://study-english.info>
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