

Міністерство освіти і науки України  
Уманський державний педагогічний університет  
імені Павла Тичини  
Факультет іноземних мов  
Кафедра англійської мови та методики її навчання

# **ENGLISH PRACTICE**

НАВЧАЛЬНИЙ ПОСІБНИК ДЛЯ СТУДЕНТІВ ІV КУРСУ ФАКУЛЬТЕТІВ  
ІНОЗЕМНИХ МОВ

Укладачі: Біленька Ю. О., Коломієць М. М.

УДК 811.111(075.8)

**Рецензенти:**

**Білецька І. О.**, доктор педагогічних наук, професор кафедри теорії та практики іноземних мов Уманського державного педагогічного університету імені Павла Тичини.

**Паладьєва А. Ф.**, кандидат педагогічних наук, доцент кафедри теорії та практики іноземних мов Уманського державного педагогічного університету імені Павла Тичини.

**Прокоф'єв Г. Л.**, кандидат філологічних наук, доцент кафедри англійської мови та методики її навчання Уманського державного педагогічного університету імені Павла Тичини.

*Рекомендовано до друку науково-методичною радою факультету  
іноземних мов Уманського державного педагогічного університету імені  
Павла Тичини  
(протокол № 1 від 28 серпня 2019 р.)*

**Біленька Ю. О., Коломієць М. М.** English Practice: навчальний посібник для студентів IV курсу факультету іноземних мов. Умань, 2019. 153 с.

Посібник до навчальної дисципліни «Практика усного та писемного мовлення» є додатком до базового підручника «Speak Out. Advanced» авторів А. Клер та Дж. Вілсона. Він має на меті поглибити та розширити знання студентів з основних видів навчальної діяльності, передбачених програмою.

## Contents

|   |           |
|---|-----------|
| <b>Preface</b>  | <b>7</b>  |
| <b>Part I. Vocabulary to Units 1-10 (Speak Out. Advanced)</b> | <b>9</b>  |
| Unit1. Origin   | <b>10</b> |
| Unit 2. Opinion   | <b>15</b> |
| Unit 3.Places   | <b>20</b> |
| Unit 4. Justice   | <b>25</b> |
| Unit 5. Secrets   | <b>29</b> |
| Unit 6. Trends  | <b>35</b> |
| Unit 7. Freedom   | <b>41</b> |
| Unit 8.Time   | <b>45</b> |
| Unit 9. Inspiration   | <b>52</b> |
| Unit 10.Horizons  | <b>57</b> |
| <b>Part II. Tasks for Laboratory works</b>                    | <b>64</b> |
| Laboratory Work 1. Santa Claus in Real Life                   | <b>65</b> |
| Laboratory Work 2. Women Changed Science Forever              | <b>67</b> |
| Laboratory Work 3. The Unusual Hotel                          | <b>68</b> |
| Laboratory Work 4. A Court Case                               | <b>69</b> |

|  |            |
|--|------------|
| Laboratory Work 5. When Do Children Learn to Tell Lies | <b>71</b>  |
| Laboratory Work 6. Unit 6. Fashion and Hoodie          | <b>74</b>  |
| Laboratory Work 7. What is Freedom?                    | <b>75</b>  |
| Laboratory Work 8. Communication in the Digital World  | <b>76</b>  |
| Laboratory Work 9. Art or Vandalism?                   | <b>78</b>  |
| Laboratory Work 10. What is the Best Job in the World? | <b>79</b>  |
| <b>Part III. Writing Guide</b>                         | <b>81</b>  |
| I. Description of a Person                             | <b>81</b>  |
| II. Discursive Essay                                   | <b>85</b>  |
| III. Problem Solution Essay                            | <b>89</b>  |
| IV. How To Write Report                                | <b>92</b>  |
| V. Personal Story                                      | <b>94</b>  |
| VI. For and Against Essay                              | <b>95</b>  |
| VII. Book Review                                       | <b>101</b> |
| <b>Part IV. Interpretation of a Short Story</b>        | <b>104</b> |
| Five Elements of Fiction                               | <b>104</b> |
| Stylistic Devices                                      | <b>108</b> |
| Analysing Fiction. The Scheme of Interpretation        | <b>115</b> |

|   |            |
|---|------------|
| Sample of Interpretation of a Short Story                   | <b>121</b> |
| <b>Part V. Summary</b>                                      | <b>127</b> |
| Practical Hints for Summary Preparation                     | <b>127</b> |
| Connectors and Sequence Markers                             | <b>128</b> |
| <b>Part VI. Texts for Interpretation</b>                    | <b>130</b> |
| <b>Text 1.</b> "A Hug for Your Thoughts" by Brenda Nixon    | <b>130</b> |
| <b>Text 2.</b> "Big Men, Big Hearts" by Phyllis W. Zeno     | <b>131</b> |
| <b>Text 3.</b> "View from an Empty Nest" by June Cerza Kolf | <b>132</b> |
| <b>Text 4.</b> "Santa Redeemed " by Jean Bronaugh           | <b>133</b> |
| <b>Text 5.</b> "Letting Them Go" by Gary Usery              | <b>135</b> |
| <b>Part VII. Home reading</b>                               | <b>137</b> |
| Part I. Chapters 1-3  | <b>137</b> |
| Part II. Chapters 4-6                                       | <b>139</b> |
| Part III. Chapters 7-9                                      | <b>140</b> |
| Part IV. Chapters 10-13                                     | <b>141</b> |
| <b>Part VIII. Home watching</b>                             | <b>143</b> |
| Film I. The Break-Up  | <b>143</b> |

|  |            |
|--|------------|
| Film II. The King's Speech                         | <b>144</b> |
| Film III. The Miss Sloane                          | <b>146</b> |
| <b>Part IX. List of situations to be developed</b> | <b>149</b> |
| <b>Bibliography</b>                                | <b>151</b> |

## PREFACE/ПЕРЕДМОВА

Посібник до навчальної дисципліни «Практика усного та писемного мовлення» є додатком до базового підручника «Speak Out. Advanced» авторів А. Клер та Дж. Вілсона. Він має на меті поглибити та розширити знання студентів з основних видів навчальної діяльності, передбачених програмою:

- написання есе, описів, різних типів листів, укладання резюме й портфоліо, створення проектів, тощо;
- розвиток комунікативної ситуації на основі вивченого матеріалу;
- інтерпретація творів художнього стилю;
- резюме;
- поглибити та розширити навички читання, перекладу й аналізу художнього твору в студентів;
- організувати самостійну роботу студентів над художнім текстом, що сприятиме формуванню навичок усного та писемного мовлення;
- реалізувати розуміння змісту твору чи відео в обговоренні актуальних проблем.

Посібник складається з семи частин:

1. *Лексичний мінімум* містить слова, вирази, транскрипцію та визначення слів, які використовуються при вивченні тем десяти змістових модулів базового підручника передбачених програмою та сприяють розвитку комунікативної ситуації на основі матеріалу підручника:

- Походження
- Власна думка
- Місця світу
- Правосуддя
- Таємниці
- Тенденції
- Свобода вибору
- Час
- Натхнення
- Кругозір

2. *Завдання до лабораторних робіт* включають завдання, які відповідають тематиці десяти модулів базового підручника і розроблені з метою поглиблення й уточнення знань студентів, здобутих ними на практичних заняттях та в процесі самостійної роботи над змістовими модулями; формування інтелектуальних умінь і навичок планування, аналізу та узагальнення, тощо.

Посібник призначений для студентів IV курсу факультету іноземних мов, проте може використовуватися у процесі викладання практичного курсу англійської мови у групах з додатковою спеціалізацією «Англійська мова».

3. *Письмові завдання* містить загальні рекомендації щодо структури письмових робіт різних видів.

4. *Інтерпретація оповідання* знайомить з основними підходами до інтерпретації художнього твору, містить характеристику структурних компонентів твору та способів їх аналізу; розкриває сутність основних стилістичних засобів, містить схему інтерпретації творів художнього стилю.

5. *Резюме* включає практичні рекомендації щодо підготовки резюме, пропонує різні засоби міжфразового зв'язку.

6. *Домашнє читання* містить завдання, основані на 4-х частинах 13-ти розділів книги Оскара Уальда «Портрет Доріана Грея».

7. *Домашній перегляд* містить завдання для виконання студентами після перегляду запропонованих фільмів.



**VOCABULARY**  
**TO UNITS 1-10**  
**(SPEAK OUT. ADVANCED)**

**PART I. VOCABULARY TO UNITS 1-10 (SPEAK OUT.  
ADVANCED)**

**UNIT 1 ORIGINS**

| <b>Word</b>              | <b>Pronunciation</b>    | <b>Page</b> | <b>Part of Speech</b> | <b>Definition</b>  |
|--------------------------|-------------------------|-------------|-----------------------|--|
| given name               | \ 'gɪvən neɪm\          | 8           | n                     | first name (American English)  |
| maiden name              | \ 'meɪdn neɪm\          | 8           | n                     | a woman's family name before she got married and started using her husband's family name   |
| name after               | \ 'neɪm ,ɑ:ftə\         | 8           | phr v                 | give someone or something the same name as another person or thing   |
| live up to your name     | \ lɪv ,ʌp tə jɔ: 'neɪm\ | 8           | phr                   | if someone lives up to their name, they do as well as they were expected to because of what their name or title is                         |
| make a name for yourself | \ ,meɪk ə 'neɪm\        | 8           | idiom                 | to become famous for something   |
| household name           | \ ,haʊshəʊld 'neɪm\     | 8           | n                     | someone who is famous  |
| put your name forward    | \ pʊt 'fɔ:wəd\          | 8           | phr                   | to suggest formally that you should be considered for a particular job, membership of an organization etc                                  |
| clear your name          | \ ,kliə jə 'neɪm\       | 8           | idiom                 | to prove that you are not guilty of something  |
| by name                  | \ baɪ 'neɪm\            | 8           | phr                   | using a person's name  |
| in name only             | \ ɪn ,neɪm 'əʊnli\      | 8           | idiom                 | if a situation exists in name only, it does not really exist even though officially people say it does                                     |
| surname                  | \ 'sɜ:neɪm\             | 8           | n                     | the name that you share with your parents, or often with your husband if you are a married woman, and which in English comes at the end of |

|                |                    |    |     |  |
|----------------|--------------------|----|-----|--|
|                |                    |    |     | your full name   |
| middle name    | \,mɪdl 'neɪm\      | 8  | n   | the name that is between your first name and your family name  |
| married name   | \,mærid 'neɪm\     | 8  | n   | a woman's last name, when she has changed it to her husband's name   |
| thoughtful     | \'θɔ:tfəl\         | 12 | adj | always thinking of the things you can do to make people happy or comfortable   |
| perceptive     | \pə'septɪv\        | 12 | adj | someone who is perceptive notices things quickly and understands situations, people's feelings etc well – used to show approval  |
| obsessive      | \əb'sesɪv\         | 12 | adj | thinking or worrying about something all the time, so that you do not think about other things enough – used to show disapproval |
| inspirational  | \,ɪnspə'reɪʃən əl\ | 12 | adj | providing encouragement or new ideas for what you should do  |
| over-ambitious | \,əʊvər æm'bɪʃəs\  | 12 | adj | too determined to be successful, rich, powerful etc  |
| conscientious  | \,kɒnʃi'enʃəs\     | 12 | adj | careful to do everything that it is your job or duty to do   |
| obstinate      | \'ɒbstənət\        | 12 | adj | determined not to change your ideas, behavior, opinions etc, even when other people think you are being unreasonable             |
| neurotic       | \njʊ'rɒtɪk\        | 12 | adj | unreasonably anxious or afraid   |
| open-minded    | \,əʊpən 'maɪndəd\  | 12 | adj | willing to consider and accept other people's ideas and opinions   |
| prejudiced     | \'predʒədəst\      | 12 | adj | having an unreasonable dislike of someone or something, especially a   |

|              |                    |     |     |  |
|--------------|--------------------|-----|-----|--|
|              |                    |     |     | dislike of a group of people who belong to a different race, sex, or religion – used to show disapproval   |
| apathetic    | \,æpə'tetɪk\       | 12  | adj | not interested in something, and not willing to make any effort to change or improve things  |
| insensitive  | \ɪn'sensətɪv\      | 12  | adj | not noticing, or not taking the care to notice, other people's feelings, and not realizing when they are upset or when something that you do will upset them |
| solitary     | \'sɒlətəri\        | 12  | adj | spending a lot of time alone, usually because you like being alone   |
| rebellious   | \rɪ'beljəs\        | 12  | adj | deliberately not obeying people in authority or rules of behavior  |
| mature       | \mə'tʃʊə\          | 12  | adj | sensible – someone, especially a child or young person, who is mature behaves in a sensible and reasonable way, as you would expect an adult to behave       |
| inquisitive  | \ɪn'kwɪzətɪv\      | 12  | adj | interested in a lot of different things and wanting to find out more about them  |
| considerate  | \kən'sɪdərət\      | 148 | adj | always thinking of what other people need or want and being careful not to upset them  |
| circumspect  | \'sɜ:kəm<br>spekt\ | 148 | adj | thinking carefully about something before doing it, in order to avoid risk   |
| conservative | \kən'sɜ:vətɪv\     | 148 | adj | not liking changes or new ideas  |
| temperamen-  | \,tempərə'me       | 148 | adj | likely to suddenly become  |

|                  |                    |     |       |   |
|------------------|--------------------|-----|-------|---|
| tal              | ntl\               |     |       | upset, excited, or angry – used to show disapproval   |
| impetuous        | \ɪm'petʃuəs\       | 148 | adj   | tending to do things very quickly, without thinking carefully first, or showing this quality                                    |
| easygoing        | \,ɪ:zi 'gəʊɪŋ\     | 148 | adj   | not easily upset, annoyed, or worried   |
| gregarious       | \gri'geəriəs\      | 148 | adj   | friendly and preferring to be with other people   |
| selfish          | \'selfɪʃ\          | 148 | adj   | caring only about yourself and not about other people – used to show disapproval  |
| liberal          | \'lɪbərəl\         | 148 | adj   | willing to understand and respect other people's ideas, opinions, and feelings  |
| introverted      | \'ɪntrəvɜ:təd\     | 148 | adj   | someone who is introverted is quiet and shy and does not enjoy being with other people  |
| yes-man          | \'jes mæn\         | 13  | n     | someone who always agrees with and obeys their employer, leader etc, in order to gain some advantage – used to show disapproval |
| whiz kid         | \'wɪzki:d\         | 13  | n     | a young person who is very skilled or successful at something   |
| busybody         | \'bɪzi,bɒdi\       | 13  | n     | someone who is too interested in other people's private activities – used to show disapproval                                   |
| chatterbox       | \'tʃætəbɒks\       | 13  | n     | someone, especially a child, who talks too much   |
| pain in the neck | \,peɪn ɪn ðə 'nek\ | 13  | idiom | someone who is very annoying  |
| dark horse       | \,dɑ:k 'hɔ:s\      | 13  | idiom | someone who does not tell people much about themselves, but who has surprising qualities or abilities                           |

|                            |                               |     |       |  |
|----------------------------|-------------------------------|-----|-------|--|
| old hand                   | \,əʊld 'hænd\                 | 13  | idiom | someone who has a lot of experience of something   |
| set in her ways            | \,set in hə 'weɪz\            | 13  | idiom | having particular habits   |
| black sheep                | \,blæk 'ʃi:p\                 | 13  | idiom | someone who is regarded by other members of their family or group as a failure or embarrassment  |
| life and soul of the party | \,laɪf ən ,səʊl əv ðə 'pɑ:ti\ | 13  | idiom | someone who enjoys social occasions and is fun and exciting to be with   |
| rotten apple               | \,rɒtn 'æpəl\                 | 148 | idiom | one person who has a bad effect on all others in a group   |
| loose cannon               | \,lu:s 'kænən\                | 148 | idiom | someone who cannot be trusted because they say or do things you do not want them to  |
| couch potato               | \'kaʊtʃ pə,tetəʊ\             | 148 | idiom | someone who spends a lot of time sitting and watching television   |
| wet blanket                | \,wet 'blæŋkət\               | 148 | idiom | someone who seems to want to spoil other people's fun, for example by refusing to join them in something enjoyable that they are doing |
| big cheese                 | \,big 'tʃi:z\                 | 148 | idiom | an important and powerful person in an organisation – used humorously  |
| tough cookie               | \,tʌf 'kʊki\                  | 148 | idiom | someone who is very determined to do what they want and not what other people want   |

|                       |                              |     |   |
|-----------------------|------------------------------|-----|---|
| accept                | \ək'sept\                    | v   | to agree to take something  |
| anagram               | \'æn.ə.græm\                 | n   | a word or phrase made by using the letters of another word or phrase in a different order |
| sweeping generalisers | \'swi:piŋ 'dʒen.ə'r.l.aɪzəz\ | adj | are people who make statements that are too general and do not consider all the facts     |

|                                 |                                 |     |   |
|---------------------------------|---------------------------------|-----|---|
| detail-obsessed nit-picker      | \əb'sest\                       | adj | people who argue about small, unimportant details   |
| last-minute deadline junky      | \ 'ded.lam 'dʒʌŋ.ki\            | adj | people who leave doing their work until the last minute before it needs to be finished                              |
| obsessive planners              | \əb'sesiv 'plæn.əz\             | adj | people who worry excessively about plans  |
| illuminate                      | \ɪ'lu:.mi.neɪt\                 | v   | to light something and make it brighter; to explain and show more clearly something that is difficult to understand |
| capture the beauty of something | \,kæptʃə ðə 'bju:ti əv ,sʌmθɪŋ\ | phr | to succeed in recording, showing, or describing the beauty in a situation or feeling, using words or pictures       |
| evocative                       | \ɪ'vɒkətɪv\                     | adj | making people remember something by producing a feeling or memory in them   |
| iconic                          | \aɪ'kɒnɪk\                      | adj | admired by many people and thought to represent an important idea   |
| revealing                       | \rɪ'vi:lɪŋ\                     | adj | something that is revealing shows you something interesting or surprising about a situation or someone's character  |
| striking                        | \ 'straɪkɪŋ\                    | adj | attractive in an unusual way that is easy to notice   |
| provocative                     | \prə'vɒkətɪv\                   | adj | provocative behaviour, remarks etc are intended to make people angry or upset, or to cause a lot of discussion      |

## UNIT 2 OPINION

| Word          | Pronunciation | Page | Part of Speech | Definition           |
|---------------|---------------|------|----------------|----------------------|
| over the hill | \,əʊvə ðə     | 22   | idiom          | no longer young, and |

|                    |                        |     |         |  |
|--------------------|------------------------|-----|---------|--|
|                    | 'hɪl\                  |     |         | therefore no longer attractive or good at doing things   |
| time is money      | \, taim iz 'mʌni\      | 22  | sayin g | said to emphasize that you should not waste time, because you could be using it to earn money                          |
| go far             | \, gəʊ 'fɑ:\           | 22  | phr     | if you think that someone will go far, you think they will be successful in the future                                 |
| reach the peak     | \, ri:tʃ ðə 'pi:k\     | 22  | idiom   | the time when something or someone is best, greatest, highest, most successful   |
| go downhill        | \, gəʊ daʊn 'hɪl\      | 22  | idiom   | if a situation goes downhill, it gets worse  |
| at a crossroads    | \ət ə 'krɒsrəʊdz\      | 22  | idiom   | a time when someone has to make very important decisions which will affect their future                                |
| hard to swallow    | \, hɑ:d tə 'swɒləʊ\    | 22  | idiom   | difficult to believe   |
| regurgitate        | \rɪ'gɜ:dʒətəɪ t\       | 22  | v       | to repeat facts, ideas etc that you have read or heard without thinking about them yourself – used to show disapproval |
| food for thought   | \, fu:d fə 'θɔ:t\      | 22  | idiom   | something that makes you think carefully   |
| half-baked         | \, hɑ:f 'beɪkt\        | 22  | adj     | a half-baked idea, suggestion, plan etc has not been properly planned  |
| bright             | \brɑɪt\                | 149 | adj     | intelligent and able learn things quickly  |
| shine              | \ʃaɪn\                 | 149 | v       | to be very good at something   |
| dim                | \dɪm\                  | 149 | adj     | not intelligent  |
| construct a theory | \kən, strʌkt ə 'θiəri\ | 149 | phr     | to form something such as a sentence, argument or system by joining words, ideas etc together                          |
| support a          | \sə, pɔ:t ə            | 149 | phr     | to make people believe an  |



|                       |                        |     |       |  |
|-----------------------|------------------------|-----|-------|--|
| theory                | 'θiəri\                |     |       | idea or set of ideas that is intended to explain something about life or the world, especially an idea that has not yet been proved to be true |
| fall down             | \,fɔ:l 'daʊn\          | 149 | phr v | to fail because of a particular reason or in a particular way  |
| foundations           | \faʊn'deɪʃən z\        | 149 | n,pl  | basic ideas, principles, situations etc that something develops from   |
| make a killing        | \,meɪk ə 'kɪlɪŋ\       | 149 | idiom | to make a lot of money in a short time   |
| launch a campaign     | \,lɔ:ntʃ ə kæm'peɪn\   | 149 | phr   | to start something, usually something big or important   |
| target                | \'tɑ:gət\              | 149 | v     | to make something have an effect on a particular limited group or area   |
| join forces           | \,dʒɔɪn 'fɔ:səz\       | 149 | idiom | to work together so that you can deal with a problem, be more powerful etc   |
| likewise              | \'laɪkwaɪz\            | 25  | adv   | in the same way  |
| play devil's advocate | \,devəlz 'ædvəkət\     | 26  | idiom | to pretend to disagree with someone in order to have a good discussion about something   |
| speak your mind       | \,spi:k jə 'maɪnd\     | 26  | idiom | to tell people exactly what you think, even if it offends them   |
| sit on the fence      | \,sɪt ɒn ðə 'fens\     | 26  | idiom | to avoid saying which side of an argument you support  |
| beat about the bush   | \,bi:t əbaʊt ðə 'bʊʃ\  | 26  | idiom | to avoid or delay talking about something embarrassing or unpleasant   |
| innate talent         | \ɪ,neɪt 'tælənt\       | 28  | adj   | an innate talent is one you are born with  |
| put success down to   | \,pʊt sək'ses daʊn tə\ | 28  | phr   | to think that a success is caused by something else  |
| lifelong passion      | \,laɪflɒŋ 'pæʃən\      | 28  | phr   | a very strong liking for something, that has lasted all  |

|                        |                          |    |     |   |
|------------------------|--------------------------|----|-----|---|
|                        |                          |    |     | someone's life  |
| academically<br>gifted | \,ækədəmɪkl<br>i'gɪftəd\ | 28 | adv | concerned with studying<br>from books, as opposed to<br>practical work                                |
| artistically<br>gifted | \ɑ:ˌtɪstɪkli<br>'gɪftəd\ | 28 | adj | having a natural ability to do<br>one or more things relating<br>to art or culture extremely<br>well  |
| physically<br>gifted   | \,fɪzɪkli<br>'gɪftəd\    | 28 | adj | having a natural physical<br>ability to do one or more<br>things extremely well                       |
| inherit                | \ɪn'herət\               | 28 | v   | to have the same character or<br>appearance as your parents   |
| trait                  | \treɪt\                  | 28 | n   | a particular quality in<br>someone's character  |
| shape                  | ʃeɪp\                    | 28 | v   | to influence something such<br>as a belief, opinion etc and<br>make it develop in a<br>particular way |

|                     |                      |     |  |
|---------------------|----------------------|-----|--|
| repurpose           | \,ri:'pɜ:.pəs\       | v   | to find a new use for<br>an idea, product, or building   |
| be involved<br>with | \ɪn'vɒlvd\           | phr | to take part in an activity<br>or event, or be connected with it<br>in some way  |
| perspective         | \pə'spektɪv\         | n   | a way of thinking about<br>something, especially one<br>which is influenced by the type<br>of person you are or by your<br>experiences |
| mind                | \maɪnd\              | n   | your thoughts or your ability to<br>think, feel, and imagine things  |
| eye-opening         | \'aɪ ,əʊpənɪŋ\       | adj | an eye-opening experience is<br>one from which you learn<br>something surprising or new  |
| narrow-<br>minded   | \,nærəʊ<br>'maɪndəd\ | adj | unwilling to accept or<br>understand new or different<br>ideas, opinions, or customs   |
| convincing          | \kən'vɪnsɪŋ\         | adj | making you believe that<br>something is true or right  |

|                                |                                       |       |  |
|--------------------------------|---------------------------------------|-------|--|
| second thoughts                | \,sekənd 'θɔ:ts\<br>                  | n,pl  | doubts about a decision you have made  |
| stereotype                     | \'steriətaɪp\<br>                     | n     | a belief or idea of what a particular type of person or thing is like, often unfair or untrue                                |
| preconception                  | \,pri:kən'sepʃən\<br>                 | n     | a belief or opinion that you have already formed before you know the actual facts, and that may be wrong                     |
| the general opinion            | \ðə ,dʒenərəl ə'pɪnjən\<br>           | phr   | the opinion that most people have about something  |
| keep your opinions to yourself | \,ki:p jər ə,pɪnjənz tə jər'self\<br> | phr   | to not say what you really think   |
| personal opinion               | \pɜ:sənəl ə'pɪnjən\<br>               | phr   | what you yourself think about something or someone   |
| opinionated                    | \ə'pɪnjəneɪtəd\<br>                   | adj   | expressing very strong opinions about things   |
| idealistic                     | \aɪ,dɪə'lɪstɪk\<br>                   | adj   | believing that you should live according to high standards and principles, even if they cannot really be achieved            |
| difference of opinion          | \,dɪfərəns əv ə'pɪnjən\<br>           | phr   | an occasion when two people disagree   |
| opinion is divided             | \ə,pɪnjən ɪz dɪ'vaɪdəd\<br>           | phr   | people have different opinions about something   |
| a matter of opinion            | ə\ ,mætər əv ə'pɪnjən\<br>            | phr   | used to say that you disagree, or that people disagree about something   |
| entitled to your own opinion   | \ɪn,tɑɪtld tə jər ,əʊn ə'pɪnjən<br>   | phr   | used especially when politely disagreeing with what someone says   |
| have an axe to grind           | \,hæv ən ,æks tə 'graɪnd \<br>        | idiom | to have a strong personal opinion about something that you want people to accept and that is the reason why you do something |

|                 |                   |       |  |
|-----------------|-------------------|-------|--|
| impartial       | \im'pɑ:ʃl\        | adj   | not supporting any of the sides involved in an argument  |
| have an agenda  | \ə'dʒen.də\       | phr   | a secret aim or reason for doing something   |
| mouthpiece      | \'maʊθ.pi:s\      | n     | the part of a phone, musical instrument, or other device that goes near or between the lips              |
| rigorous        | \'rɪg(ə)rəs\      | adj   | approving careful to look at or consider every part of something to make certain it is correct or safe   |
| spout           | \spaʊt\           | v     | disapproving to speak a lot, in a way that is boring or annoying for other people                        |
| angle           | \'aŋg(ə)l\        | n     | the space between two lines or surfaces at the point at which they touch each other, measured in degrees |
| worth your salt | \,wə:θ jə 'sɔ:lt\ | idiom | good at your job   |

### UNIT 3 PLACES

| Word        | Pronunciation  | Page | Part of Speech | Definition  |
|-------------|----------------|------|----------------|---|
| picturesque | \,pɪktʃə'resk\ | 32   | adj            | a picturesque place is pretty and interesting in an old-fashioned way |
| tranquil    | \'træŋkwəl\    | 32   | adj            | pleasantly calm, quiet, and peaceful                                  |
| bustling    | \'bʌsəlɪŋ\     | 32   | adj            | a bustling place is very busy   |
| magnificent | \mæg'nɪfəsənt\ | 32   | adj            | very good or beautiful, and very impressive                           |
| ancient     | \'eɪnfənt\     | 32   | adj            | belonging to a time long ago  |

|              |                       |    |     |  |
|--------------|-----------------------|----|-----|--|
|              |                       |    |     | in history, especially thousands of years ago  |
| deserted     | \dɪ'zɜ:təd\           | 32 | adj | empty and quiet because no people are there  |
| run-down     | \,rʌn 'daʊn\          | 32 | adj | a building or area that is run-down is in very bad condition   |
| unspoilt     | \,ʌn'spɔɪlt\          | 32 | adj | an unspoilt place is beautiful because it has not changed for a long time and does not have a lot of new buildings                     |
| shabby       | \'ʃæbi\               | 32 | adj | shabby clothes, places, or objects are untidy and in bad condition because they have been used for a long time                         |
| dilapidated  | \dɪ'læpədəɪtəd\<br>\  | 32 | adj | a dilapidated building, vehicle etc is old and in very bad condition   |
| stunning     | \'stʌnɪŋ\             | 32 | adj | extremely attractive or beautiful  |
| breathtaking | \'breθ,tetkɪŋ\        | 32 | adj | very impressive, exciting, or surprising   |
| uninhabited  | \,ʌnɪn'hæbətəd\<br>d\ | 32 | adj | an uninhabited place does not have anyone living there   |
| cave house   | \'keɪv haʊs\          | 33 | n   | a large natural hole in the side of a cliff or hill, or under the ground, made into a place to live                                    |
| fingerprint  | \'fɪŋgəprɪnt\<br>\    | 33 | n   | a mark made by the pattern of lines at the end of a person's finger, which is used by the police to find out who has committed a crime |
| candy-floss  | \'kændi flɒs\<br>\    | 33 | n   | a type of sweet food made from sticky threads of pink sugar wound around a stick   |
| refuge       | \'refju:dʒ\<br>\      | 35 | n   | shelter or protection from someone or something  |
| insulator    | \'ɪnsjələɪtə\<br>\    | 35 | n   | a material or object which does not allow electricity, heat, or sound to pass through  |

|               |                           |     |          |  |
|---------------|---------------------------|-----|----------|--|
|               |                           |     |          | it   |
| dwelling      | \ 'dwelɪŋ\                | 35  | n        | a house, apartment etc where people live   |
| adorn with    | \ ə' dɔ: n wɪθ\           | 35  | phr<br>v | to decorate something with (something)   |
| chilly        | \ 'tʃɪli\                 | 35  | adj      | chilly weather or places are cold enough to make you feel uncomfortable                      |
| gaudy         | \ 'gɔ: di\                | 35  | adj      | clothes, colours etc that are gaudy are too bright and look cheap                            |
| dreary        | \ 'driəri\                | 35  | adj      | dull and making you feel sad or bored  |
| gloomy        | \ 'glu: mi\               | 35  | adj      | dark, especially in a way that makes you feel sad  |
| roomy         | \ 'ru: mi\                | 35  | adj      | a house, car etc that is roomy is large and has a lot of space inside it                     |
| poky          | \ 'pəʊki\                 | 35  | adj      | too small and not very pleasant or comfortable   |
| airy          | \ 'eəri\                  | 35  | adj      | an airy room or building has plenty of fresh air because it is large or has a lot of windows |
| overpopulated | \ ,əʊvə' pɒpjəle<br>itəd\ | 150 | adj      | if a place is overpopulated there are too many people living in it                           |
| metropolis    | \ mə' trɒpələs\           | 150 | n        | a very large city that is the most important city in a country or area                       |
| quaint        | \ kweɪnt\                 | 150 | adj      | unusual and attractive, especially in an old-fashioned way                                   |
| secluded      | \ sɪ' klu: dəd\           | 150 | adj      | very private and quiet   |
| scenic        | \ 'si: nɪk\               | 150 | adj      | surrounded by views of beautiful countryside   |
| awe-inspiring | \ 'ɔ: m, spaiəriŋ\        | 150 | adj      | extremely impressive in a way that makes you feel great respect                              |
| sprawling     | \ 'sprɔ: lɪŋ\             | 150 | adj      | spreading over a wide area in  |

|                  |                          |     |     |  |
|------------------|--------------------------|-----|-----|--|
|                  |                          |     |     | an untidy or unattractive way  |
| ramshackle       | \ 'ræmfækə\              | 150 | adj | a ramshackle building or vehicle is in bad condition and in need of repair   |
| sub-zero         | \ ,sʌb 'ziərəʊ\          | 150 | adj | below zero in temperature  |
| interact         | \ ,ɪntər'ækt\            | 150 | v   | if people interact with each other, they talk to each other, work together etc   |
| semi-retired     | \ ,semi ri'taɪəd\        | 150 | adj | someone who is semi-retired continues to work, but not for as many hours as they used to, especially because they are getting older and want time to do other things |
| outlast          | \ aʊt'la:st\             | 150 | adj | to continue to exist or be effective for a longer time than something else   |
| bimonthly        | \ baɪ'mʌnθli\            | 150 | adj | appearing or happening every two months or twice each month  |
| bicentenary      | \ ,baɪsən'ti:nəri<br>\   | 150 | adj | the day or year exactly 200 years after an important event   |
| co-author        | \ ,kəʊ 'ɔ:θə\            | 150 | n   | an author who writes with someone else as an equal or with less responsibility   |
| interchangeable  | \ ,ɪntə'tʃeɪndʒə<br>bəl\ | 150 | adj | things that are interchangeable can be used instead of each other  |
| intercontinental | \ ,ɪntəkɒntə<br>'nenti\  | 150 | adj | going from one continent to another, or happening between two continent  |
| outsell          | \ aʊt'sel\               | 150 | v   | to sell more goods or products than a competitor   |
| semi-skimmed     | \ ,semi 'skɪmd\          | 150 | adj | semi-skimmed milk has had some of the fat removed  |
| outplay          | \ aʊt'pleɪ\              | 150 | v   | to beat an opponent in a game by playing with more skill than they do  |
| semicolon        | \ ,semi 'kəʊlən\         | 150 | n   | a punctuation mark (;) used to separate different parts of a   |

|  |  |  |  |                  |
|--|--|--|--|------------------|
|  |  |  |  | sentence or list |
|--|--|--|--|------------------|

|                      |                                   |           |  |
|----------------------|-----------------------------------|-----------|--|
| fundraising          | \ 'fʌnd, reɪ.zɪŋ\                 | n         | the act of collecting or producing money for a particular purpose, especially for charity  |
| availability         | \ ə, veɪ.lə' bɪl.ə.ti\            | n         | the fact that something can be bought, used, or reached, or how much it can be   |
| annual               | \ 'æn.ju.əl\                      | adj       | happening once every year  |
| sketchy              | \ 'sketʃ.i\                       | adj       | containing few details   |
| awareness            | \ ə'weə.nəs\                      | adj       | knowledge that something exists, or understanding of a situation or subject at the present time based on information or experience |
| pinpoint             | \ 'pɪn.pɔɪnt\                     | v         | to discover or describe the exact facts about something; to find out or say the exact position in space or time of something       |
| set off              | \ 'setɒf\                         | phr<br>v  | to start a journey, or to start going in a particular direction  |
| bumpy                | \ 'bʌm.pi\                        | adj       | not smooth   |
| open plan            | \ , əʊ.p <sup>ə</sup> n<br>'plæn\ | adj       | An open-plan room or building has few or no walls inside, so it is not divided into smaller rooms                                  |
| drawback             | \ 'drɔː.bæk\                      | n         | a disadvantage or the negative part of a situation   |
| a stone's throw away | \ , stəʊn θrəʊ<br>ə'wei\          | idi<br>om | a short distance   |
| amenity              | \ ə'mi:nəti\                      | n         | something that makes a place comfortable to live in  |
| infrastructure       | \ 'ɪnfərə, strʌktʃə\              | n         | the basic systems and structures that a country or organisation needs in order to work properly, for example roads, railways,      |



|                 |                            |          |   |
|-----------------|----------------------------|----------|---|
|                 |                            |          | banks etc   |
| congestion      | \kən'dʒestʃən\             | n        | the problem of too much traffic in a place  |
| abandonment     | \ə'bændənmənt\             | n        | the leaving of a building, car, boat etc by the people who owned or used it         |
| toll            | \təʊl\                     | n        | the money you have to pay to use a particular road, bridge etc                      |
| regeneration    | \ri:,dʒenə'reɪʃən\         | n        | the process of making something develop and grow strong again                       |
| life expectancy | \'laɪf<br>ɪk,spek.tɪ'n.si\ | n        | the length of time that a living thing, especially a human being, is likely to live |
| catch up        | \kætʃ\                     | phr<br>v | to reach the same quality or standard as someone or something else                  |
| upbeat          | \ʌp'bi:t\                  | adj      | full of hope, happiness, and good feelings  |

#### UNIT 4 JUSTIE

| Word           | Pronunciation                    | Page | P. of S. | Definition  |
|----------------|----------------------------------|------|----------|---|
| dawn raid      | \,dɔ:n'reɪd\                     | 44   | n        | an attack or operation by soldiers or police that happens very early in the morning   |
| carry out      | \,kæri'aʊt\                      | 44   | phr<br>v | to do something that needs to be organised and planned  |
| appeal against | \ə'pi:l<br>ə,genst\<br>\ə,genst\ | 44   | phr<br>v | to make a formal request to a court or someone in authority asking for a decision to be changed   |
| commit         | \kə'mɪt\                         | 44   | v        | to do something wrong or illegal  |
| suspend        | \sə'spend\                       | 44   | v        | if a criminal's sentence is suspended, they are told they will be sent to prison if they do anything else illegal within the time mentioned |
| drugs-related  | \,drʌgz<br>rɪ'leɪtɪd\            | 44   | adj      | connected with or caused by illegal substances such as  |

|                     |                 |     |     |   |
|---------------------|-----------------|-----|-----|---|
|                     |                 |     |     | marijuana or cocaine, which some people take in order to feel happy, relaxed, or excited  |
| innocence           | \ 'ɪn.ə.sns\    | 44  | n   | the fact that someone is not guilty of a crime  |
| obtain              | \ əb'teɪn\      | 44  | v   | to get something, especially by asking for it, buying it, working for it, or producing it from something else   |
| wrongful conviction | \ kən'vɪkʃən\   | 44  | n   | a wrongful conviction is unfair or illegal because the person affected by it has done nothing wrong   |
| release             | \ rɪ'li:s\      | 44  | v   | to give freedom or free movement to someone or something  |
| assault             | \ ə'sɔlt\       | 151 | n   | a violent attack; a determined or serious attempt to do something difficult   |
| custody             | \ 'kʌs.tə.di\   | 151 | n   | the legal right or duty to care for someone or something, especially a child after its parents have separated or died; the state of being kept in prison, especially while waiting to go to court for trial |
| victim              | \ 'vɪk.tɪm\     | 46  | n   | someone or something that has been hurt, damaged, or killed or has suffered, either because of the actions of someone or something else, or because of illness or chance                                    |
| imperative          | \ ɪm'per.ə.tɪv\ | 46  | adj | extremely important or urgent   |
| vicinity            | \ vɪ'sɪn.ə.ti\  | 46  | n   | the area around a place or where the speaker is   |
| white-collar        | \ ,waɪt kɒlə    | 151 | n   | crimes by professional people   |

|                      |                             |     |          |  |
|----------------------|-----------------------------|-----|----------|--|
| crime                | 'kraɪm\                     |     |          | that involve ways of illegally getting money   |
| illiteracy           | \ɪ' lɪtərəsi\               | 151 | n        | the situation of not knowing how to read or write  |
| gender inequality    | \, dʒendə<br>ɪnɪ'kwɒləti\   | 151 | n        | when men and women are treated differently, in a way that is unfair  |
| censorship           | \ 'sensəʃɪp\                | 151 | n        | the practice or system of censoring something  |
| ageism               | \ 'eɪdʒɪzəm\                | 151 | n        | unfair treatment of people because they are old  |
| organised crime      | \, ɔ:gənəɪzd<br>'kraɪm\     | 151 | n        | a large and powerful organisation of criminals   |
| antisocial behaviour | \, æntɪsəʊʃəl<br>bɪ'heɪvjə\ | 151 | n        | antisocial behaviour is violent or harmful to other people, or shows that you do not care about other people             |
| dilemma              | \də'lemə\,<br>\daɪ-\        | 50  | n        | a situation in which it is very difficult to decide what to do, because all the choices seem equally good or equally bad |
| weigh up             | \, weɪ 'ʌp\                 | 50  | phr<br>v | to consider (something) carefully so that you can make a decision about it   |
| predicament          | \prɪ'dɪkə<br>mənt\          | 50  | n        | a difficult or unpleasant situation in which you do not know what to do, or in which you have to make a difficult choice |
| drawback             | \ 'drɔ:bæk\                 | 50  | n        | a disadvantage of a situation, plan, product etc   |
| bear in mind         | \, beər ɪn<br>'maɪnd\       | 50  | v<br>phr | to remember (a fact or piece of information) that is important or could be useful in the future                          |
| assess               | \ə'ses\                     | 50  | v        | to make a judgment about (a person or situation) after thinking carefully about it                                       |
| mastermind           | \ 'mɑ:stə<br>maɪnd\         | 52  | n        | someone who plans and organises a complicated operation, especially a criminal operation                                 |

|            |                   |    |   |  |
|------------|-------------------|----|---|--|
| con        | \kɒn\             | 52 | v | to get money from (someone) by deceiving them                                |
| provenance | \'prɒvənəns\      | 52 | n | the place where something originally came from                               |
| forgery    | \'fɔ:dʒəri\       | 52 | n | a document, painting, or piece of paper money that has been copied illegally |
| con artist | \'kɒn<br>,ɑ:təst\ | 52 | n | someone who tricks or deceives people in order to get money from them        |

|                         |                               |       |  |
|-------------------------|-------------------------------|-------|--|
| human rights            | \,hju:mən<br>'raɪts\          | n, pl | the basic rights that many societies think every person should have to be treated in a fair equal way without cruelty, for example by their government, or the right to vote |
| intellectual property   | \,ɪntələktʃuəl<br>'prɒpəti\   | n     | something which someone has invented or has the right to make or sell, especially something that cannot legally be copied by other people                                    |
| capital punishment      | \,kæpɪtl<br>'pʌnɪʃmənt\       | n     | punishment which involves killing someone who has committed a crime  |
| religious freedom       | \rɪ,lɪdʒəs<br>'fri:dəm\       | n     | freedom to have any religious beliefs  |
| environmental awareness | \ɪn,vairənme<br>ntl ə'weənəs\ | n     | knowledge or understanding of how the air, water, and land on Earth are affected by man's activities   |
| gun control             | \gʌn<br>kən, trəʊl\           | n     | laws that limit the ways in which guns can be sold, owned, and used  |
| civil liberties         | \,sɪvəl<br>'lɪbətɪz\          | n     | the right to be free to do what you want within the law  |
| free trade              | \,fri: 'treɪd\                | n     | a situation in which the goods coming into or going out of a country are not controlled or taxed   |
| awareness               | \ə'weə.nəs\                   | n     | knowledge that something exists, or understanding of a situation or subject at the present time based on information or experience   |
| thief                   | \θi:f                         | n     | a person who steals  |

|              |                         |        |  |
|--------------|-------------------------|--------|--|
| rob          | \rɒb\<br>\rɑ:b\<br>     | v      | to<br>take money or property illegally from a place, organization, or person, often using violence |
| smash        | \smæʃ\<br>              | v      | to cause something<br>to break noisily into a lot<br>of small pieces                               |
| come up      | \kʌm ʌp\<br>            | phr v  | to move towards someone;<br>to be mentioned or talked about<br>in conversation                     |
| end up       | \end ʌp\<br>            | phr v  | to finally be in<br>a particular place or situation  |
| knock        | \nɒk\<br>\nɑ:k\<br>     | v      | to repeatedly hit something, producing a noise   |
| take hat off | \,teɪk 'hæt<br>,ɒf\<br> | phrase | If you say that you take your hat off to someone, you mean that you admire them for an achievement |
| pile         | \paɪl\<br>              | n      | objects positioned one on top of another;<br>a mass of something that has been placed somewhere    |

### UNIT 5 SECRETS

| Word                | Pronunciation                   | Page | Part of Speech | Definition  |
|---------------------|---------------------------------|------|----------------|---|
| myth                | \mɪθ\<br>                       | 59   | n              | an idea or story that many people believe, but which is not true                                      |
| conventional wisdom | \kən, venʃə<br>nəl 'wɪzdəm\<br> | 59   | n phr          | the opinion that most people consider to be normal and right, but that is sometimes shown to be wrong |
| perception          | \pə'sepʃən\<br>                 | 59   | n              | the way you think about something and your idea of what it is like                                    |
| commonly held       | \,kɒmənli<br>'held\<br>         | 59   | adj phr        | accepted usually or by most people  |

|             |                  |    |       |  |
|-------------|------------------|----|-------|--|
| fallacy     | \ 'fæləsi\       | 59 | n     | a false idea or belief, especially one that a lot of people believe is true  |
| verify      | \ 'verəfaɪ\      | 59 | v     | to discover whether something is correct or true   |
| uncover     | \ʌn 'kʌvə\       | 59 | v     | to find out about (something that has been kept secret)  |
| intuitively | \ɪn 'tju:ətɪvli\ | 59 | adj   | if you do something intuitively you do it based on a feeling rather than on knowledge or facts   |
| debunk      | \,di:'bʌŋk\      | 59 | v     | to show that an idea or belief is false  |
| disprove    | \dɪs'pru:v\      | 59 | v     | to show that (something) is wrong or not true  |
| hang out    | \,hæŋ 'aʊt\      | 61 | phr v | to spend a lot of time in a particular place or with particular people   |
| speed up    | \,spi:d 'ʌp\     | 61 | phr v | to move or happen faster, or to make (something) move or happen faster   |
| brighten up | \,braɪtn 'ʌp\    | 61 | phr v | to make (something) more colourful or attractive   |
| jazz up     | \,dʒæz 'ʌp\      | 61 | phr v | to make something more attractive or exciting  |
| carry on    | \,kæri 'ɒn\      | 61 | phr v | ,kæri 'ɒn  |
| keep on     | \,ki:p 'ɒn\      | 61 | phr v | to continue doing something, or to do something many times   |
| pension off | \,penʃən 'ɒf\    | 61 | phr v | to make someone leave their job when they are old or ill and pay them a pension, or to get rid of something because it is old or not useful any more |
| cry off     | \,kraɪ 'ɒf\      | 61 | phr v | to say that you cannot do something that you have already promised to do   |
| call off    | \,kɔ:l 'ɒf\      | 61 | phr v | to decide that a planned event will not take place   |

|                     |                        |    |       |  |
|---------------------|------------------------|----|-------|--|
| speak out           | \,spi:k 'aʊt\          | 61 | phr v | to publicly speak in protest about something, especially when protesting could be dangerous          |
| stand out           | \,stænd 'aʊt\          | 61 | phr v | to be very easy to see or notice or to be much better than other similar people or things            |
| call out            | \,kɔ:l 'aʊt\           | 61 | phr v | to say something loudly  |
| slow down           | \sləʊ 'daʊn\           | 61 | phr v | to become slower or to make (something) slower   |
| narrow down         | \,nærəʊ 'daʊn\         | 61 | phr v | to reduce the number of things included in a range   |
| crack down          | \,kræk 'daʊn\          | 61 | phr v | to become more strict in dealing with a problem and punishing the people involved                    |
| put away            | \,pʊt ə'weɪ\           | 61 | phr v | to put (something) in the place where it is usually kept   |
| blow away           | \,bləʊ ə'weɪ\          | 61 | phr v | to move, or to make (something) move, away from a place by the force of the wind or a current of air |
| bring back          | \,brɪŋ 'bæk\           | 61 | phr v | to start to use something again that was used in the past  |
| think back          | \,θɪŋk 'bæk\           | 61 | phr v | to think about things that happened in the past  |
| cast your mind back | \,kɑ:st jə 'maɪnd bæk\ | 61 | phr v | to think about something again or to remember something  |
| mess around         | \,mes ə'raʊnd\         | 61 | phr v | to spend time lazily, doing things slowly and in a way that is not planned                           |
| stand around        | \,stænd ə'raʊnd\       | 61 | phr v | to stand somewhere and not do anything   |
| hang around         | \,hæŋ ə'raʊnd\         | 61 | phr v | to wait or spend time somewhere, doing nothing   |
| mull over           | \,mʌl 'əʊvə\           | 61 | phr v | to consider something for a long time  |
| pore over           | \,pɔ:r 'əʊvə\          | 61 | phr v | to read or look at something   |

|               |                    |     |       |  |
|---------------|--------------------|-----|-------|--|
|               |                    |     |       | very carefully for a long time   |
| look over     | \,lʊk 'əʊvə\       | 61  | phr v | to examine (something or someone) quickly, without paying much attention to detail   |
| think over    | \,θɪŋk 'əʊvə\      | 61  | phr v | to consider (something) carefully before making a decision   |
| talk over     | \,tɔ:k 'əʊvə\      | 152 | phr v | to discuss a problem with someone before deciding what to do   |
| look up       | \,lʊk 'ʌp\         | 152 | phr v | if a situation is looking up, it is improving  |
| soldier on    | \,səʊldʒər 'ɒn\    | 152 | phr v | to continue working in spite of difficulties   |
| kill off      | \,kɪl 'ɒf\         | 152 | phr v | to stop or remove something completely   |
| calm down     | \,kɑ:m 'daʊn\      | 152 | phr v | to become quiet and relaxed after you have been angry, excited, nervous, or upset, or to make someone become quiet and relaxed |
| tidy up       | \,taɪdi 'ʌp\       | 152 | phr v | to make a place look neatly arranged with everything in the right place  |
| slip back     | \,slɪp 'bæk\       | 152 | phr v | to gradually start being in a particular condition again or doing things in the way they were done before                      |
| lounge around | \,laʊndʒ ə 'raʊnd\ | 152 | phr v | to spend time relaxing and doing nothing, often when you should be doing something   |
| deserted      | \,dɪ'zɜ:təd\       | 64  | adj   | empty and quiet because no people are there  |
| abandoned     | \ə'bændənd\        | 64  | adj   | an abandoned building, car, boat etc has been left by the people who owned or used it  |
| uninhabited   | \,ʌnɪn'hæbətəd\    | 64  | adj   | an uninhabited place does not have anyone living there   |



|                |                     |    |   |  |
|----------------|---------------------|----|---|--|
| rehabilitation | \,ri:həbɪlə'teɪʃən\ | 64 | n | helping someone to live a healthy, useful, or active life again after they have been seriously ill, in prison, or on drugs                           |
| quarantine     | \'kwɒrənti:n\       | 64 | n | a period of time when a person or animal is kept apart from others in case they are carrying a disease, or the state of being kept apart in this way |

|                           |                            |       |   |
|---------------------------|----------------------------|-------|---|
| inaccuracy                | \ɪn'æk.jə.rəsi\            | n     | Statement that is not correct   |
| vaccinate                 | \'væk.sɪ.neɪt\             | v     | to give a person an injection to prevent them getting a disease                                   |
| cite                      | \saɪt\                     | v     | to write or say the words of a writer, book, etc.   |
| measles                   | \'mi:zəlz\                 | n     | an infectious disease which covers the body in small red spots                                    |
| aardvark                  | \'ɑ:d.vɑ:k\                | n     | an African mammal with a long nose that eats ants   |
| hoax                      | \həʊks\                    | n     | a plan to trick or deceive someone  |
| vandalise                 | \'væn.də'l.aɪz\            | v     | to intentionally damage property belonging to others  |
| verify                    | \'ver.ɪ.fai\               | v     | to prove that something is true   |
| tamper with something     | \'tæm.pər\                 | v     | to change something so that it doesn't work as intended   |
| unfounded                 | \ʌn'faʊn.dɪd\              | adj   | not based on facts or proof   |
| keep yourself to yourself | \,ki:p jə'self tə jə'self\ | idiom | to live a very quiet private life and not do many things that involve other people                |
| behind closed doors       | \bɪ, haɪnd kləʊzd 'dɔ:z\   | idiom | if something happens behind closed doors, it happens in private and the public are not allowed in |
| let it slip               | \,let it 'slɪp\            | idiom | to say something without meaning to, when you had wanted it to be a secret                        |

|                            |                              |       |   |
|----------------------------|------------------------------|-------|---|
| spill the beans            | \,spɪl ðə 'bi:nz\            | idiom | to tell something that someone else wanted you to keep a secret                                       |
| keep/stay schtum           | \,ki:p, ,steɪ 'ʃtʊm\         | idiom | to keep or stay quiet or silent   |
| let the cat out of the bag | \let ðə ,kæt aʊt əv ðə 'bæg\ | idiom | to tell someone a secret, especially without intending to   |
| give the game away         | \,gɪv ðə 'geɪm ə ,weɪ\       | idiom | to spoil a surprise or secret by doing or saying something that lets someone guess what the secret is |
| classified information     | \,klæsəfaɪd ɪnfə'meɪʃən\     | n     | classified information, documents etc are ones which the government has ordered to be kept secret     |
| divulge                    | \daɪ'vʌldʒ\                  | v     | to give someone information that should be kept secret  |
| between you and me         | \bɪ,twi:n jʊ: ən 'mi:\       | phr   | used before telling someone something that you do not want them to tell anyone else                   |
| covert                     | \'kʌvət, 'kəʊvɜ:t\           | adj   | secret or hidden  |
| have something to hide     | \hæv ,sʌmθɪŋ tə 'haɪd\       | idiom | to be secretly guilty of something  |
| look furtive               | \'fɜ:tɪv\                    | phr   | behaving as if you want to keep something secret  |
| hush-hush                  | \,hʌʃ 'hʌʃ\                  | adj   | very secret   |
| confidential               | \,kɒnfə'denʃəl\              | adj   | spoken or written in secret and intended to be kept secret  |
| blurt out                  | \,blɜ:t 'aʊt\                | phr v | to say something suddenly and without thinking, usually because you are nervous or excited            |
| top secret                 | \,tɒp 'si:kret\              | adj   | top secret documents or information must be kept completely secret                                    |
| investigative journalism   | \ɪn'vestəgətɪv\              | n     | work or activities that involve investigating something   |

|                 |                 |     |  |
|-----------------|-----------------|-----|--|
| injunction      | \ɪn 'dʒʌŋkʃən\  | n   | an order given by a court, which tells someone not to do something   |
| whistle-blowing | \wɪsəl ,bləʊɪŋ\ | adj | telling people in authority or the public about dishonest or illegal practices   |
| scoop           | \sku:p\         | n   | an important or exciting news story that is printed in one newspaper or shown on one television station before any of the others know it |

### UNIT 6 TRENDS

| Word                | Pronunciation         | Page | Part of Speech | Definition  |
|---------------------|-----------------------|------|----------------|---|
| a distant memory    | \ə ,dɪstənt 'meməri\  | 68   | phr            | something remembered that is far away in space or time                        |
| the signs are       | \ðə ,saɪnz 'ɑ:\       | 68   | phr            | there are things that show that something is happening                        |
| the days are over   | \ðə ,deɪz əv 'əʊvə\   | 68   | phr            | the time when something could happen is in the past                           |
| a thing of the past | \ə ,θɪŋ əv ðə 'pɑ:st\ | 68   | phr            | something that does not exist any more  |
| may well            | \,meɪ 'wel\           | 68   | phr            | used to say that something is likely to happen or is likely to be true        |
| be likely to        | \bi 'laɪkli tʊ\       | 68   | v phr          | something that is likely to do or be something will probably do it or be true |
| suggest             | \sə 'dʒest\           | 68   | v              | to make someone think that a particular thing is true                         |
| point to            | \'pɔɪnt tʊ\           | 68   | v phr          | to suggest that something is true   |
| be bound to         | \bi 'baʊnd tʊ\        | 68   | v phr          | to be very likely to do or feel a particular thing                            |
| be destined to      | \bi 'destɪnd tʊ\      | 68   | v phr          | to seem certain to happen at some time in the future                          |
| on track            | \,ɒn 'træk\           | 70   | prep phr       | to be likely to achieve a particular result                                   |
| on average          | \ɒn 'ævərɪdʒ\         | 70   | prep           | based on a calculation about  |

|                |                     |    |             |   |
|----------------|---------------------|----|-------------|---|
|                |                     |    | phr         | how many times something usually happens, how much money someone usually gets, how often people usually do something etc                        |
| on trial       | \ɒn 'traɪəl\        | 70 | prep<br>phr | a short period during which you use or do something or employ someone to find out whether they are satisfactory for a particular purpose or job |
| at risk        | \ət 'rɪsk\          | 70 | prep<br>phr | in a situation where you may be harmed  |
| at present     | \ət 'prezənt\       | 70 | prep<br>phr | at this time  |
| at least       | \ət 'liːst\         | 70 | prep<br>phr | not less than a particular number or amount   |
| by far         | \baɪ 'fɑː\          | 70 | prep<br>phr | used to say that something is much better, worse etc than anything else   |
| by nature      | \baɪ 'neɪtʃə\       | 70 | prep<br>phr | according to someone's character  |
| by law         | \baɪ 'lɔː\          | 70 | prep<br>phr | according to the whole system of rules that people in a particular country or area must obey  |
| in decline     | \ɪn dɪ'klaɪn\       | 70 | prep<br>phr | decreasing in quality, quantity, or importance  |
| in danger      | \ɪn 'deɪndʒə\       | 70 | prep<br>phr | in a situation where something bad may happen   |
| in effect      | \ɪn ɪ'fekt\         | 70 | prep<br>phr | used when you are describing what you see as the real facts of a situation  |
| out of control | \,aʊt əv kənt'rəʊl\ | 70 | prep<br>phr | not having the ability or power to make someone or something do what you want or make something happen in the way you want                      |
| out of sight   | \,aʊt əv 'saɪt\     | 70 | prep<br>phr | hidden  |

|                      |                      |     |          |  |
|----------------------|----------------------|-----|----------|--|
| out of necessity     | \,aʊt əv nə'sesəti\  | 70  | prep phr | used when something happens in a particular way because that is the only possible way it can happen            |
| off course           | \,ɒf 'kɔ:s\          | 153 | prep phr | going in the wrong direction   |
| off the pace         | \,ɒf ðə 'peɪs\       | 153 | prep phr | not going fast enough  |
| off balance          | \,ɒf 'bæləns\        | 153 | prep phr | in an unsteady position and likely to fall   |
| above suspicion      | \ə,bʌv sə'spiʃən\    | 153 | prep phr | if someone is above suspicion they are so honest that no one could think that they had done anything wrong     |
| above board          | \ə,bʌv 'bɔ:d\        | 153 | adj      | honest and legal   |
| above all            | \ə,bʌv 'ɔ:l\         | 153 | prep phr | used to say that something is more important than anything else  |
| over the hill        | \,əʊvə ðə 'hɪl\      | 153 | prep phr | no longer young, and therefore no longer attractive or good at doing things                                    |
| over the moon        | \,əʊvə ðə 'mu:n\     | 153 | prep phr | very happy   |
| over the top         | \,əʊvə ðə 'tɒp\      | 153 | adj      | remarks, behaviour etc that are over the top are so extreme or unreasonable that they seem stupid or offensive |
| under the weather    | \,ʌndə ðə 'weðə\     | 153 | prep phr | slightly ill   |
| under the impression | \,ʌndə ði im'preʃən\ | 153 | prep phr | believing that something is true when it is not  |
| under oath           | \,ʌndər 'əʊθ\        | 153 | prep phr | obliged by the law to tell the truth in court  |
| take off             | \,teɪk 'ɒf\          | 76  | phr v    | to suddenly start being successful   |
| breakout             | \'breɪkaʊt\          | 76  | adj      | having a sudden unexpected success   |

|                   |                        |    |       |   |
|-------------------|------------------------|----|-------|---|
| push the boat out | \,pʊʃ ðə<br>'bəʊt aʊt\ | 76 | idiom | to spend more money than you usually do, on something special   |
| to the fore       | \tə ðə 'fɔː\           | 76 | phr   | to or in a position of importance or influence  |
| smart watch       | \ 'smɑːt wɒtʃ\         | 76 | n     | a smart watch is controlled by computers and is designed to provide information in a suitable way depending on the situation  |
| smart thermostat  | \,smɑːt<br>'θɜːməstæt\ | 76 | n phr | a smart thermostat is an instrument used for keeping a room or a machine at a particular temperature, and is controlled by computers and designed to react in a suitable way depending on the situation |
| driverless car    | \,draɪvələs<br>'kɑː\   | 76 | n phr | a driverless car is controlled by equipment in the vehicle, rather than by a human driver   |
| drone             | \drəʊn\                | 76 | n     | an aircraft that does not have a pilot, but is operated by radio  |
| brain imaging     | \ 'breɪn<br>,ɪmədʒɪŋ\  | 76 | n phr | a technical process in which pictures of the inside of someone's brain are produced, especially for medical reasons   |
| genetic data      | \dʒəˌnetɪk<br>'deɪtə\  | 76 | n phr | information relating to genes or genetics (= the study of how the qualities of living things are passed on)   |
| crowd funding     | \ 'kraʊdˌfʌndɪŋ\       | 77 | n     | a method of getting money for something, for example a new film or album, by asking many people to give part of the money needed, often on the Internet   |

|                         |                             |       |  |
|-------------------------|-----------------------------|-------|--|
| bargain                 | \ 'bɑ: .gɪn\                | n     | something on sale at a lower price than its true value   |
| command                 | \kə' mɑ:nd\                 | n     | knowledge of something, especially a language, or ability to use something   |
| mind your language      | \, maɪnd jə 'læŋgwɪdʒ\      | v     | to be careful so that you do not offend anyone   |
| dead language           | \, ded 'læŋgwɪdʒ\           | n     | a dead language, for example Latin or Ancient Greek, is no longer used by ordinary people  |
| offensive language      | \ə, fensɪv 'læŋgwɪdʒ\       | adj   | very rude or insulting and likely to upset people  |
| everyday language       | \evrɪdeɪ 'læŋgwɪdʒ\         | n     | ordinary, usual, or happening every day  |
| global language         | \, gləʊbəl 'læŋgwɪdʒ\       | n     | affecting, used by or including the whole world  |
| language barrier        | \ 'læŋgwɪdʒ ,bæriə\         | n     | the problem of understanding people who do not speak the same language   |
| official language       | \ə, fɪʃəl 'læŋgwɪdʒ\        | n     | a language used by people in authority, especially the government of a country   |
| get a word in edgeways  | \get ə ,wɜ: d ɪn 'edʒweɪz\  | idiom | to get a chance to say something   |
| get to the point        | \, get tə ðə 'pɔɪnt\        | idiom | to talk about the most important thing   |
| talk at cross purposes  | \, tɔ:k ət ,krɒs 'pɜ:pəsɪz\ | idiom | if two people talk at cross purposes, they do not understand each other because they are talking about different things but fail to realize this I |
| catch what someone says | \, kætʃ wʌt ,sʌmwʌn 'sez\   | idiom | to hear or understand what someone says  |

|                                |                               |       |  |
|--------------------------------|-------------------------------|-------|--|
| need a good talking to         | \,ni:d ə gʊd 'tɔ:kɪŋ tʊ\      | idiom | to need to be talked to in an angry way, especially of a child or someone who is below you in rank                   |
| talk shop                      | \,tɔ:k 'ʃɒp\                  | idiom | to talk about things that are related to your work, especially in a way that other people find boring                |
| run something by somebody      | \,rʌn sʌmθɪŋ 'baɪ ,sʌmbədi\   | idiom | to tell someone something so that they can give you their opinion  |
| not make head or tail of       | \,nɒt meɪk ,hed ə: 'teɪl ɒv\  | idiom | to be completely unable to understand something  |
| to say the least               | \tə ,sei ðə 'li:st\           | idiom | used to show that something is worse or more serious than you are actually saying                                    |
| get the wrong end of the stick | \get ðə ,rɒŋ end əv ðə 'stɪk\ | idiom | to understand a situation in completely the wrong way  |
| take off                       | \,teɪk 'ɒf\                   | phr v | to suddenly start being successful   |
| latest thing                   | \,leɪtəst 'θɪŋ\               | n phr | the most recent or the newest or most popular thing  |
| passing trend                  | \,pɑ:sɪŋ 'trend\              | n phr | a fashion, activity, type of music etc that suddenly becomes very popular, but only remains popular for a short time |
| word of mouth                  | \,wɜ:d əv 'maʊθ\              | n phr | information you get by someone telling you   |
| lose appeal                    | \,lu:z ə'pi:l\                | v phr | to no longer have the quality that makes people like something or someone  |
| capture imagination            | \,kæptʃər ɪmædʒə'neɪʃən\      | v phr | to make (someone) feel very interested in something  |
| strike a chord                 | \,straɪk ə 'kɔ:d\             | v phr | to say or do something that other people agree with or have sympathy with  |



|                      |                        |       |                                     |
|----------------------|------------------------|-------|-------------------------------------|
| rise<br>dramatically | \,raɪz<br>drə'mætɪkli\ | v phr | to increase greatly and<br>suddenly |
|----------------------|------------------------|-------|-------------------------------------|

### UNIT 7 FREEDOM

| Word                | Pronunciation            | Page | P. of S.   | Definition   |
|---------------------|--------------------------|------|------------|--|
| to no avail         | \tʊ ,nəʊ<br>ə'veɪl\      | 81   | adv<br>phr | if something you do is to no avail,<br>you do not succeed in getting what<br>you want        |
| in vain             | \ɪn 'veɪn\               | 81   | adv<br>phr | without success in spite of your efforts   |
| frantically         | \'fræntɪkli\             | 81   | adv        | in an extremely worried and<br>frightened way, so that you cannot<br>control your feelings   |
| extensively         | \ɪk'stensɪvli\           | 81   | adv        | over a very large area   |
| set off             | \,set 'ɒf\               | 81   | phr<br>v   | to make (an alarm) start ringing   |
| sound               | \saʊnd\                  | 81   | v          | to warn people that something bad<br>is happening  |
| trigger             | \'trɪgə\                 | 81   | v          | to make (an alarm) start ringing   |
| presume             | \prɪ'zju:m\              | 81   | v          | to think that something is true,<br>although you are not certain                             |
| presume<br>dead     | \prɪ ,zju:m<br>'ded\     | 81   | phr        | to accept that someone is dead until<br>it is shown to not be true,<br>especially in law     |
| presume<br>innocent | \prɪ ,zju:m<br>'ɪnəsənt\ | 81   | phr        | to accept that someone is innocent<br>until it is shown to not be true,<br>especially in law |
| suffer from         | \'sʌfə frəm,<br>frɒm\    | 81   | phr<br>v   | to have (a particular disease or<br>medical condition), especially for a<br>long time        |
| migraine            | \'mi:greɪn,<br>'maɪ-\    | 81   | n          | an extremely bad headache, during<br>which you feel sick and have pain<br>behind your eyes   |
| asthma              | \'æsmə\                  | 81   | n          | a medical condition that causes<br>difficulties in breathing                                 |
| amnesia             | \æm'ni:ziə\              | 81   | n          | the medical condition of not<br>being able to remember                                       |

|                   |                      |    |          |  |
|-------------------|----------------------|----|----------|--|
|                   |                      |    |          | anything   |
| hay fever         | \,heɪ 'fi:və\        | 81 | n        | a medical condition like a bad cold, that is caused by breathing in pollen (= dust from plants)                              |
| investigation     | \ɪn,vestɪ'geɪʃən\    | 81 | n        | an official attempt to find out the truth about or the cause of something such as a crime, accident, or scientific problem   |
| be the subject of | \bi ðə 'sʌbdʒɪkt əv\ | 81 | v<br>phr | to be the thing that is talked about, dealt with or considered   |
| pursue            | \pə'sju:\            | 81 | v        | to continue trying to find out about or persuade   |
| day shift         | 'deɪ ʃɪft            | 81 | n        | a particular period of time worked during the day, or the workers who work during one of these periods                       |
| split shift       | \'splɪt ʃɪft\        | 81 | n        | a period of work that is divided into two or more parts on the same day, or the workers who work during one of these periods |
| hesitate          | \'hezətet\           | 82 | v        | to pause before saying or doing something because you are nervous or not sure  |
| renovate          | \'renəveɪt\          | 82 | v        | to repair a building or old furniture so that it is in good condition again  |
| elaborate         | \ɪ'læbəreɪt\         | 82 | v        | to give more details or new information about something  |
| darken            | \'dɑ:kən\            | 82 | v        | to become dark or darker, or to make something dark or darker  |
| strengthen        | \'streŋθən\,         | 82 | v        | to become stronger or make something stronger  |
| glorify           | \'glɔ:rəfaɪ\         | 82 | v        | to make someone or something seem more important or better than they really are, or to praise someone or something           |
| exemplify         | \ɪ'lektərəfaɪ\       | 82 | v        | to be a very typical example of something  |
| exhaustion        | \ɪ'lektərəfaɪ\       | 82 | n        | extreme tiredness  |

|               |                     |    |     |  |
|---------------|---------------------|----|-----|--|
| recollection  | \ 'strenθən\        | 82 | n   | something from the past that you remember  |
| immediacy     | \ ɪ 'mi:diəsi\      | 82 | n   | when something is important or urgent because it relates to a situation or event that is happening now                 |
| accuracy      | \ 'ækjərəsi\        | 82 | n   | the ability to do something in an exact way without making a mistake   |
| clarity       | \ 'klærəti\         | 82 | n   | the clarity of a piece of writing, law, argument etc is its quality of being expressed clearly                         |
| stupidity     | \ stju: 'pidəti\    | 82 | n   | behaviour or actions that show a lack of good sense or good judgment   |
| embarrassment | \ ɪm 'bærəsmənt\    | 82 | n   | the feeling you have when you are embarrassed (= uncomfortable or nervous and worrying about what people think of you) |
| harassment    | \ 'hærəsmənt\       | 82 | n   | when someone behaves in an unpleasant or threatening way towards you   |
| applicant     | \ 'æplɪkənt\        | 82 | n   | someone who has formally asked, usually in writing, for a job, university place etc                                    |
| attendant     | \ ə 'tendənt\       | 82 | n   | someone whose job is to look after or help customers in a public place   |
| disinfectant  | \ ,dɪsən 'fek tənt\ | 82 | n   | a chemical or a cleaning product that destroys bacteria  |
| clearance     | \ 'klɪərəns\        | 82 | n   | the process of getting official permission or approval for something   |
| reappearance  | \ ,ri:ə 'piərəns\   | 82 | n   | the act of appearing again after not being seen for some time  |
| pretence      | \ prɪ 'tens\        | 82 | n   | a way of behaving which is intended to make people believe something that is not true                                  |
| dominant      | \ 'dɒmənənt\        | 82 | adj | more powerful, important, or noticeable than other people or   |

|             |                 |     |     |  |
|-------------|-----------------|-----|-----|--|
|             |                 |     |     | things   |
| redundant   | \rɪ'dʌndənt\<   | 82  | adj | if you are redundant, your employer no longer has a job for you  |
| scandalous  | \'skændələs\<   | 82  | adj | completely unfair and wrong  |
| rebellious  | \rɪ'beljəs\<    | 82  | adj | deliberately not obeying people in authority or rules of behaviour   |
| suspicious  | \sə'spɪʃəs\<    | 82  | adj | thinking that someone might be guilty of doing something wrong or dishonest  |
| capable     | \'keɪpəbəl\<    | 82  | adj | having the qualities or ability needed to do something   |
| edible      | \'edəbəl\<      | 82  | adj | something that is edible can be eaten  |
| persuasive  | \pə'sweɪsɪv\<   | 82  | adj | able to make other people believe something or do what you ask   |
| elusive     | \ɪ'lu:sɪv\<     | 82  | adj | an elusive person or animal is difficult to find or not often seen   |
| evasive     | \ɪ'veɪsɪv\<     | 82  | adj | not willing to answer questions directly   |
| extensively | \ɪk'stensɪvli\< | 82  | adv | widely, over a great area  |
| supposedly  | \sə'pəʊzədli\<  | 82  | adv | used when saying what many people say or believe is true, especially when you disagree with them   |
| censorship  | \'sensəʃɪp\<    | 154 | n   | the practice or system of examining books, films, letters etc to remove anything that is considered offensive, morally harmful, or politically dangerous etc |
| exorbitant  | \ɪg'zɔ:bətənt\< | 154 | adj | an exorbitant price, amount of money etc is much higher than it should be  |
| governor    | \'gʌvənə\<      | 154 | n   | the person in charge of governing a country that is under the political control of another country   |
| responsive  | \rɪ'spɒnsɪv\<   | 154 | adj | reacting quickly, in a positive way  |

|                     |                          |     |          |   |
|---------------------|--------------------------|-----|----------|---|
| senility            | \sə'ni:ləti\             | 154 | n        | being mentally confused or behaving strangely, because of old age   |
| fabricate           | \'fæbrɪkeɪt\             | 154 | v        | to invent a story, piece of information etc in order to deceive someone                                   |
| likelihood          | \'laɪklihʊd\             | 154 | n        | the degree to which something can reasonably be expected to happen  |
| glorify             | \'glɔ:rəfaɪ\             | 154 | v        | to make someone or something seem more important or better than they really are                           |
| Trouble-some        | \'trʌbəl səm\            | 154 | adj      | causing problems, in an annoying way  |
| classy              | \'klɑ:si\                | 154 | adj      | fashionable and expensive   |
| expertise           | \,ekspɜ:'ti:z\           | 154 | n        | special skills or knowledge in a particular subject, that you learn by experience or training             |
| anxious             | \'æŋkʃəs\                | 154 | adj      | worried about something   |
| impose              | \ɪm'pəʊz\                | 154 | v        | if someone in authority imposes a rule, punishment, tax etc, they can force people to accept it           |
| frivolous           | \'frɪvələs\              | 154 | adj      | not serious or sensible, especially in a way that is not suitable for a particular occasion               |
| envy                | \'envi\                  | 154 | n        | the feeling of wanting something that someone else has  |
| chauvinist          | \'ʃəʊvənəst\             | 154 | n        | someone, especially a man, who believes that their own sex is better or more important than the other sex |
| colonial domination | \kə,ləʊniəl dɒmə'neɪʃən\ | 88  | n<br>phr | control by a country that controls and rules other countries, usually ones that are far away              |
| revere              | \rɪ'viə\                 | 88  | v        | to respect and admire someone or something very much  |
| figurehead          | \'fɪgəhed\               | 88  | n        | someone who seems to be the leader of a country or organisation but who has no real power                 |

|                                    |                                      |    |           |  |
|------------------------------------|--------------------------------------|----|-----------|--|
| clampdown<br>n                     | \ 'klæmpdaʊn\                        | 88 | n         | sudden firm action that is taken to reduce crime   |
| outrage                            | \ 'aʊtreɪdʒ\                         | 88 | n         | a feeling of great anger and shock   |
| galvanise                          | \ 'gælvənaɪz\                        | 88 | v         | to shock or surprise someone so that they do something to solve a problem, improve a situation etc |
| crowning<br>moment                 | \ ,kraʊnɪŋ<br>'məʊmənt\              | 88 | n<br>phr  | a time that makes something complete or perfect, or is the best feature of something               |
| rest on<br>somebody's<br>shoulders | \ ,rest ɒn<br>,sʌmbədɪz<br>'ʃəʊldəz\ | 88 | idi<br>om | if blame or a difficult job rests on somebody's shoulders, they have to take responsibility for it |

| <b>Word</b>   | <b>Pronunciation</b>             | <b>Part of speech</b> | <b>Definition</b>  |
|---------------|----------------------------------|-----------------------|--|
| right         | raɪt                             | n                     | something that you are morally or legally allowed to do or have  |
| restricted    | \ rɪ 'strɪk.tɪd\                 | adj                   | limited by rules or laws   |
| democracy     | \ dɪ 'mɒk.rə.sɪ\                 | n                     | a system of government in which people vote in elections to choose the people who will govern them                             |
| equality      | \ i 'kwɒl.ə.ti\                  | n                     | everyone having exactly the same rights and opportunities regardless of colour, gender, sexual orientation, religion, age etc. |
| apartheid     | \ ə 'pɑ:.taɪt\<br>\ ə 'pɑ:.teɪt\ | n                     | the political system that existed in the past in South Africa, in which only white people had political rights and power       |
| forced labour | \ fɔ:st 'leɪ.bə\                 | n                     | being made to do hard physical work  |
| surveillance  | \ sə 'veɪ.ləns\                  | n                     | the careful watching of a person or place, often secretly and usually done by people in authority, such as the police          |

|                              |                                  |             |   |
|------------------------------|----------------------------------|-------------|---|
| confidential                 | \,kɒn.fi'den.ʃəl\                | adj,<br>adv | secret; only for certain people to see  |
| campaign                     | \kæm'peɪn\                       | v           | try to achieve political or social change by persuading people in authority to do something             |
| regime                       | \rei'zi:m\                       | n           | a method of government that controls the country in a strict and unfair way                             |
| civil rights                 | \,sɪv.əl 'raɪts\                 | n, pl       | the basic rights that all people in a society should have whatever their race, sex, religion etc.       |
| cause                        | \kɔ:z\                           | n           | idea, aim, belief or way of thinking that a group of people share and try to persuade others to support |
| take time out                | \,teɪk taɪm 'aʊt\                | phr         | to rest or do something different from your usual job or activities                                     |
| have a breather              | \hæv ə 'bri:ðə\                  | v phr       | to stop what you are doing for a short time in order to rest, especially when you are exercising        |
| take your mind off           | \,teɪk jə 'maɪnd ɒf\             | v phr       | to stop thinking and worrying about (something), or to make someone do this                             |
| switch off                   | \,swɪtʃ 'ɒf\                     | phr v       | to relax for a short time   |
| let your hair down           | \,let jə 'heə daʊn\              | v phr       | to enjoy yourself and start to relax, especially after working very hard                                |
| unwind                       | \ʌn'waɪnd\                       | v           | to relax and stop feeling anxious   |
| burn the candle at both ends | \,bɜ:n ðə 'kændl ət ,bəʊθ 'endz\ | idiom       | to get very tired by doing things until very late at night and getting up early in the mornings         |
| while away                   | \,waɪl ə 'weɪ\                   | phr v       | to spend time in a pleasant and lazy way  |
| hang out                     | \,hæŋ 'aʊt\                      | phr v       | to spend a lot of time in a particular place or with particular people                                  |
| chill out                    | \,tʃɪl 'aʊt\                     | phr v       | to relax completely instead of feeling angry, tired, or nervous   |

|                       |                           |       |   |
|-----------------------|---------------------------|-------|---|
| work all hours        | \, wɜ:k ɔ:l 'aʊəz\        | idiom | to work for a long time   |
| burn the midnight oil | \, bɜ:n ðə ,mɪdnɑ:t 'ɔɪl\ | idiom | to work or study until late at night  |
| deliberately          | \dɪ'libərətli\            | adv   | if you do something deliberately, you do it because you want to                                   |
| unsupervised          | \ʌn'su:pəvaɪzd\           | adj   | without being in the charge of, or looked after by, another person                                |
| over-protective-ness  | \, əʊvə prə'tektɪv nə:s\  | n     | the quality of being so anxious to protect someone from harm that you restrict their freedom      |
| risk-averse           | \, rɪsk ə'vɜ:s\           | adj   | not willing to take risks   |
| deal with             | \ 'di:l wɪð\              | phr v | to take the necessary action, especially in order to solve a problem                              |
| mollycoddle           | \ 'mɒli ,kɒdl\            | v     | to treat someone too kindly and to protect them too much from anything unpleasant                 |
| expose                | \ɪk'spəʊz\                | v     | to put someone in a situation where they are not protected from something dangerous or unpleasant |

### UNIT 8 TIME

| Word                   | Pronunciation              | Page | Part of Speech | Definition   |
|------------------------|----------------------------|------|----------------|--|
| date back to           | \, deɪt 'bæk tu\           | 92   | phr v          | to have existed since a particular time in the past  |
| about to               | \ə'baʊt tə\                | 92   | phr            | if someone is about to do something, or if something is about to happen, they will do it or it will happen very soon |
| the foreseeable future | \ðə fɔ: ,si:əbəl 'fju:tʃə\ | 92   | n phr          | as long as it is possible to know what is likely to happen   |
| at regular intervals   | \ət ,regjələ 'ɪntəvəlz\    | 92   | adv phr        | happening every hour, every week, every month etc, usually with the same   |



|                                     |  |     |         |  |
|-------------------------------------|--|-----|---------|--|
|                                     |  |     |         | amount of time in between  |
| in years to come                    | \in ˌjɪəz tə<br>'kʌm\                            | 92  | adv phr | in the future  |
| the outset                          | \ðɪ 'aʊtset\                                     | 92  | n       | the beginning of an event or process   |
| a picture is worth a thousand words | \ə ˌpɪktʃər ɪz<br>,wɜ:θ ə<br>,θaʊzənd<br>'wɜ:dz\ | 94  | proverb | an idea can be conveyed better with just a single image than a written or spoken description does  |
| better safe than sorry              | \betə ˌseɪf<br>ðən 'sɒri\                        | 94  | proverb | used to say that it is better to be careful, even if this takes time, effort etc, than take a risk that may have a bad result                        |
| out of sight, out of mind           | \aʊt əv ˌsaɪt<br>aʊt əv<br>'maɪnd\               | 94  | proverb | used to say that people soon stop thinking about something or someone if they do not see them for a while  |
| home is where the heart is          | \həʊm ɪz<br>weə ðə 'hɑ:t<br>ɪz\                  | 94  | proverb | used to say that someone is more fond of their home than of anywhere else  |
| practise what you preach            | \ˌpræktɪs wɒt<br>ju<br>'pri:tʃ\                  | 94  | proverb | to do the things that you advise other people to do  |
| Rome wasn't built in a day          | \rəʊm<br>wɒzənt ˌbɪlt<br>ɪn ə 'deɪ\              | 94  | proverb | a phrase meaning that it takes time to achieve something important, and you should not expect to succeed immediately                                 |
| beggars can't be choosers           | \ˌbegəz kɑ:nt<br>bi 'tʃu:zəz\                    | 155 | proverb | used to say that, when you have no money or no power to choose, you have to accept whatever you are given  |
| better late than never              | \betə ˌleɪt<br>ðən 'nevə\                        | 155 | proverb | used to say that even if something happens late or someone arrives late, this is better than if it did not happen, or the person did not come at all |

|                                    |   |     |          |  |
|------------------------------------|---|-----|----------|--|
| don't count your chickens          | \,dəʊnt kaʊnt<br>jɔ: 'tʃɪkənz\          | 155 | proverb  | used to say that you should not make plans that depend on something good happening, because it might not |
| strike while the iron's hot        | \,straɪk waɪl<br>ðɪ 'aɪənz<br>'hɒt\     | 155 | proverb  | to do something immediately rather than waiting until a later time when you are less likely to succeed   |
| keep your nose clean               | \,ki:p jə<br>'nəʊz kli:n\               | 155 | proverb  | to make sure you do not get into trouble, or do anything wrong or illegal                                |
| no rest for the wicked             | nəʊ 'rest fə<br>ðə 'wɪkɪd\              | 155 | proverb  | used to say that you have no opportunity to stop working   |
| put your best foot forward         | \pʊt jɔ: 'best<br>fʊt 'fɔ:wəd\          | 155 | proverb  | used to describe a situation where you have to make your best attempt at success                         |
| share and share alike              | \,ʃeər ən 'ʃeər<br>ə'laɪk\              | 155 | proverb  | used to say that you should share things fairly and equally between everyone                             |
| the early bird catches the worm    | \ðɪ 'ɜ:lɪ 'bɜ:d<br>'kætʃəz ðə<br>'wɜ:m\ | 155 | proverb  | used to say that if you do something early or before other people, you will be successful                |
| the pen is mightier than the sword | \ðə 'pen ɪz<br>'maɪtiə ðən<br>ðə 'sɔ:d\ | 155 | proverb  | used to say that writing a complaint, encouragement etc is often more effective than using violence      |
| distinctly                         | \dɪ'stɪŋktli\                           | 96  | adv      | clearly  |
| spring to mind                     | \,sprɪŋ tə<br>'maɪnd\                   | 155 | v phr    | if someone or something springs to mind, you immediately think of it or them                             |
| once-in-a-lifetime                 | \,wʌns ɪn ə<br>'laɪftaɪm\               | 155 | adj      | the best that you will ever have   |
| to remember                        | \ə rɪ'membə\                            | 155 | v phrase | to have a picture or idea in your mind of people, events, places etc from the past                       |
| on the tip of your                 | \ɒn ðə 'tɪp əv<br>jə 'tʌŋ\              | 155 | idiom    | if a word, name etc is on the tip of your tongue, you know   |

|                       |  |     |             |   |
|-----------------------|--|-----|-------------|---|
| tongue                |  |     |             | it but cannot remember it   |
| for the life of me    | \fə ðə 'laɪf əv mi\<br>mi\<br>mi\                          | 155 | idiom       | used to say that you cannot remember or understand something even when you try hard                         |
| clean forget          | \,kli:n fə'get\<br>get\<br>get\                            | 155 | v<br>phrase | used to emphasise the fact you have forgotten something completely  |
| go back               | \gəʊ 'bæk\<br>back\<br>back\                               | 155 | phr v       | used to say that someone has mentioned something from a long time ago                                       |
| like it was yesterday | \,laɪk ɪt wəz 'jestədi, - dei\<br>yesterday\<br>yesterday\ | 155 | v<br>phrase | very well, as if it happened only a short time ago  |
| memory lapse          | \ 'meməri ,læps\<br>lapse\<br>lapse\                       | 155 | n           | a short period of time during which you cannot remember something   |
| etch on your memory   | \,etʃ ɒn jə 'meməri\<br>memory\<br>memory\                 | 155 | v<br>phrase | if an experience, name etc is etched on your memory or mind, you cannot forget it and you think of it often |

|                                       |   |       |  |
|---------------------------------------|---|-------|--|
| delete                                | \di'li:t\<br>delete\<br>delete\                       | v     | remove, take away  |
| neurons                               | \ 'nju:ə.rɒnz\<br>neurons\<br>neurons\                | n, pl | cells in the brain that transmit information   |
| puls                                  | \ 'pʌls\<br>puls\<br>puls\                            | n     | short period of energy or electricity  |
| controversial                         | \,kɒn.trə'vɜ:.ʃl\<br>controversial\<br>controversial\ | adj   | causing disagreement   |
| a last resort                         | \ə lɑ:st ri'zɔ:t\<br>resort\<br>resort\               | n phr | a method used when all other methods fail  |
| reactivate                            | \ri'æk.ti.veɪt\<br>reactivate\<br>reactivate\         | v     | bring back into action   |
| PTSD (post-traumatic stress disorder) | \,pi:.ti:.es'di:<br>PTSD\<br>PTSD\                    |       | a mental illness where somebody feels very anxious after a frightening or shocking experience, such as war |
| traumatic                             | \trə:'mæt.ɪk\<br>trau'mæt.ɪk\<br>trau'mæt.ɪk\         | adj   | causing severe emotional anxiety   |

|                           |                               |       |  |
|---------------------------|-------------------------------|-------|--|
| evocative                 | \ɪ'vɒkətɪv\                   | adj   | making people remember something by producing a feeling or memory in them      |
| evoke                     | \ɪ'vəʊk\                      | v     | to produce a strong feeling or memory in someone                               |
| take you back             | \,teɪk jʊ 'bæk\               | phr v | to make you remember a time in the past  |
| carry back                | \,kæri 'bæk\                  | phr v | to make you remember a time in the past  |
| all the time in the world | \,ɔ:l ðə ,taɪm ɪn ðə 'wɜ:lɪd\ | phr   | unlimited time   |
| pushed for time           | \,pʊʃt fə 'taɪm\              | phr   | if you are pushed for time you are very busy and have little time to spare     |
| time on your hands        | \ 'taɪm ɒn jə ,hændz\         | phr   | if you have time on your hands, you do not have enough to do                   |
| time to yourself          | \,taɪm fə jə'self\            | phr   | if you have time to yourself, you are free to do what you want to do           |
| pass the time             | \,pɑ:s ðə 'taɪm\              | phr   | to make time seem to go by more quickly  |
| just in time              | \,dʒʌst ɪn 'taɪm\             | phr   | only moments before the time by which it is necessary for something to be done |
| time to spare             | \,taɪm tə 'speə\              | phr   | if you have time to spare you have time available to do something              |

### UNIT 9 INSPIRATION

| Word              | Pronunciation       | Page | P. of S. | Definition  |
|-------------------|---------------------|------|----------|---|
| unconventional    | \,ʌnkən'venʃənəl\   | 104  | adj      | very different from the way people usually behave, think, dress etc |
| thought-provoking | \ 'θɔ:t prə,vəʊkɪŋ\ | 104  | adj      | making people think seriously about a particular subject            |
| bleak             | \bli:k\             | 104  | adj      | without anything to make you feel happy or hopeful                  |

|               |                  |     |       |  |
|---------------|------------------|-----|-------|--|
| compelling    | \kəm'pelɪŋ\      | 104 | adj   | used to describe an argument etc that makes you feel certain that something is true or that you must do something about it |
| well-received | \,wel rɪ'si:vɪd\ | 104 | adj   | happily accepted, or considered to be correct, by many people  |
| poignant      | \'pɔɪnjənt\      | 104 | adj   | making you feel sad or full of pity  |
| overrated     | \,əʊvə'reɪtəd\   | 104 | adj   | not as good or important as some people think or say   |
| offbeat       | \,ɒf'bi:t\       | 104 | adj   | unusual and not what people normally expect, especially in an interesting way  |
| striking      | \'straɪkɪŋ\      | 104 | adj   | attractive in an unusual way that is easy to notice  |
| subtle        | \'sʌtl\          | 104 | adj   | not easy to notice or understand unless you pay careful attention  |
| come up with  | \kʌm 'ʌp wɪð\    | 106 | phr v | to think of an idea, answer etc  |
| go on         | \gəʊ 'ɒn\        | 106 | phr v | to continue doing something or being in a situation  |
| carry out     | \,kæri 'aʊt\     | 106 | phr v | to do something that needs to be organised and planned   |
| set up        | \,set 'ʌp\       | 106 | phr v | to start a company, organisation, committee etc  |
| pick up       | \,pɪk 'ʌp\       | 106 | phr v | to lift something or someone up  |
| go back       | \gəʊ 'bæk\       | 106 | phr v | to return to a place that you previously been to   |
| come back     | \kʌm 'bæk\       | 106 | phr v | to return to a place that you previously went away from  |
| go out        | \gəʊ 'aʊt\       | 106 | phr v | to leave your house, especially in order to enjoy yourself   |
| point out     | \,pɔɪnt 'aʊt\    | 106 | phr v | to tell someone something that they did not already know or had not thought about  |
| find out      | \,faɪnd 'aʊt\    | 106 | phr v | to get information, after trying to discover it or by chance   |
| get round to  | \get 'raʊnd tə\  | 106 | phr v | to do something that you have been intending to do for some  |

|                 |                  |     |       |   |
|-----------------|------------------|-----|-------|---|
|                 |                  |     |       | time  |
| go in for       | \gəʊ 'ɪn fə\     | 106 | phr v | to do or use something often because you enjoy it   |
| put up with     | \pʊt 'ʌp wɪð\    | 106 | phr v | to accept an unpleasant situation or person without complaining   |
| stand up for    | \,stænd 'ʌp fə\  | 106 | phr v | to refuse to accept unfair treatment from a person or organisation  |
| catch up with   | \,kætʃ 'ʌp wɪð\  | 106 | phr v | to finally speak to someone you haven't had a chance to speak to for a while  |
| go back on      | \gəʊ 'bæk ɒn\    | 156 | phr v | to not do something that you promised or agreed to do   |
| get up to       | \get 'ʌp tə\     | 156 | phr v | to do something, especially something slightly bad  |
| cut down on     | \,kʌt 'daʊn ɒn\  | 156 | phr v | to reduce the amount of something   |
| look in on      | \,lʊk 'ɪn ɒn\    | 156 | phr v | to make a short visit to someone, while you are going somewhere else, especially if they are ill or need help                     |
| watch out for   | \,wɒtʃ 'aʊt fə\  | 156 | phr v | to pay close attention in a particular situation because you are expecting something to happen or you want to avoid something bad |
| keep up with    | \,ki:p 'ʌp wɪð\  | 156 | phr v | to manage to do as much or as well as other people  |
| go through with | \gəʊ 'θru: wɪð\  | 156 | phr v | to do something you had promised or planned to do, even though it causes problems or you are no longer sure you want to do it     |
| go down with    | \gəʊ 'daʊn wɪð\  | 156 | phr v | to become ill, especially with an infectious disease  |
| do away with    | \,du: ə'weɪ wɪð\ | 156 | phr v | to get rid of something or stop using it  |
| look down on    | \,lʊk 'daʊn ɒn\  | 156 | phr   | to think that you are better than someone else, for example   |

|                         |                            |                           |   | because you are more successful,<br>or of a higher social class than<br>they are |
|-------------------------|----------------------------|---------------------------|---|--|
| <b>Word</b>             | <b>Pronunciation</b>       | <b>Part of<br/>speech</b> | <b>Definition</b>   |  |
| defaced                 | \dɪ'feɪst\                 | adv                       | wrote over and ruined   |  |
| sombre                  | \'sɒm.bəʳ\                 | adj                       | dark and serious  |  |
| movement                | \'mu:v.mənt\               | n                         | group of artists who produce<br>work based on a common<br>philosophy                            |  |
| inspiration             | \,ɪn.spɪ'reɪ.ʃən\          | n                         | being excited by something<br>enough to try yourself  |  |
| surrealist              | \sə'riə.lɪst\              | adj,n                     | art based on the unconscious<br>mind  |  |
| urinal                  | \jʊə'raɪ.nəl\              | n                         | a type of toilet for men  |  |
| vandalism               | \'væn.dəl.ɪ.zəm\           | n                         | deliberately destroying objects   |  |
| come up<br>with an idea | \kʌm ,ʌp wɪð ən<br>aɪ'diə\ | phr                       | to think of an idea   |  |
| novel idea              | \,nɒvəl aɪ'diə\            | adj                       | an idea that is not like anything<br>known before, and unusual or<br>interesting                |  |
| toy with an<br>idea     | \,tɔɪ wɪð ən<br>aɪ'diə\    | phr                       | to think about an idea or<br>possibility, usually for a short<br>time and not very seriously    |  |
| give the<br>idea        | \,gɪv ðə aɪ'diə\           | phr                       | to make someone think that a<br>particular thing is true  |  |
| brainstorm<br>ideas     | \,breɪnstɔ:m<br>aɪ'diəz\   | phr                       | to meet in a group in order to<br>try to develop ideas and think<br>of ways of solving problems |  |
| hit on an<br>idea       | \,breɪnstɔ:m<br>aɪ'diəz\   | phr                       | to have an idea or discover<br>something suddenly or<br>unexpectedly                            |  |
| bright idea             | \,braɪt aɪ'diə\            | adj                       | a very clever idea, often used<br>in a joking way to mean a very<br>stupid idea or action       |  |
| original idea           | \ə,rɪdʒənəl<br>aɪ'diə\     | n                         | an idea that is completely new<br>and different from anything<br>that anyone has thought of     |  |

|  |  |       |   |
|--|--|-------|---|
|  |  |       | before  |
| seem like a good idea at the time          | \,si:m laɪk ə ,gʊd aɪ'diə ət ðə 'taɪm\       | idiom | what you decided to do seemed sensible at first, but it turned out to be a poor decision                        |
| ridiculous idea                            | \rɪ'dɪkjələs aɪ,dɪə\                         | n     | a very silly or unreasonable idea   |
| get the wrong idea about something         | \get ðə ,rɒŋ aɪ'diə əbaʊt ,sʌmθɪŋ\           | phr   | to think that something is true when it is not  |
| not have the faintest idea about something | \,nɒt hæv ðə ,feɪntəst aɪ'diə əbaʊt ,sʌmθɪŋ\ | phr   | to not have even a general understanding of something   |
| full of bright ideas                       | \,fʊl əv ,braɪt aɪ'diəz\                     | phr   | having lots of very clever ideas, often used in a joking way to mean very stupid ideas or actions               |
| someone's idea of                          | \,sʌmwʌnz aɪ,dɪə əv\                         | phr   | used when you are surprised and often rather annoyed by what someone has said or done                           |
| have an idea of/about something            | \,hæv ən aɪ'diə əbaʊt ,sʌmθɪŋ\               | phr   | to be fairly sure that something is true, without being completely sure   |
| have a clear idea about something          | \,hæv ə ,kliə aɪ'diə əbaʊt ,sʌmθɪŋ\          | phr   | to have a good understanding of something   |
| rave                                       | \reɪv\                                       | v     | to talk about something you enjoy or admire in an excited way   |
| crave                                      | \kreɪv\                                      | v     | to have an extremely strong desire for something  |
| rant                                       | \rænt\                                       | v,n   | to talk or complain in a loud, excited and rather confused way because you feel strongly about something        |
| fresh perspective                          | \,fref pə'spektɪv\                           | n     | a new and interesting or useful way of thinking about something, especially one which is influenced by the type |



|                                   |                             |       |  |
|-----------------------------------|-----------------------------|-------|--|
|                                   |                             |       | of person you are or by your experiences                       |
| speak your mind                   | \,spi:k jə<br>'maɪnd\       | v phr | to tell people exactly what you think, even if it offends them |
| let your feelings fly             | \let jə: 'fi:lɪŋz<br>'flaɪ\ | v phr | to say exactly what you think about things                     |
| give someone a piece of your mind | \ə ,pi:s əv jə<br>'maɪnd\   | phr   | to tell someone that you are very angry with them              |

### Unit 10 HORIZONS

| Word                 | Pronunciation              | Page | Part of Speech | Definition   |
|----------------------|----------------------------|------|----------------|--|
| set off              | \,set 'ɒf\                 | 116  | phr v          | to start to go somewhere   |
| on the road          | \ɒn ðə 'rəʊd\              | 116  | phr            | travelling   |
| trial run            | \,traɪəl 'rʌn\             | 116  | n              | an occasion when you test a new method or system to see if it works well   |
| learning experience  | \'lɜ:nɪŋ<br>ɪk ,spɪəriəns\ | 116  | n              | an experience through which you learn a new skill  |
| quit your job        | \,kwɪt jə<br>'dʒɒb\        | 116  | v phr          | to leave a job, especially without finishing it completely   |
| head straight for    | \,hed 'streɪt fə\          | 116  | v phr          | to go or travel directly towards a particular place, without going anywhere else first                           |
| off the beaten track | \,ɒf ðə ,bi:tɪn<br>'træk\  | 116  | idiom          | a place that is off the beaten track is not well known and is far away from the places that people usually visit |
| conceal              | \kən'si:l\                 | 118  | v              | to hide (something) carefully  |
| gripping             | \'grɪpɪŋ\                  | 118  | adj            | a gripping film, story etc is very exciting and interesting  |

|               |                    |     |       |  |
|---------------|--------------------|-----|-------|--|
| embark on     | \ɪm'bɑ:k ɒn\       | 118 | phr v | to start something, especially something new, difficult, or exciting                         |
| spacious      | \'speɪʃəs\         | 118 | adj   | a spacious house, room etc is large and has plenty of space to move around in                |
| master        | \'mɑ:stə\          | 118 | v     | to learn a skill or a language so well that you have no difficulty with it                   |
| impure        | \ɪm'pjʊə\          | 157 | adj   | not pure or clean, and often consisting of a mixture of things instead of just one           |
| unadulterated | \,ʌnə'dʌltəreɪtɪd\ | 157 | adj   | complete or total, or not mixed with other less pure substances                              |
| genuine       | \'dʒenjuən\        | 157 | adj   | something genuine really is what it seems to be  |
| shun          | \ʃʌn\              | 157 | v     | to deliberately avoid someone or something   |
| ostracise     | \'ɒstrəsaɪz\       | 157 | v     | if a group of people ostracise someone, they refuse to accept them as a member of the group  |
| estimate      | \'estəmeɪt\        | 157 | v     | to try to judge the value, size, speed cost etc of something, without calculating it exactly |
| assume        | \ə'sju:m\          | 157 | v     | to think that something is true, although you do not have definite proof                     |
| hypothetical  | \,haɪpə'thetɪkəl\  | 157 | adj   | based on a situation that is not real, but that might happen                                 |
| argue         | \'ɑ:gju:z\         | 157 | v     | to disagree with someone in words, often in an angry way                                     |
| squabble      | \'skwɒbəl\         | 157 | v     | to argue about something unimportant   |
| admit         | \əd'mɪt\           | 157 | v     | to agree unwillingly that  |

|                 |                  |     |     |   |
|-----------------|------------------|-----|-----|---|
|                 |                  |     |     | something is true or that someone else is right   |
| dispute         | \dɪ'spju:t\      | 157 | v   | to say that something such as a fact or idea is not correct or true   |
| stroll          | \strəʊl\         | 157 | v   | to walk somewhere in a slow, relaxed way  |
| meander         | \mi'ændə\        | 157 | v   | to walk somewhere in a slow, relaxed way rather than take the most direct way possible                              |
| saunter         | \'sɔ:ntə\        | 157 | v   | to walk in a slow, relaxed way, especially so that you look confident or proud                                      |
| lightweight     | \'laɪtwet\       | 157 | adj | weighing less than average  |
| cumbersome      | \'kʌmbəsəm\      | 157 | adj | difficult and heavy to move   |
| awkward         | \'ɔ:kwəd\        | 157 | adj | difficult to do, use, or deal with  |
| considerable    | \kən'sɪdərəbəl\  | 157 | adj | fairly large, especially large enough to have an effect or be important   |
| extensive       | \ɪk'stensɪv\     | 157 | adj | large in size, amount, or degree  |
| substantial     | \səb'stænʃəl\    | 157 | adj | large in amount or number   |
| straightforward | \,streɪt'fɔ:wəd\ | 157 | adj | simple and easy to understand   |
| unambiguous     | \,ʌnæm'brɪɡjuəs\ | 157 | adj | a statement, instruction etc that is unambiguous is clear and easy to understand because it can only mean one thing |

|             |                              |     |   |
|-------------|------------------------------|-----|---|
| grilled     | \grɪld\                      | adj | (here) asked lots of difficult questions    |
| interviewer | \'ɪn.tə.vju:ə <sup>r</sup> \ | n   | the person who interviews someone for a job |

|                                  |                          |       |  |
|----------------------------------|--------------------------|-------|--|
| interviewee                      | \,ɪn.tə.vju'ɪ:\          | n     | the person who is being interviewed  |
| position                         | \pə'zɪʃ.ən\              | n     | job in a company   |
| degrade                          | \dɪ'greɪd\               | v     | to feel you have lost respect for yourself and from other people                 |
| humiliate                        | \hju:'mɪl.i.eɪ.t\        | v     | to feel embarrassed and ashamed  |
| put on a brave face              | \,pʊt ɒn ə ,breɪv 'feɪs\ | idiom | hide your feelings of being upset or disappointed                                |
| unorthodox                       | \ʌn'ɔ:.θə.dɒks\          | adj   | different from what is usual or normally expected                                |
| recruiting                       | \rɪ'kru:tɪŋ\             | n     | the process of finding and employing someone to work for a company               |
| leave/ make a lasting impression |                          | idiom | behave in a way that makes people remember good things about you for a long time |
| break the ice                    | \,breɪk ðə 'aɪs\         | idiom | to make someone feel relaxed   |
| role playing                     | 'rəʊl ,pleɪ\             | n     | pretending to be someone else to act out a pretend situation                     |
| bribe                            | \braɪb\                  | v     | money or gifts you give someone to try and make them do something                |
| scrap                            | \skræp\                  | n     | a small amount of information, truth etc   |
| dazzled                          | \'dæzəld\                | adj   | very impressed   |
| ascension                        | \ə'senʃən\               | n     | when someone moves to a more important or higher position or job                 |
| clamour                          | \'klæmə\                 | n     | a very loud noise made by a large group of people or animals                     |
| geriatric                        | \,dʒeri'ætrɪk\           | adj   | too old to work well   |
| beacon                           | \'bi:kən\                | n     | a person, idea etc that guides or encourages you                                 |

|                         |                            |       |   |
|-------------------------|----------------------------|-------|---|
| crave                   | \kreɪv\                    | v     | to have an extremely strong desire for something  |
| hanker after            | \'hænkər ,ɑ:ftə\           | phr v | to feel strongly that you want something  |
| spotlight               | \'spɒtlɑ:t\                | n     | a place or position that gets a lot of attention in newspapers, on television etc   |
| centre of attention     | \,sentər əv ə'tenʃən\      | n phr | the person who everyone is interested in, listens to etc  |
| serve an apprenticeship | \,sɜ:v ən ə'prentəsʃɪp\    | n     | the job of being an apprentice (= someone who works for an employer for a fixed period of time in order to learn a particular skill or job), or the period of time in which you are an apprentice |
| pay your dues           | \,peɪ jɔ: 'dju:z\          | idiom | to make regular payments, or fulfil obligations, to an organisation of which you are a member and where you are learning a trade  |
| be held in high esteem  | \bi ,held ɪn ,haɪ ɪ'sti:m\ | idiom | if someone is held in high esteem, people have a feeling of respect for them or a good opinion of them  |
| be renowned             | \bi rɪ'naʊnd\              | v phr | to be known and admired by a lot of people, especially for a special skill, achievement, or quality   |
| overnight success       | \,əʊvənɑ:t sək'ses\        | idiom | a success that happens surprisingly quickly   |
| shoot to fame           | \,ʃu:t tə 'feɪm\           | idiom | to suddenly become very famous  |
| be set on               | \bi 'set ɒn\               | v phr | to be determined about (something)  |
| have aspirations        | \hæv ,æspə'reɪʃənz\        | v phr | to have a strong desire to have or achieve something  |

|                           |                              |       |  |
|---------------------------|------------------------------|-------|--|
| burning ambition          | \,bɜ:nɪŋ æm'biʃən\           | n phr | a burning ambition (= a strong desire to achieve something), desire, need etc is very strong                     |
| set your heart on         | \,set jə 'hɑ:t ɒn\           | idiom | to want very much to have or achieve something, or to be determined to do something                              |
| in the limelight          | \ɪn ðə 'laɪmlaɪt\            | idiom | a situation in which someone receives a lot of attention, especially from newspapers, television etc             |
| hit the big time          | \,hɪt ðə 'bɪg taɪm\          | idiom | to get to a position of being very famous or important, for example in the entertainment business or in politics |
| stroke of luck            | \,strəʊk əv 'lʌk\            | n phr | something lucky that happens to you unexpectedly   |
| pay off                   | \,peɪ 'ɒf\                   | phr v | if something you do pays off, it is successful or has a good result  |
| one-hit wonder            | \,wʌn hɪt 'wʌndə\            | idiom | if someone has success with one song, book, etc. only, they are a one-hit wonder                                 |
| a legend in your lifetime | \ə ,ledʒənd ɪn jə 'laɪftaɪm\ | idiom | someone who is famous and admired for being extremely good at doing something while they are still alive         |
| establish common goals    | \ɪ ,stæblɪʃ ,kɒmən 'gəʊlz\   | v phr | to decide on aims that are shared by more than one person or organisation  |
| haggle                    | \'hæɡəl\                     | v     | to argue when you are trying to agree about the price of something   |
| make compromises          | \,meɪk 'kɒmprəmaɪzɪz\        | v phr | coming to agreements that are achieved after everyone involved accepts less than what they wanted at first       |

|                  |                        |     |  |
|------------------|------------------------|-----|--|
| tactful          | \ 'tæktfəl\            | adj | not likely to upset or embarrass other people  |
| defer            | \ dɪ'fɜː\              | v   | to delay something until a later date  |
| bluff            | \ blʌf\                | v   | to pretend something, especially in order to achieve what you want in a difficult or dangerous situation |
| make concessions | \ ,meɪk<br>kən'seʃənz\ | n   | something that you allow someone to have in order to end an argument or disagreement                     |

**TASKS  
TO LABORATORY  
WORKS**



## Unit 1. Origins

### Laboratory work “Santa Claus is real”

You may think of Santa as living at the North Pole. But this Santa Claus lives in the USA. Is he real? Watch the video to find out!

#### Task 1. Match the definitions with the vocabulary

##### Vocabulary

##### Definition

- |                                      |  |
|--------------------------------------|--|
| 1. .... a pickup truck               | a. the outside space behind a house                                      |
| 2. .... vanity plates                | b. licence plates with a personalised combination of letters and numbers |
| 3. .... an exaggeration              | c. a vehicle with an open part at the back                               |
| 4. .... to be into something         | d. to like something; to be interested in something                      |
| 5. .... a backyard                   | e. to be willing to give your time and energy to something               |
| 6. .... to be committed to something | f. a way of making something bigger, better, etc. than it really is      |

#### Task 2. Circle the right answer.

- Where does Santa Claus live?  
a. On Long Island                      b. In Icelan                      c. At the North Pole
- What vehicle does Santa Claus drive?  
a. A sleigh                      b. A motorbike                      c. A pickup truck
- What was Santa’s name before he was called Santa?  
a. Nicholas                      b. Frank                      c. Chris
- How long has Santa been married?  
a. 13 years                      b. 23 years                      c. 33 years

5. How long has he been Santa?

- a. Almost two years                      b. Almost 10 years                      c. Almost 20 years

6. How many tattoos does Santa have?

- a. Zero    b. Three    c. Five

7. What does Santa love?

- a. Barbecuing                                      b. Making toys                                      c. Reading

8. What does Santa have in his backyard?

- a. A sleigh and reindeer  
                    b. A tiki hut and a pool  
                    c. A table and chairs

**Task 3. Write the words in the gaps to complete the sentences.**

|           |               |       |             |
|-----------|---------------|-------|-------------|
| committed | into          | legal | name        |
| planet    | refrigerators | suit  | traditional |

1. This man's ..... name is Santa Claus.

2. This Santa is not like the ..... Santa.

3. His wife didn't want to change her .....

4. His photo is on thousands of .....

5. He designed his own .....

6. He's very ..... zombies.

7. He's fully ..... to being Santa.

8. The poem says that Santa is the 'most loved person on the.....' .

**Task 4. Discussion**

1. What do you think about the Santa Claus in the video? Would you ever legally change your name?

2. Do you have a common or an unusual name? Do you like your name?

## Unit 2. Opinion

### Laboratory work “How these women changed science forever”

This video honours the great women of science who have changed the world forever! How many of these famous female scientists do you know about?

#### Task 1. Match the definitions (a–h) with the vocabulary (1–8). Vocabulary

| Vocabulary                        | Definition   |
|-----------------------------------|--|
| 1. .... groundbreaking            | a. someone who studies primates (e.g. chimpanzees, apes, etc.)                     |
| 2. .... to make a contribution to | b. extremely great, important or strong  |
| 3. .... to bombard                | c. using new methods, or achieving new results                                     |
| 4. .... tremendous                | d. the natural colour of something, for example someone’s skin                     |
| 5. .... chromosome                | e. to publicly support   |
| 6. .... pigmentation              | f. a string of DNA, important for the development and functioning of living things |
| 7. .... a primatologist           | g. to attack by hitting repeatedly   |
| 8. .... to be an advocate for     | h. to help achieve something or make it successful                                 |

#### Task 2. Write the name of the scientist who made the discovery or achievement

Marie Curie   Rosallind Franklin   Jane Goodall   Barbara McClintock   LiSA Meitner

1. Discovered protactinium  
.....
2. Discovered polonium and radium  
.....

3. Discovered that chimpanzees could make and use tools  
.....
4. Won the Nobel Prize in Medicine  
.....
5. Founded a non-profit organisation  
.....
6. Awarded the Nobel Prize in Physics  
.....
7. Discovered nuclear fission, which led to the development of the atomic bomb .....
8. Discovered that genetic information is not stationary  
.....
9. Discovered the double-helix structure of DNA  
.....
10. Became an advocate for conservation  
.....

### **Task 3. Discussion**

Which of the scientists in the video do you think is most important?  
Which finding do you think is the most interesting?

## **Unit 3 Places**

### **Laboratory work “The salt hotel”**

#### **Task 1. Match the definition (a-h) with the vocabulary**

#### **Vocabulary**

1. .... unique
2. .... copper
3. .... corrosion
4. .... salt flat
5. .... altitude
6. .... to destroy
7. .... handicrafts
8. .... a specialist

#### **Definition**

- a. an area of flat land naturally covered with salt
- b. very special and unusual
- c. someone who is an expert in a particular subject
- d. things that people make using their hands

- e. the height of a place above sea level
- f. damage caused to metal
- g. a red-brown metal
- h. to ruin

**Task 2. Choose the best answer to fill in the gaps.**

1. The hotel is made *out of bricks / out of salt / out of sediment* .
2. The small lines in the salt bricks represent the *summer / hot / rainy* season and the sediment in the salt.
3. According to Dario Lora, the salt flat is the biggest in the world and it covers *12,000 / 20,000 / 2,000* square kilometres.
4. The local people from Colchani specialise in making *hands out of salt / handicrafts out of salt / food dishes made with salt* .
5. The salt hotel is situated at a high altitude above sea level. It's *less than 3,000 metres / more than 3,000 metres / 2,000 metres* above sea level.
6. Quinoa is a popular dish in *Burma / Bulgaria / Bolivia* .
7. The salt used in the dishes has a better flavour because *it's whiter and is more pure / it's stronger and is more pure / it's stronger but is less pure* .
8. The salt bricks are constantly having to be changed around the hotel because *the weather in the rainy season / the weather in the dry season / the rain in the dry season* destroys the salt bricks.

**Task 3. Discussion**

1. Would you like to visit a hotel made out of salt? Have you ever stayed in an unusual hotel?
2. What place on the planet you would like to visit and why?

## Unit 4. Justice

### Laboratory work "A court case"

**Task 1. Listen to the text. Pick up from the dialogue the vocabulary concerning Courts & Trials.**

**Task 2. Find in the text similar constructions:**

*Model* : They are the people. She saw them. - *They are the people she saw.*

**Task 3. Change the following sentences as in the model:**

1. She's the girl. He kissed her.
2. Those are the shoes. He was wearing them.
3. That's the house. He's going to buy it.
4. That's the book. She's been reading it.

**Task 4. Make up and dramatize short dialogues on the subject Courts & Trials making use of the pattern (model).**

**Task 5. Study, transcribe and memorize the following courtroom expressions:**

**COURTROOM EXPRESSIONS**

|   |   |
|---|---|
| Your honour   | Ваша честь  |
| Will the court please rise  | Встати, суд іде                                     |
| The State of... versus Mr.... /The State is pressing charges against .... | Штат... звинувачує...                               |
| May we now hear from the prosecution./ defence                            | Слово надасться обвинуваченню /захисту              |
| The defendant is charged with...  | Підсудний звинувачується в...                       |
| The witness is yours.   | Можете допитати свідка                              |
| Hearsay evidence  | Докази з чужих слів                                 |
| Call the next witness   | Викликати наступного свідка                         |
| I rule this is inadmissible evidence                                      | Доказ не приймається                                |
| How do you plead?   | Ви визнаєте себе винним?                            |
| May I examine the affidavit?  | Можна ознайомитися з письмовими свідченнями?        |
| Please stick to the facts   | Дотримуйтесь фактів                                 |
| Are you prepared to repeat that allegation in this court of law?          | Чи готові ви повторити це звинувачення в залі суду? |
| Is there any doubt in your mind...?                                       | Чи є у вас щодо цього будь-які сумніви?             |
| New evidence  | Новий доказ /нове свідчення                         |

|  |   |
|--|---|
| Evidence to be heard   | Вислухати свідчення   |
| You may not ask leading questions  | Не задавайте навідних запитань.                               |
| The trial will be subject to due process.                                | Засідання буде проведене відповідно до процедури              |
| Objection!<br>Objection overruled.<br>Objection sustained.               | Заперечення<br>Заперечення відхилене.<br>Заперечення прийняте |
| Please swear in the witness.   | Приведіть свідка до присяги.                                  |
| Please tell the court...   | Розкажіть суду  |
| The case is dismissed...   | Справу припинено...   |
| And how did you obtain that information?                                 | Як ви отримали цю інформацію?                                 |
| I hand the witness over to the...  | Передаю свідка...   |
| The defendant is acquitted/found guilty of ...                           | Підсудного виправдано /визнано винним...                      |
| The defence rests  | Захист закінчив   |
| Order in court!  | Дотримуйтеся порядку!   |
| I promise to tell the truth, the whole truth, and nothing but the truth. | Обіцяю говорити правду, тільки правду і нічого, крім правди   |
| To post bail   | Внести заставу  |
| The jurisdiction of this court is....                                    | Юрисдикція цього суду...                                      |

## Unit 5. Secrets

### Laboratory work “When do children learn to tell lies”

#### Task 1. Match the definitions (a–h) with the vocabulary (1–8).

#### Vocabulary

1. .... to sneak in
2. .... to work out
3. .... rigged
4. .... to be somebody's fault

#### Definition

- a. included in a plan to do something wrong
- b. to be identified as the person who did something wrong

5. .... to get caught
6. .... resourceful
7. .... complicit
8. .... to get away with it

- c. to find a solution after thinking
- d. to be the person who caused a certain problem or mistake
- e. to enter a place in a quiet, secret way
- f. able to find solutions to problems, even when in a new situation
- g. prepared in a dishonest way, so that a certain result will happen
- h. to escape punishment for having done something wrong

**Task 2. Circle the best answer to complete the sentences.**

1. The children say that the chocolate cake was touched by ...
  - a. both people and animals.
  - b. other people.
  - c. some animals.
  
2. The psychologist says that lying is important because it shows that children can ...
  - a. escape dangerous situations.
  - b. learn skills for their future work.
  - c. understand other people.
  
3. The psychologists agree that four-year-olds are usually ...
  - a. not able to lie.
  - b. very skilled liars.
  - c. very subtle liars.
  
4. When asked about the sweets on the floor, the four-year-old blonde boy (Elie) accepts ...
  - a. all the responsibility.
  - b. none of the responsibility.
  - c. partial responsibility.
  
5. After the six-year-olds eat the sweets, they feel ...
  - a. a sense of panic.
  - b. confident that they can invent lies.
  - c. wonderful.



6. The psychologist says that the six-year-olds have learned that lying is ...
- a. a group effort.
  - b. very easy.
  - c. wrong but necessary.
7. When asked about the sweets on the floor, one of the six-year-old boys accepts ...
- a. all the responsibility.
  - b. none of the responsibility.
  - c. partial responsibility
8. The two psychologists agree that when children learn to lie, the parents will probably have ...
- a. a sense of happiness.
  - b. a sense of worry.
  - c. mixed feelings.

**Task 3. Complete the sentences with the words in the box.**

|           |       |         |      |
|-----------|-------|---------|------|
| Complicit | fault | trouble | work |
| rigged    |       |         |      |

1. Lying is a really important developmental skill. It tells us that the children can ..... out what's in someone else's mind.
2. To test the children's lying skills at different ages, we left them alone with a ..... gumball machine and told them not to touch it.
3. It was her ..... for listening!
4. As long as you've got the rest of the group ..... with you, you get away with it.
5. It shows how smart the kid is, even though it also shows that you're going to be in a lot of ..... as a parent from now on.

**Task 4. Discussion**

Do you remember any lies that you told when you were a child? Do you think parents should try to prevent their children from lying?

## Unit 6. Trends

### Laboratory work “Fashion and hoodie”

**Task 1. Match the vocabulary with the correct definition and write a–h next to the numbers 1–8.**

|        |                     |    |   |
|--------|---------------------|----|---|
| 1..... | an athlete          | a. | a type of jumper, usually made of cotton, which people often wear to do sport |
| 2..... | a myth              | b. | a person who does a lot of sports, perhaps as a professional                  |
| 3..... | a blank canvas      | c. | an idea which a lot of people believe but which is not true                   |
| 4..... | a sweatshirt        | d. | to show that a given idea or belief is not true                               |
| 5..... | to outlaw something | e. | a piece of material which is completely white, before an artist paints on it  |
| 6..... | to debunk something | f. | expensive, extravagant and eye-catching                                       |
| 7..... | flashy              | g. | the condition of not being known  |
| 8..... | anonymity           | h. | to prohibit or  |

**Task 2. Circle the appropriate answer.**

1.The origin of the hoodie is from sports / the workplace / university campuses

2. It is a fact / partially true / false that 50–70 per cent of the heat from our bodies escapes through our heads.

3.The hoodie is ideal for printing because it provides a big, empty / colourful / rectangular space for letters or pictures.

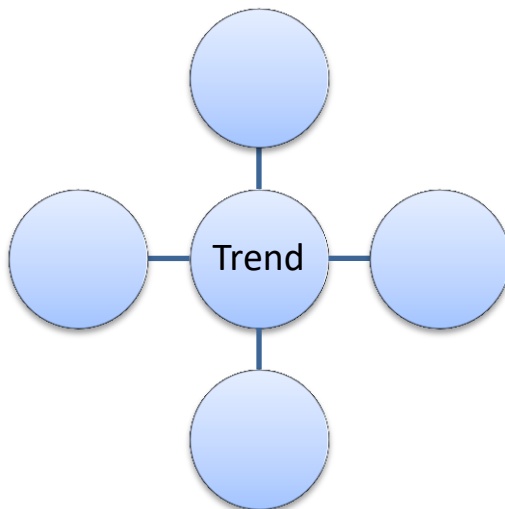
4.The presenter says that the hoodie was designed to be comfortable, rather than formal / expensive and obvious / cheap and low in quality .

5.The presenter says that some people think that wearing hoodies in public should not be encouraged / allowed / questioned

6.The presenter mentions Mark Zuckerberg as an example of the similar / different / unique social prejudices towards people wearing hoodies.

7.In the presenter's opinion, the hoodie is comfortable, fashionable and practical / exclusive / universal

**Task 3.Make up the association tree with the word “ Trend”**



**Task 4. Speak on your favorite fashion trend (E.g. Adidas, Dior, Next, etc.)**

**Unit 7. Freedom**

**Laboratory work “What is freedom?”**

### **Task 1. Translate the following words into Ukrainian**

Rights, restricted, democracy, free speech, equality, apartheid, forced labor, surveillance, campaigned, confidential, regime.

### **Task 2. Listen to the conversation between Rob and Finn and answer the questions**

1. What is the subject of their discussion?
2. The people of which country came out as number one, in terms of having the most freedom?
3. What should any system of democracy automatically include?
4. In what country did apartheid start?
5. What is possibly the most personal example of having your freedom restricted by Finn's opinion?
6. According to Rob's words, in what way, have people around the world fought to win their freedom?

### **Task 3. Find in the Internet the information about apartheid and Nelson Mandela and discuss it in the classroom.**

## **Unit 8. Time**

### **Laboratory work "Communication in the digital world"**

#### **Task 1. Match the two parts of the phrases and write a–f next to the numbers 1–6.**

- |                         |                                       |
|-------------------------|---------------------------------------|
| 1..... update           | a. touch with everyone                |
| 2..... be glued         | b. on having fun                      |
| 3..... pay              | c. to the screen                      |
| 4..... it's not the end | d. your status                        |
| 5..... stay in          | e. attention to what someone's saying |
| 6..... miss out         | f. of the world                       |

#### **Task 2. Match the ideas to the speakers and write a–h next to the numbers 1–8.**

- |                                      |   |
|--------------------------------------|---|
| 1..... Speaker 1<br>negative effects | a. Has recently learned about some of the<br>of excessive online communication. |
|--------------------------------------|---|

- |                                  |  |
|----------------------------------|--|
| 2..... Speaker2                  | b. Is suffering from the fear of missing out.                      |
| 3..... Speaker3<br>communicate   | c. Has witnessed great changes in the way we<br>over recent years. |
| 4..... Speaker4<br>online is     | d. Thinks that the amount of time teens spend<br>alarming.         |
| 5..... Speaker5<br>to be posted  | e. Is quite happy for any photos of themselves<br>online.          |
| 6..... Not said<br>technology is | f. Thinks limiting teenagers' access to<br>unfair.                 |
| 7..... Not said                  | g. Wishes people would talk more in person.                        |
| 8..... Not said<br>with the same | h. Enjoys being able to contact all friends<br>message at once.    |

**Task 3. Circle *True* or *False* for these sentences.**

1. Speaker 1 likes to know as soon as they get a new message.

*True False*

2. Speaker 2 thinks the most annoying thing is when people use their phone in meetings.

*True False*

3. Speaker 3 says that FOMO, or fear of missing out, is more common among teens.

*True False*

4. Speaker 4 thinks that young people today are aware of the drawbacks of online communication.

*True False*

5. Speaker 5 has made a lot of new friends thanks to online communication.

*True False*

#### **Task 4. Discussion**

1. Do they express any views that you agree or disagree with? Why?
2. What do you think about online and real life communication in the modern world?

### **Unit 9. Inspiration**

#### **Laboratory work “Art or vandalism?”**

#### **Task 1. Translate the following words into Ukrainian and find their definition**

|                    |  |
|--------------------|--|
| <b>defaced</b>     | dark and serious   |
| <b>sombre</b>      | wrote over and ruined  |
| <b>movement</b>    | a type of toilet for men                                       |
| <b>inspiration</b> | being excited by something enough to try yourself              |
| <b>surrealist</b>  | deliberately destroying objects                                |
| <b>urinal</b>      | group of artists who produce work based on a common philosophy |
| <b>vandalism</b>   | art based on the unconscious mind                              |

#### **Task 2. Answer the following questions on the text.**

1. What is the best example of late American artist's sombre?
2. What is Yellowism? Who is its author?
3. In 1917, Duchamp bought something which became the piece of art? What is it?
4. What is the highest price ever paid for a painting was for Paul Cezanne's 'The Card Players'?
5. What does Pablo Picasso's picture “Guernica” symbolize?

#### **Task 3. Look at two pictures of abstract art. What is your opinion of them?**

**Mark Rothko's The Seagram Murals / Pablo Picasso's Guernica**



**Task 4. Discussion. What artists inspire you with their pieces of art? Prepare the information about one of them. Speak about 3-5 minutes.**

## Unit 10. Horizons

### Laboratory work “Odd job interviews”

**Task 1. Translate the following words into Ukrainian and find their definition**

|                                  |  |
|----------------------------------|--|
| grilled                          | money or gifts you give someone to try and make them do something  |
| interviewers                     | different from what is usual or normally expected                  |
| interviewees                     | feeling you have lost respect for yourself and from other people   |
| position                         | pretending to be someone else to act out a pretend situation       |
| degraded                         | people who are being interviewed                                   |
| humiliated                       | making someone feel relaxed  |
| put on a brave face              | hide your feelings of being upset or disappointed                  |
| unorthodox                       | people who interview someone for a job                             |
| recruiting                       | the process of finding and employing someone to work for a company |
| leave/ make a lasting impression | feeling embarrassed and ashamed                                    |

|                  |  |
|------------------|--|
| breaking the ice | behave in a way that makes people remember good things about you for a long time |
| role playing     | job in a company   |
| bribe            | (here) asked lots of difficult questions   |

**Task 2. Look at this. Comment on grammar.**

I'm interested. I've applied.

If they offer enough money, I'll accept the job.

If they don't pay more, I won't accept the job.

Unless they pay more, I won't accept the job.

I'm not interested. I haven't applied.

If they offered more money, I'd apply.

If they didn't offer enough, I wouldn't accept the job.

Unless they offered more, I wouldn't accept the job.

*Do exercise. Present it in a form of a dialogue.*

*Model: - Could you ever kill a person?*

*- Not unless they tried to kill me. I wouldn't do it unless they tried to kill me.*

*What about these things?*

Would you ever steal food? /rob a bank? /hit someone? /eat a cat? / jump from a high building?/ take your clothes off in the street?/ jump with a parachute?/ have a heart transplant?

**Task 3. Listen to the interview about odd jobs. Here is the list of odd jobs. Prepare and present the information about one of the list. Speak on the topic for 3-5 minutes.**

1. Professional Organizer of Children's Summer Camp Luggage. ...
2. Human Prop. ...
3. Professional Sleeper. ...
4. Professional Cliff Diver. ...
5. Professional Iceberg Mover. ...
6. Paint Drying Watcher. ...
7. Professional Hitchhikers. ...
8. Full-Time Barbecue Editor.
9. Professional Mourner
10. Junior Lego Model-Maker



## Part III. Writing Guide

### I. DESCRIPTION OF A PERSON

- How would you describe yourself?
- If that seems like a difficult question to answer, it's okay!
- Even native speakers sometimes find it hard to talk about themselves in English.
- Describing yourself is really just telling people what you're like.
- You can tell someone what you look like.
- You can say what your personality is like.
- You might even say where you're from or where you work.
- There are many different ways to describe a person!
- Whether you're describing yourself or someone else, knowing what some of these different ways are can be a big help.

#### Why Describe Someone?

We describe people all the time. For example, you might tell your friends what your boss is like. You might tell your sister what that cute guy you saw looks like.

Even outside of everyday conversations, it's very useful to know how to describe people. Descriptions are used a lot in books, in articles and in other kinds of communication in English. Reading or hearing a description of someone can give you a better idea of what they look like or act like.

#### What Are the Different Ways to Describe People?

- Let's say you want to describe a friend, a family member or a boss. You will probably use a few kinds of information.
- Appearance is what someone looks like on the outside.
- Mannerisms are the ways that someone acts or behaves.
- Character traits are the little things that make someone who they are. In other words, they make up someone's personality.
- Emotions are what someone feels at a certain time.

### 4 Useful Ways of Describing People in English

#### A. Describing someone's appearance

To describe someone's appearance, you will often use adjectives. An adjective is a kind of word that describes a noun (a person, place or thing).

Here are some words and phrases you can use to describe a person's appearance.

Some of them are synonyms, or words that mean almost or exactly the same thing. Knowing more than one way of saying something is very helpful when describing people.

To describe someone's height, you can say they are tall or short. Tall people are higher than short people. Someone who is thin and tall can be called lanky. To say someone is short and also small, you can say they are petite. If you're talking about a child, they might be pint-sized.

Someone who weighs more than average can be curvy, well-built, full-bodied or heavy. (Curvy is usually only used to describe women.) You might also say someone has some meat on their bones. This is a casual way of saying they are overweight, and it might seem rude to someone sensitive. The opposite of overweight can be thin, slim or skinny.

Light, yellowish hair can be described as blonde. But you can also call a person who has that kind of hair a blonde. (This means blonde can be used as a noun or an adjective.) A person with dark hair can be called a brunette. Someone with red hair can be called a redhead.

Besides what color someone's hair is, you also can say they are short-haired or long-haired. You can say they have curly, straight or wavy hair. Sometimes hair can also be frizzy, which is when it looks puffy with small, tight curls. If someone has no hair at all on their head, they are bald.

Men sometimes have hair on their faces. Hair that covers the chin and cheeks is called a beard. When there's hair only above the lips it's a moustache. A beard that's only on the chin can be called a goatee. None of these are adjectives. They are all nouns. To describe someone with a beard, you would say, "He has a beard."

How does a person look overall? If you think a woman is attractive, you can say she is beautiful, pretty or maybe even gorgeous (very beautiful). You can call an attractive man handsome. Both men and women can be good-looking. If you're speaking very casually, good-looking men or women can be hot. To say someone is not very good-looking, you can say they are not much to look at. This is not a nice way to describe someone, but it's better than ugly.

If someone dresses well, they are smartly dressed or they look smart. You can also just say they are well-dressed. If someone dresses fashionably, they are stylish or trendy. If someone has bad taste in

clothes, you can say they're unfashionable. A less nice way to say this is frumpy.

### **B. Describing someone's mannerisms**

Someone's mannerisms are the way they act or speak. When you speak, do you move your arms a lot? Do you touch your hair or bite your lip? All these things are mannerisms.

Since mannerisms are usually actions, they are often described by phrases with verbs (action words).

Here are some common mannerisms you might use to describe people:

- Many people have mannerisms that appear when they're feeling negative (bad) emotions. If someone feels nervous or impatient, for example, they might tap their fingers, crack their knuckles, bite their fingernails or chew the tips of their pencils.
- Sometimes people don't even notice that they twirl their hair around their finger. Other times mannerisms are deliberate (on purpose). For example, someone might roll their eyes to show that they're being sarcastic (not serious).
- When a person thinks hard about something, they sometimes tilt their head to the side or even stick out their tongue.
- You can sometimes tell someone is annoyed if they rub the back of their neck, sigh a lot or clench their hands.

### **C. Describing someone's character**

A person's character is their personality, who they are on the inside. When you talk about someone, you might mention what they are like as a person.

Here are some ways to do that:

- We all know people who are nice and kind. They are a pleasure to be with and always seem to be smiling. These people are usually also friendly and generous. People who are generous like to help others by giving them things. Someone who is the opposite of nice is mean. Mean people can be unpleasant, nasty or vicious. Hopefully you don't know anyone like this!
- Some people always show respect to others, which makes them polite and well-mannered. Someone who doesn't care about other's feelings or rules is rude and impolite. If they use bad language, you can say they are vulgar or obscene.
- Someone smart is intelligent or clever. If they are smart because of age or experience, they can be called wise. Someone who is not very

intelligent could be dumb or slow, but a slightly nicer way to say that is that they're not too bright.

- How does the person you're describing deal with difficult situations? Some people get angry easily. They are hot-headed. Others are calm and sensible and look at everything in a relaxed way. Others go right from being calm to being mad. They are moody.
- To describe a person who does not like to go out or be with people much, you can use the word introvert. If that person doesn't talk a lot and doesn't seem comfortable around others, they might be shy. People who love company and parties are extroverts. They are often easy-going, meaning not much bothers them.
- Someone who tries hard to do big things is ambitious. They might also be resourceful. Resourceful people use everything they can to help them reach a goal. Someone who is happy with what they have can be called content or fulfilled. None of these are bad things to be.
- If a person is good at making people laugh, they are funny. If they're funny in a clever (smart) way, they're witty. Some people don't like to laugh a lot, and are very serious instead. Sometimes serious people can seem boring.
- Arrogant, conceited people are not fun to be around because they act like they are better than you. They can be show-offs, meaning they try to make you see how great they are. Modest people don't show off how great they are, even if they're awesome!

#### **D. Describing someone's feelings**

People's feelings are always changing. You can be happy one moment, and then hear some bad news and become sad.

You always know how you feel, but it isn't always easy to tell how someone else is feeling. You can look at how someone is speaking or even how they're sitting to understand how they feel. When you're not sure how someone feels, you can say they might be feeling something. You can also say someone looks like they're feeling a certain way. These phrases show that you might be wrong.

For example, you can say, "I'm mad" when you're talking about yourself. But you might say "He looks mad," when you're talking about another person. This makes sense if this person is yelling into his phone with his face red and his fists clenched (all signs that someone is mad!).

You can use these words to talk about how someone is feeling, how they were feeling before or how they might feel in the future.

There are so many ways to say that someone is happy! They can be elated, exuberant, cheerful, delighted or even ecstatic (very, very happy). Someone sad might be described as melancholy, miserable (very sad) or out of sorts.

When something makes a person mad, they become angry or fed up. Someone very angry is furious or livid. Stay away from those people! We all feel like we have too much to deal with sometimes. This can make us stressed and anxious. New or scary things can make us nervous. Once that stress is gone, you can feel tranquil or serene, which are other ways of saying relaxed.

Did the person you're describing get enough sleep last night? If not, they might look tired or worn out. If they look extremely tired, they might be exhausted. Sleeping well makes a person look well-rested.

If someone looks like they're not interested in what's going on around them, they might seem bored. If they're very interested, you might say they're enthusiastic.

If you're ever stuck trying to think of a different way to say a word, look it up in a thesaurus like this one!

A thesaurus lists both synonyms and antonyms (words that have an opposite meaning). It's a great way to discover new words and more ways of describing people. Another especially good thesaurus resource is Visual Thesaurus, which is like a thesaurus that's also a map. It shows you the connections between related words. This is great for helping you choose the very best adjective to describe someone.

## II. DISCURSIVE ESSAY

A discursive essay is a piece of formal writing which discusses a particular issue, situation or problem.



Pic.1. Discurs

There are three main types of discursive essays.

**I For and against essays** present both sides of an issue, discussing points in favour of a particular topic as well as those against, or the advantages and disadvantages of a particular question. Each point should be supported by justifications, examples, and/or reasons. The writer's own opinion should be presented only in the final paragraph.

**II Opinion essays** present the writer's personal opinion concerning the topic, clearly stated and supported by reasons and/or examples. The opposing viewpoint and reason should be included in a separate paragraph before the dosing one, together with an argument that shows it is an unconvincing viewpoint. The writer's opinion should be included in the introduction, and summarized/restated in the conclusion.

**III Essays suggesting solutions to problems**, in which the problem(s) associated with a particular issue or situation are analysed and possible solutions are put forward, together with any expected results/consequences. The writer's opinion may be mentioned, directly or indirectly, in the introduction and/or conclusion.

### **Points to consider**

- Present each point in a separate paragraph. A well-developed paragraph contains a clear topic sentence, which summarizes the contents of the paragraph, as well as a clear justification, explanation or example in support of the point presented.
- Well-known quotations (e.g. As writer Somerset Maugham once said, 'It is bad enough to know the past; it would be intolerable to know the future.'). rhetorical questions (e.g. It people today are not concerned enough about tomorrow, will the future still be there for man?) or thought-provoking statements (e.g. The fact is mat one's future is what one makes it. There Is no such thing as chance.) are useful devices to make your composition more interesting.
- Before you begin writing, you should always make a list of the points you will present.
- Do not use informal style (e.g. contracted forms, colloquial language, etc) or very strong language (e.g. I know. I am sure...)

## **STRUCTURE OF A DISCURSIVE ESSAY**

A discursive essay will normally contain an introduction followed by a series of paragraphs which gradually, through the main body of the essay, build a cohesive argument leading to a concluding statement of the writer's own position on the topic under discussion. This conclusion should be natural, convincing and, at best, inescapable.

### **Introduction**

This section will generally provide a clearly stated, balanced and contextualised outline of the topic to be discussed.

### **The main body**

This section consists of several paragraphs each of which may present evidence subjected to analysis and evaluation, and building cohesively towards the final position which the writer may take on the topic.

### **Conclusion**

Here the writer states his/her final position on the topic and demonstrates how the position s/he is taking is derived from the previous arguments / points, is convincingly and comprehensively justified by them, and may even provide a new perception or perspective, or, at least, a deepening of understanding. No new information – arguments / points are presented in the conclusion.

### **When writing a discursive essay, you should:**

- use formal, impersonal style (see Formal Style)
- use topic sentences to introduce the subject of each paragraph
- write well-developed paragraphs, giving reasons/examples
- use generalisations (e.g. In most developed countries, education...)
- use sequencing (e.g. First/ly, Second/ly, etc) and linking words/phrases (e.g. however, although, etc)
- make references to other sources (e.g. Experts have proved that...)
- use quotations, either word-for-word or in paraphrase, being careful to identify the source (e.g. As Winston Churchill said,"...)

### **You should not:**

- use short forms, informal/colloquial language, etc (see Formal Style)
- use very emotional language (e.g. I absolutely detest people who...)
- express personal opinions too strongly (e.g. I know...); instead, use milder expressions (e.g. It seems to me that...)

- use over-generalisation (e.g. All politicians are...)
- refer blindly to statistics without accurate reference to their source (e.g. "A recent study showed..." - which study?)
- use cliches (e.g. Rome was not built in a day.)
- use personal examples (e.g. In my school...)

## A DISCURSIVE ESSAY EXAMPLE

### MOBILE PHONES: Should they be banned in public places?

Society has mixed feelings about the use of mobile phones in public places like restaurants and cinemas. **Whereas/However** they were almost unknown twenty years ago, these days they are part of everyone's life, and the world would now feel a strange place without them.

One of the strongest arguments in favour of banning mobile phones is the annoyance they cause other people. **Although/Despite** audiences are always asked to turn off their mobiles when they go to the cinema, you can be sure that the film you are watching will be interrupted by the sound of at least five ringing tones! **Therefore/What is more** many people insist on continuing their conversation, **in spite of/even though** hundreds of people can hear them! **For this reason/Besides** many people would welcome a ban on mobile phones in places where they might irritate others.

**On the other hand/Although** there are a number of arguments against such a ban. It is really difficult to stop users bringing their mobile phones into public places, and **however/therefore** it would be virtually impossible to enforce any ban. Some would see this as an infringement of their rights, **even though/while** other people would say they need them in case of an emergency. And **despite/besides** being asked to turn their mobile phones off, some people insist on leaving them on, or simply forget to silence them. Perhaps the most important point is that, **although/in spite of** all the disadvantages, many people these days simply feel that they are not able of living without their mobile.

It seems to me that a ban on mobile phones would be pointless. A way round any ban will always be found. **Nevertheless/Although** their use



should be discouraged in places like restaurants, unless it is absolutely necessary. People should be made aware that it is very bad manners to use them at certain times.

**However/Furthermore**, there will always be someone who thinks their call is much more important than other people's peace and quiet!

### **III. PROBLEM SOLUTION ESSAYS**

To write a persuasive solution essay, you need to organize carefully. Your main goals are:

1. Interest your reader in the problem
2. Convince your reader that the problem is important and needs to be solved
3. Explain your solution clearly
4. Convince the reader that your solution is cost-effective and feasible
5. Convince your reader that your solution is better than other solutions

#### **Introduction**

In the introduction, you need to describe the problem and explain why it needs to be solved and then give your thesis solution. Remember:

- If it is an unknown problem, you will need to explain in detail.
- If it is a familiar problem, then you need to paint a vivid picture.
- In both situations, you will need to convince the reader that it is an important problem.

#### **Creative Introduction Ideas**

1. Tell a true-life story about the problem.
2. Give a personal experience story.
3. Use a scenario or imagined story illustrating why this needs to be solved.
4. Give statistics and facts about the problem which make it vivid for the reader.
5. Do a detailed explanation of the problem with facts that show why it needs to be dealt with.
6. Give the history of the situation and explain how this problem developed.
7. Use a frame story which gives an example of the problem in the introduction and then a return to the problem being solved in the conclusion.

8. Use a vivid description with sensory details that makes the reader see the situation.
9. Use a movie, book, T.V. story or news story to show the problem and why it is important.

### **Thesis**

At the end of your introduction, you can ask your thesis question and then give your solution idea as the thesis statement. Here are some tips:

1. State your solution clearly in one sentence.
2. Usually, your thesis sentence will come after your description of the problem.
3. Sometimes, you may not want to state this thesis until after you have shown that the present solutions aren't working, especially if your thesis is something simple.

### **Body of Paper**

The body of your paper will be three or more paragraphs and must:

1. Explain your solution clearly
2. Give details about how this solution will solve the problem
3. Explain who will be in charge and how it will be funded
4. Give evidence that your solution will work (expert opinion, examples of when it has worked before, statistics, studies, or logical argument)

The body of your paper will also seek to argue that your solution:

1. Will solve the problem.
2. Is cost-effective.
3. Is feasible to implement.
4. Is a reasonable solution to the problem.
5. Can stand up to possible objections.
6. Is better than other solutions.

In order to make a convincing argument, you will need to consider objections to your plan carefully and refute them logically with argument and/or evidence.

### **Writing the Conclusion**

Your conclusion will be one or more paragraphs. For an excellent ending, you want to clinch your argument and convince your reader that your solution is the best. Here are some effective ideas:

1. Tell the reader what should happen.

2. Give a description of how the situation will change if your plan is adopted.
3. Use the end of the frame story to show how the solution is needed or how it will work.
4. Give a real-life example or scenario showing adoption of your plan and how it works.
5. Cite convincing facts, statistics, or expert testimony on the solution or the problem.

**The internet has transformed the way information is shared and consumed, but it has also created problems that did not exist before.**

**What are the most serious problems associated with the internet and what solutions can you suggest?**

**Model Answer**

The enormous growth in the use of the internet over the last decade has led to radical changes to the way that people consume and share information. Although serious problems have arisen as a result of this, there are solutions.

One of the first problems of the internet is the ease with which children can access potentially dangerous sites. For example, pornography sites are easily accessible to them because they can register with a site and claim to be an adult. There is no doubt that this affects their thoughts and development, which is a negative impact for the children and for society. Another major problem is the growth of online fraud and hacking. These days, there are constant news stories about government and company websites that have been hacked, resulting in sensitive information falling into the hands of criminals.

It is important that action is taken to combat these problems. Governments should ensure that adequate legislation and controls are in place that will prevent young people from accessing dangerous sites, such as requiring more than simply confirming that you are an adult to view a site. Parents also have a part to play. They need to closely monitor the activities of their children and restrict their access to certain sites, which can now be done through various computer programs. Companies must also improve their onsite IT security systems to make fraud and hacking much more difficult by undertaking thorough reviews of their current systems for weaknesses. To conclude, the internet is an amazing technological innovation that has transformed people's lives, but not without negative impacts.

However, with the right action by individuals, governments and businesses, it can be made a safe place for everyone.

(285 words)

#### **IV. HOW TO WRITE A REPORT**

Essentially, a report is a short, sharp, concise document which is written for a particular purpose and audience. It generally sets out and analyses a situation or problem, often making recommendations for future action. It is a factual paper, and needs to be clear and well-structured.

Requirements for the precise form and content of a report will vary between organisation and departments and in study between courses, from tutor to tutor, as well as between subjects, so it's worth finding out if there are any specific guidelines before you start.

Reports may contain some or all of the following elements:

- A description of a sequence of events or a situation;  
Some interpretation of the significance of these events or situation, whether solely your own analysis or informed by the views of others, always carefully referenced of course (see our page on Academic Referencing for more information);
- An evaluation of the facts or the results of your research;
- Discussion of the likely outcomes of future courses of action;
- Your recommendations as to a course of action; and
- Conclusions.

Not all of these elements will be essential in every report.

If you're writing a report in the workplace, check whether there are any standard guidelines or structure that you need to use.

For example, in the UK many government departments have outline structures for reports to ministers that must be followed exactly.

##### *Step 1: Know your brief*

You will usually receive a clear brief for a report, including what you are studying and for whom the report should be prepared.

First of all, consider your brief very carefully and make sure that you are clear who the report is for (if you're a student then not just your tutor, but who it is supposed to be written for), and why you are writing it, as well as what you want the reader to do at the end of reading: make a decision or agree a recommendation, perhaps.

## Step 2: Keep your brief in mind at all times

During your planning and writing, make sure that you keep your brief in mind: who are you writing for, and why are you writing?

All your thinking needs to be focused on that, which may require you to be ruthless in your reading and thinking. Anything irrelevant should be discarded.

As you read and research, try to organise your work into sections by theme, a bit like writing a Literature Review.

Make sure that you keep track of your references, especially for academic work. Although referencing is perhaps less important in the workplace, it's also important that you can substantiate any assertions that you make so it's helpful to keep track of your sources of information.

### Sample report

|  |   |
|--|---|
| To: Tony Farmer, Union Safety Officer  | Receiver  |
| From: Tim Dixon, Personal Assistant, Creagh Holdings Ltd   | Sender  |
| Date: 16 July 20XX   | Date  |
| <b>Report on safety hazards in Main Office of Creagh Holdings, Ltd</b>   | Subject heading   |
| <b>1. Purpose</b><br>You asked me to prepare a report (your memo, dated 4 July) on actual and potential hazards in our main office. I was asked to present my findings by 22 July.   | Reference to original instructions:<br>Who? What?<br>Where?                 |
| <b>2. Procedure</b><br>2.1 I inspected the office area at three different times of the day.<br>2.2 I discussed hazards with relevant staff working in the main office.<br>2.3 I examined previous reports on the topic (see References). | What was done to investigate the topic.<br>Numbered steps in the procedure. |
| <b>3 Findings</b>  | What information was discovered.  |
| <b>3.1 Electrical hazards</b>  | Numbered subheadings, tabulated items within these.                         |
| 3.1.1 Although inspected only six months ago, the power plugs to two computers in the clerical section are cracked across their backs.   | Note the clear, factual style of presenting the information.                |
| 3.1.2 The starter to one of the fluorescent tubes in the ceiling lighting is faulty; staff regularly stand on a chair to twist the starter and get the tube working.   |   |
| 3.1.3 The main power input to the office photocopier is worn by constant contact with a filing cabinet. The worn area has been mended by being bound with insulation tape.   |   |
| <b>3.2 Furnishing hazards</b>  |   |
| 3.2.1 Two of the filing cabinets are over 20 years old and often jam shut. They can only be opened by tilting the cabinet backwards and holding the cabinet at an angle while supporting it with one's foot.                             |   |
| 3.2.2 The letter racks for incoming mail are secured to the wall by masonry hooks, except for the lower left corner, where a large dictionary has been placed to support the weight.   |   |
| <b>3.3 Other hazards</b>   |   |

|   |   |
|---|---|
| <p>The carpet in front of the letter racks has become very worn. There is a small tear that has already caused a minor accident to a member of staff. (See accident report form filed 9 February 20XX.)</p> | <p>Reference to relevant document.</p>              |
| <p><b>4. Conclusion</b></p>   | <p>What the information suggests to the writer.</p> |
| <p>4.1 Electrical hazards in the office are easily rectified without undue expense. There may be other hazards not yet evident; an electrical inspection would be useful.</p>                               | <p>Well organised list, summarises information.</p> |
| <p>4.2 Furnishing hazards indicate a need for repair and/or purchase of new equipment.</p>  | <p>Written objectively and unemotionally.</p>       |
| <p>4.3 Other hazards are limited to the state of the carpet and replacement of this would reduce the risk of more accidents.</p>  | <p>Clear, precise list of suggested actions.</p>    |
| <p><b>5. Recommendations</b></p>  | <p>List of references.</p>                          |
| <p>5.1 Rectify electrical hazards and carry out a full electrical inspection immediately.</p>   |   |
| <p>5.2 Investigate the cost of repairing and replacing filing cabinets and the letter rack.</p>   |   |
| <p>5.3 Replace the carpet throughout the main office.</p>   |   |
| <p><b>6. References</b></p>   |   |
| <p>Smith, J. (2003). Electrical safety hazards at Creagh Holdings Ltd. Creagh Holdings 2003 Safety Reports, 81–83.</p>  |   |

Pic.2.Sample report

## V. PERSONAL STORY

Personal narratives focus on a particular real life event that was pivotal or important for the writer. You may have to write a personal narrative as part of a college application or as an assignment for a class. To write a strong personal narrative, start by coming up with an engaging idea. Then, write the narrative with an opening hook and a detailed, organized structure. Always review and revise the personal narrative before handing it in so it is at its best.

### 1. Focus on a memorable event or moment in your life.

The personal narrative should focus on a specific event or moment that was memorable or made a big impression on you. It does not need to be a major moment as long as it feels memorable and important to you. The event could have seemed minor at the time but ended up being life changing for you.

For example, you may write about your struggles with body image in high school and how you overcame them in adulthood. Or you may write about your disastrous 15th birthday party and how it affected your relationship with your mother.

### 2. Expand on an important conflict in your life.

Personal conflict can be great fodder for a personal narrative. Think about any strained relationships in your life or any moments of major conflict that you have experienced. Explore the conflict in detail in the narrative.

For example, you write a personal narrative about your complicated relationship with your birth mother. Or you may write about a conflict you have with a sport you play or a club you are a part of.

**3. Think about a particular theme or idea.**

Use a theme as a jumping off point for the narrative. Explore a theme or idea from your perspective. Consider how the theme applies to your life and your experiences thus far. Themes like poverty, isolation, sacrifice, and talent are all good options for a personal narrative.

For example, you may explore a theme like poverty by writing about your family's struggle with money and finances. You may write about having to defer college applications to work at your parent's business to make ends meet for your family.

**4. Read examples of personal narrative.**

Learn from good examples of the genre online and in print. Search for the top personal narratives online to see what a successful narrative looks like. Read and learn from these examples. You may read:

The Boys of My Youth by Jo Ann Beard

Slouching Towards Bethlehem by Joan Didion

Me Talk Pretty One Day by David Sedaris

The Lives section of The New York Times

## **VI. FOR AND AGAINST ESSAY**

A "for and against" essay is a formal piece of writing in which a topic is considered from opposing points of view. You should present both sides in a fair way by discussing them objectively and in equal detail.

A good essay of this type should consist of:

- a) an introductory paragraph in which you clearly state the topic to be discussed, without giving your opinion;
- b) a main body in which the points for and against along with your justifications, examples or reasons are presented in separate paragraphs; and
- c) a closing paragraph in which you state your opinion or give a balanced consideration of the topic.

### **Points to consider**

- Before you start writing your essay you should make a list of the points for and against.
- Each paragraph should start with a topic sentence which summarises the topic of the paragraph.

e.g. In addition, many people feel reading is a relaxing and worthwhile activity.

- Do not use informal style (e.g. short forms, colloquial language, etc.) or strong language to express your opinion (e.g. I know..., etc.). Express your opinion in a non-emotional way (e.g. It seems that, I therefore feel, etc.).

- Well-known quotations relevant to the topic you are writing about will make your composition more interesting. For example, if you are writing an essay on education, a quotation you may include is: "Education is a progressive discovery of our own ignorance." (Will Durant)

Note: Although these are "balanced" arguments, if you feel that either the for or against side is stronger and should be supported, this side should be presented in paragraphs 4 & 5, thus leading the reader to your conclusion.

## **Introduction**

Paragraph 1

state topic (summary of the topic without giving your opinion)

## **Main Body**

Paragraphs 2 & 3

arguments for & justifications, examples, and/ or reasons

Paragraphs 4 & 5

arguments against & justification, examples, and/or reasons

## **Conclusion**

Final Paragraph

balanced consideration/ your opinion directly or indirectly

### ***Useful expressions and linking words/phrases***

- To list points:

Firstly, First of all, In the first place, To begin/start with, Secondly, Thirdly, Finally

- To list advantages:

One/Another/A further/An additional (major) advantage of... is ...  
The main/greatest/first advantage of... is ...

- To list disadvantages:

One/Another/ A further/An additional (major) disadvantage/drawback of. The main/greatest/most serious/first disadvantage /drawback of...  
Another negative aspect of...

- To introduce points/arguments for or against:



One (very convincing) point/argument in favour of... / against, A further common criticism of... / It could be argued that.....

often claimed/suggested

It is widely argued maintained that.....

generally felt/believed/held

Some/many/most people/experts/scientist/skeptics/critics

claim/suggest/argue/feel that...

maintain/believe/point out/agree/hold that...

advocate (+ing/noun)/support the view that...

oppose the view that...

are in favour of/against...

are of the opinion that/convinced that...

are opposed to...

• To add more points to the same topic:

in addition (to this), furthermore, moreover, besides, apart from, what is more, as well as, not to mention (the fact) that, also, not only ... but also/as well, both ... and, There is another side to the issue/question/argument of...

• To make contrasting points:

on the other hand, however, still, yet, but, nonetheless, nevertheless, even so,

it may be said/argued/claimed that,...

others/many people oppose this viewpoint/strongly disagree..., claim/feel/believe this argument is incorrect/misguided

although, though, even though, while, whilst, whereas, despite/in spite of (the fact that), regardless of the fact that

Opponents of ... argue/believe/claim that...

The fact that... contradicts the belief/idea that...

While it is true to say that..., in fact...

While/Although ..., it cannot be denied that...

*Useful expressions and linking words/phrases*

• To introduce examples:

for example, for instance, such as, like, in particular, particularly, especially, This is (clearly) illustrated/shown by the fact that... One/A clear/striking/ typical example of (this)... The fact that.... shows/illustrates that...

• To emphasise a point:

clearly, obviously, it is obvious, naturally, of course, needless to say, indeed

• To express reality:

In fact, the fact (of the matter) is, actually, in practice, it is a fact that, in effect

- To make general statements:

as a (general) rule, generally, in general, on the whole, by and large, in most cases

- To make partially correct statements:

to a certain extent/degree, to some extent/degree, in a way/sense, this is partly true (but), to a limited extent, there is some truth in (this), in some cases, up to a point

- To explain/clarify a point:

in other words, that is to say, this/which means that

- To express cause: owing to, due to (the fact that), on account of, on the grounds that, given that, because, as, since

- To express effect: therefore, thus, as a result/consequence, consequently, so, for this reason, if... were to happen, ... the effect/result would be...

- To express intention: to, so as to, in order to, so that, with the intention of (+ing)

*Useful expressions and linking words/phrases: Conclusion expressing balanced considerations/opinion indirectly*

In conclusion,

On balance,

All things considered,

Taking everything into account/consideration,

To conclude,

To sum up,

All in all,

Finally/Lastly,

..... it can be said/claimed that ...

..... it seems/appears that...

..... it would seem that...

..... it is likely/unlikely/possible/foreseeable that ...

..... it is clear/obvious that...

..... there is no/little doubt that ...

..... it is true to say that ...

..... although it must be said that ...

..... it may be concluded/said that ...

*Useful expressions and linking words/phrases: Conclusion expressing opinion directly*

In conclusion,



### Reality TV shows are good entertainment

Reality shows are a very popular form of entertainment on TV nowadays. There are dozens of different types of programmes such as singing contests, cooking competitions or going to live in the jungle.

**Firstly**, I think that there is a lot of variety in reality TV. People at home can choose which types of programme they want to watch depending on what they are interested in. Some people like watching singing or cooking competitions while others prefer watching programmes about building houses or travelling around the world. **In addition**, reality TV programmes are a great opportunity to discover talented singers, dancers or chefs. Several people who take part in these programmes get jobs as a result of being on TV. **Another advantage is that** the people on the shows have interesting experiences and meet new people.

**On the other hand**, some people think that reality TV is an easy way for them to become famous. **However**, most successful singers, actors or chefs have worked hard all their lives and are good at their job because of their hard work. **Also**, sometimes the people on the shows have to do really difficult or dangerous things. The competitions are very hard and there is only one winner. **Another disadvantage is that** some programmes always follow the same format and this can be boring to watch.

**To sum up**, I think that reality TV is good entertainment. There is lots of variety which means there is something for everyone and they are interesting to watch.

### Top Tips for writing

1. Start each paragraph with a word or phrase so the reader knows what to expect, for example *Firstly*, *On the other hand* or *To sum up*.
2. Link your sentences with these words.
3. Organise your essay in paragraphs.
  - paragraph 1 – introduction
  - paragraph 2 – arguments for the subject
  - paragraph 3 – arguments against the subject
  - paragraph 4 – conclusion

Pic.3. For and against essay

## VII. BOOK REVIEW

A review is a critical evaluation of a text, event, object, or phenomenon. Reviews can consider books, articles, entire genres or fields of literature, architecture, art, fashion, restaurants, policies, exhibitions, performances, and many other forms. This handout will focus on book reviews. For a similar assignment, see our handout on literature reviews.

Above all, a review makes an argument. The most important element of a review is that it is a commentary, not merely a summary. It allows you to enter into dialogue and discussion with the work's creator and with other audiences. You can offer agreement or disagreement and identify where you find the work exemplary or deficient in its knowledge, judgments, or organization. You should clearly state your opinion of the work in question, and that statement will probably resemble other types of academic writing, with a thesis statement, supporting body paragraphs, and a conclusion. See our handout on argument

Typically, reviews are brief. In newspapers and academic journals, they rarely exceed 1000 words, although you may encounter lengthier assignments and extended commentaries. In either case, reviews need to be succinct. While they vary in tone, subject, and style, they share some common features:

- First, a review gives the reader a concise summary of the content. This includes a relevant description of the topic as well as its overall perspective, argument, or purpose.
- Second, and more importantly, a review offers a critical assessment of the content. This involves your reactions to the work under review: what strikes you as noteworthy, whether or not it was effective or persuasive, and how it enhanced your understanding of the issues at hand.
- Finally, in addition to analyzing the work, a review often suggests whether or not the audience would appreciate it.

Developing an assessment: before you write

There is no definitive method to writing a review, although some critical thinking about the work at hand is necessary before you actually begin writing. Thus, writing a review is a two-step process:

developing an argument about the work under consideration, and making that argument as you write an organized and well-supported draft.

What follows is a series of questions to focus your thinking as you dig into the work at hand. While the questions specifically consider book reviews, you can easily transpose them to an analysis of performances, exhibitions, and other review subjects. Don't feel obligated to address each of the questions; some will be more relevant than others to the book in question.

- **What is the thesis—or main argument—of the book?** If the author wanted you to get one idea from the book, what would it be? How does it compare or contrast to the world you know? What has the book accomplished?
- **What exactly is the subject or topic of the book?** Does the author cover the subject adequately? Does the author cover all aspects of the subject in a balanced fashion? What is the approach to the subject (topical, analytical, chronological, descriptive)?
- **How does the author support her argument?** What evidence does she use to prove her point? Do you find that evidence convincing? Why or why not? Does any of the author's information (or conclusions) conflict with other books you've read, courses you've taken or just previous assumptions you had of the subject?
- **How does the author structure her argument?** What are the parts that make up the whole? Does the argument make sense? Does it persuade you? Why or why not?
- **How has this book helped you understand the subject?** Would you recommend the book to your reader?

**Beyond the internal workings of the book, you may also consider some information about the author and the circumstances of the text's production:**

- **Who is the author?** Nationality, political persuasion, training, intellectual interests, personal history, and historical context may provide crucial details about how a work takes shape. Does it matter, for example, that the biographer was the

subject's best friend? What difference would it make if the author participated in the events she writes about?

- **What is the book's genre?** Out of what field does it emerge? Does it conform to or depart from the conventions of its genre? These questions can provide a historical or literary standard on which to base your evaluations. If you are reviewing the first book ever written on the subject, it will be important for your readers to know. Keep in mind, though, that naming "firsts"—alongside naming "bests" and "onlys"—can be a risky business unless you're absolutely certain.

### **Finally, a few general considerations:**

- Review the book in front of you, not the book you wish the author had written. You can and should point out shortcomings or failures, but don't criticize the book for not being something it was never intended to be.
- With any luck, the author of the book worked hard to find the right words to express her ideas. You should attempt to do the same. Precise language allows you to control the tone of your review.
- Never hesitate to challenge an assumption, approach, or argument. Be sure, however, to cite specific examples to back up your assertions carefully.
- Try to present a balanced argument about the value of the book for its audience. You're entitled—and sometimes obligated—to voice strong agreement or disagreement. But keep in mind that a bad book takes as long to write as a good one, and every author deserves fair treatment. Harsh judgments are difficult to prove and can give readers the sense that you were unfair in your assessment.
- A great place to learn about book reviews is to look at examples. [The New York Times Sunday Book Review](#) and [The New York Review of Books](#) can show you how professional writers review books.

## Part IV. Interpretation of a Short Story

### 1. Five Elements of Fiction

**I. Plot** – how the author arranges events to develop the basic idea; it is the sequence of events in a story or play. The plot is a planned, logical series of events having a beginning, middle, and end. The short story usually has one plot so it can be read in one sitting. There are five essential parts of plot:

**1) Exposition (introduction)** – beginning of the story; characters, background, and setting revealed.

**2) Rising Action** – events in the story become complicated; the conflict is revealed. These are events between the introduction and climax.

• **Conflict** – essential to plot, opposition ties incidents together and moves the plot. Not merely limited to arguments, conflict can be any of 1) of struggle the main character faces. Within a short story, there may be only one central struggle, or there may be many minor obstacles within a dominant struggle. There are two tupe of conflict:

**a)Internal** – struggle within one's self.

• Character vs. Self - Struggles with own soul, physical limitations, choices, etc.

**b)External** – struggle with a force outside one's self.

• Character vs. Character – struggles against other people.

• Character vs. Nature – struggles against animals, weather, environment, etc.

• Character vs. Society – struggles against ideas, practices, or customs of others

**3) Climax** – turning point of the story. Readers wonders what will happen next; will the conflict be resolved or not? Consider the climax as a three-fold phenomenon:

• Main character receives new information.

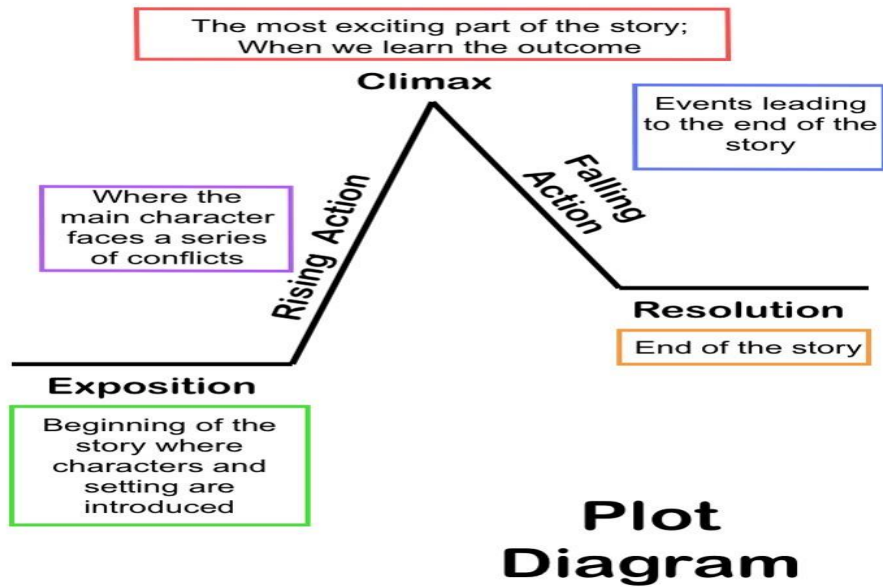
• Main character accepts this information (realizes it but does not necessarily agree with it).

• Main character acts on this information (makes a choice that will determine whether or not objective is met).

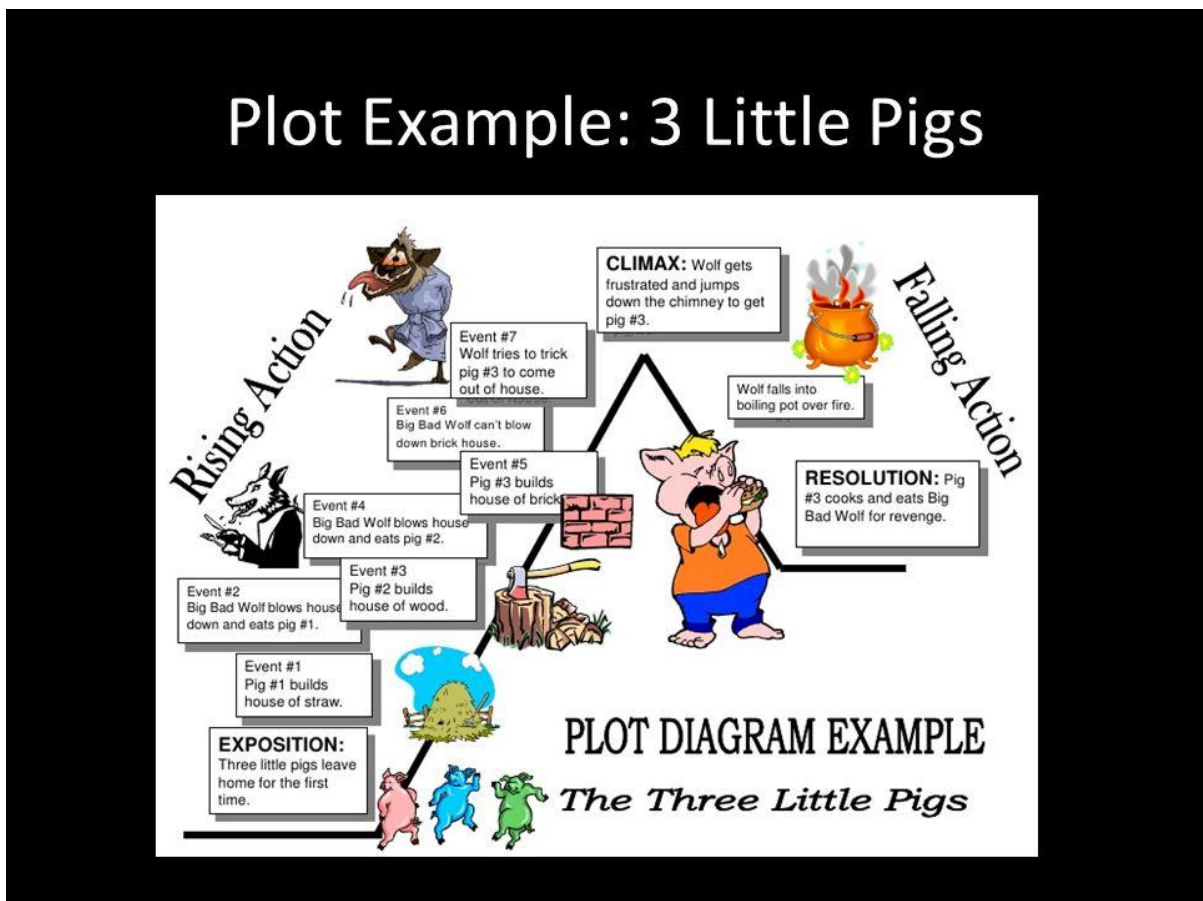
**4) Falling action** – resolution begins; events and complications start to fall into place. These are the events between climax and denouement.

**5) Resolution (Conclusion)** – final outcome of events in the story.





Pic.1. Plot Diagram



Pic.2.

Plot Example: 3 Little Pigs

**II. Setting** – time and location that a story takes place. For some stories, the setting is very important; while for others, it is not.

When examining how setting contributes to a story, there are multiple aspects to consider:

1) **Place** – Geographical location; where is the action of the story taking place?

2) **Time** – Historical period, time of day, year, etc; when is the story taking place?

3) **Weather conditions** – Is it rainy, sunny, stormy, etc?

4) **Social conditions** – What is the daily life of the character's like? Does the story contain local colour (writing that focuses on the speech, dress, mannerisms, customs, etc. of a particular place)?

5) **Mood or atmosphere** – What feeling is created at the beginning of the story? Cheerful or eerie?

**III. Character** - there are two meanings for "character": a person in a fictional story or qualities of a person.

1) People in a work of fiction can be a(n):

- **Protagonist** – clear center of story; all major events are important to this character.

- **Antagonist** – opposition or "enemy" of main character.

2) Characteristics of a character can be revealed through:

- his/her physical appearance
- what he/she says, thinks, feels, dreams and what he/she does or does not do

- what others say about him/her and how others react to him/her

3) Characters can be ...

- **Round** – Fully developed personalities that are affected by the story's events; they can learn, grow, or deteriorate by the end of the story. Characters are most convincing when they resemble real people by being consistent, motivated, and life-like.

- **Flat** – one-dimensional character

- **Dynamic** – character who does go through change and "grows" during a story

- **Static** – character does not go through a change.

**IV. Point of View** - the angle from which the story is told.

There are several variations of POV:

1) First Person – story told by the protagonist or a character who interacts closely with the protagonist or other characters; speaker uses the pronouns "I", "me", "we". Readers experiences the story through this person's eyes and only knows what he/she knows and feels.

2) Second Person – story told by a narrator who addresses the reader or some other assumed "you"; speaker uses pronouns "you", "your", and "yours". Ex: You wake up to discover that you have been robbed of all of your worldly possessions.

3) Third Person – story told by a narrator who sees all of the action; speaker uses the pronouns "he", "she", "it", "they", "his", "hers", "its", and "theirs". This person may be a character in the story.

There are several types of third person POV:

- **Limited** – probably the easiest :POV for a beginning writer to use, "limited" POV funnels all action through the eyes of a single character; readers only see what the narrator sees.

- **Omniscient** – God-like, the narrator knows and sees everything, and can move from one character's mind to another. Authors can be omniscient narrators by moving from character to character, event to event, and introducing information at their discretion. There are two main types of omniscient POV:

4) Innocent Eye/Naive Narrator – story told through child's eyes; narrator's judgment is different from that of an adult.

5) Stream of Consciousness – story told so readers solely experience a character's thoughts and reactions.

**V. Theme** – central message, "moral of the story," and underlying meaning of a fictional piece; may be the author's thoughts on the topic or view of human nature.

1) Story's title usually emphasizes what the author is saying.

2) Various figures of speech (symbolism, allusion, simile, metaphor, hyperbole, or irony) may be utilized to highlight the theme.

3) Examples of common themes occurring in literature, on television, and in film are:

- Things are not always as they appear to be.
- Love is blind.
- Believe in yourself.
- People are afraid of change.
- Don't judge a book by its cover

## 2. Stylistic Devices

**Alliteration** – repetition of initial consonant sound.

The initial consonant sound is usually repeated in two neighbouring words (sometimes also in words that are not next to each other). Alliteration draws attention to the phrase and is often used for emphasis.

**Examples:**

- safety and security
- share a continent but not a country

Repetition of initial consonant sounds means that only the sound must be the same, not the consonants themselves.

**Allusion** is used to explain or clarify a complex problem. Note that allusion works best if you keep it short and refer to something the reader / audience is familiar with.

**Example:**

- famous people
- history
- (Greek) mythology
- literature
- the bible

If the audience is familiar with the event or person, they will also know background and context. Thus, just a few words are enough to create a certain picture (or scene) in the readers' minds. The advantages are as follows:

- We don't need lengthy explanations to clarify the problem.
- The reader becomes active by reflecting on the analogy.
- The message will stick in the reader's mind.

**Examples:**

- the Scrooge Syndrome (allusion on the rich, greedy and mean Ebenezer Scrooge from Charles Dickens's "Christmas Carol")
- The software included a Trojan Horse. (allusion on the Trojan horse from Greek mythology)
- Plan ahead. It was not raining when Noah built the Ark. (Richard Cushing) (allusion on the biblical Ark of Noah)

Many allusions on historic events, mythology or the bible have become famous idioms.

**Examples:**

- to meet one's Waterloo (allusion on Napoleons defeat in the Battle of Waterloo)
- to wash one's hands of it. (allusion on Pontius Pilatus, who sentenced Jesus to death, but washed his hands afterwards to demonstrate that he was not to blame for it.)
- to be as old as Methusalem (allusion on Joseph's grandfather, who was 969 years old according to the Old Testament)
- to guard sth with Argus's eyes (allusion on the giant Argus from Greek mythology, who watched over Zeus'lover Io.)

**Anaphora** –successive clauses or sentences start with the same word(s).

The same word or phrase is used to begin successive clauses or sentences. Thus, the reader's / listener's attention is drawn directly to the message of the sentence.

**Example:**

- Every child must be taught these principles. Every citizen must uphold them. And every immigrant, by embracing these ideals, makes our country more, not less, American.
- If we had no winter, the spring would not be so pleasant; if we did not sometimes taste of adversity, prosperity would not be so welcome. (Anne Bradstreet)
- The beginning of wisdom is silence. The second step is listening. (unknown)
- A man without ambition is dead. A man with ambition but no love is dead. A man with ambition and love for his blessings here on earth is ever so alive. (Pearl Bailey)

Anaphora is often used in conjunction with parallelism or climax.

**Antithesis** –contrasting relationship between two ideas.

Antithesis emphasises the contrast between two ideas. The structure of the phrases / clauses is usually similar in order to draw the reader's / listener's attention directly to the contrast.

**Examples:**

- That's one small step for a man, one giant leap for mankind. (Neil Armstrong)
- To err is human; to forgive, divine. (Pope)

- It is easier for a father to have children than for children to have a real father. (Pope)

**Hyperbole** – deliberate exaggeration.

Used sparingly, hyperbole effectively draws the attention to a message that you want to emphasise.

**Example:**

- I was so hungry, I could eat an elephant.
- I have told you a thousand times.

Note: Don't overuse hyperbole, otherwise it may not have the effect you want.

**Hypophora** – question raised and answered by the author / speaker.

The author / speaker raises a question and also gives an answer to the question. Hypophora is used to get the audience's attention and make them curious. Often the question is raised at the beginning of a paragraph and answered in the course of that paragraph. Hypophora can also be used, however, to introduce a new area of discussion.

**Example:**

- Why is it better to love than be loved? It is surer. (Sarah Guitry)
- How many countries have actually hit [...] the targets set at Rio, or in Kyoto in 1998, for cutting greenhouse-gas emissions? Precious few.

**Litotes** – form of understatement

Litotes is a form of understatement which uses the denied opposite of a word to weaken or soften a message.

Examples:

- That's not bad. (instead of: That's good/great.)
- Boats aren't easy to find in the dark. (instead of: Boats are hard/difficult to find in the dark.)

**Metaphor** – figurative expression.

Metaphor compares two different things in a figurative sense. Unlike in a simile (A is like B.), “like” is not used in metaphor (A is B.).

**Example:**

- Truths are first clouds, then rain, then harvest and food. (Henry Ward Beecher)

- Through much of the last century, America's faith in freedom and democracy was a rock in a raging sea. Now it is a seed upon the wind, taking root in many nations

**Metonymy** – figurative expression, closely associated with the subject.

Metonymy (unlike metaphor) uses figurative expressions that are closely associated with the subject in terms of place, time or background. The figurative expression is not a physical part of the subject, however (see synecdoche).

**Examples:**

- The White House declared ... (White House = US government / President)

- The land belongs to the crown. (crown = king / queen / royal family / monarchy)

- Empty pockets never held anyone back. Only empty heads and empty hearts can do that. (Norman Vincent Peale)

- (empty pockets = poverty; empty heads = ignorance / dullness / density; empty hearts = unkindness / coldness)

- the spit-and-polish command post (*meaning*: shiny clean)

**Onomatopoeia** – word imitating a sound.

The pronunciation of the word imitates a sound. Onomatopoeia is used because it's often difficult to describe sounds. Furthermore, a story becomes more lively and interesting by the use of onomatopoeia.

**Examples:**

- The lion roared.

- The steaks sizzled in the pan.

- The bomb went off with a bang

**Parallelism** – parallel sentence structure.

Successive clauses or sentences are similarly structured. This similarity makes it easier for the reader / listener to concentrate on the message.

**Example:**

- We are bound by ideals that move us beyond our backgrounds, lift us above our interest, and teach us what it means to be citizens.

- The mediocre teacher tells. The good teacher explains. The superior teacher demonstrates. The great teacher inspires. (William A. Ward)

- The mistakes of the fool are known to the world, but not to himself. The mistakes of the wise man are known to himself, but not to the world. (Charles Caleb Colton)

- Tell me and I forget. Teach me and I may remember. Involve me and I will learn. (Benjamin Franklin)

**Note:**

When writing, parallelism is a useful device for instructions. Due to the parallel structure, the reader can concentrate on the message and will immediately know what to do (see examples below).

**Example 1 (no parallelism):**

- Open the book first.
- You must read the text now.
- There are pictures in the book—Look at them.
- The questions must be answered.

**Example 2 (parallelism):**

- Open the book.
- Read the text.
- Look at the pictures.
- Answer the questions.

You surely agree that the second instruction is easier to follow (and to remember) than the first one. The change of structure in the first example is confusing and distracts the reader from the actual message. It might be okay with simple messages like the ones we used here. But following more complex instructions is really hard if they are not in parallel structure.

**Parenthesis** –additional information.

The normal progression of a sentence is interrupted by extra information or explanations enclosed in commas, brackets or dashes. The extra information can be a single word, a phrase or even a sentence.

**Examples:**

- We (myself, wife Lorraine and daughters Caroline and Joanna) boarded our boat 'Lynn', a Duchess class vessel barely a year old, at Black Prince Holidays' Chirk boatyard.

- The boats have remarkably few controls and we were given a thorough briefing about 'driving' ours—along with advice on



mooring, lock operation and safety considerations—by Pauline, who even set off with us for a few minutes to ensure we were confident.

**Note:**

Depending on the importance attached to it, additional information can be enclosed in brackets, commas or dashes.

*Brackets* –notimportant

Connor (Amy's boyfriend) bought the tickets.

*Commas* -neutral

Connor, Amy's boyfriend, bought the tickets.

*Dashes* -emphasized

Connor–Amy's boyfriend–bought the tickets.

**Personification** – attribution of human characteristics to animals, inanimate objects or abstractions.

Animals, inanimate objects or abstractions are represented as having human characteristics (behaviour, feelings, character etc.). Personification can make a narration more interesting and lively.

**Examples:**

- Why these two countries would remain at each other's throat for so long.
- I closed the door, and my stubborn car refused to open it again.
- The flowers nodded their heads as if to greet us.
- The frogs began their concert.

**Repetition** –repeating words or phrases.

Words or phrases are repeated throughout the text to emphasise certain facts or ideas.

**Examples:**

• Down, down, down. Would the fall never come to an end! »I wonder how many miles I've fallen by this time?« she said aloud. [...]

Down, down, down. There was nothing else to do, so Alice soon began talking again.

• America, at its best, matches a commitment to principle with a concern for civility. A civil society demands from each of us good will and respect, fair dealing and forgiveness. [...]

• America, at its best, is also courageous. Our national courage [...]  
America, at its best, is compassionate. In the quiet of American

conscience, we know that deep, persistent poverty is unworthy of our nation's promise. [...]

**Rhetorical Question** –question without a direct answer.

The author / speaker raises a question, but doesn't answer it directly as he/she sees the answer (usually Yes or No) as obvious.

Rhetorical questions are used to provoke, emphasise or argue.

**Examples:**

- When public money brings windfalls to a few, why should the state not take a share?
- But was the best way to win them over to threaten to ignore them altogether? Like so many things this week, the administration's diplomacy needs a smoother touch. (Note that the sentence following the question is not an answer to it.)

**Simile** –two things are compared directly by using 'like' (A is like B.).

**Other possibilities are for example:**

- A is (not) like B
- A is more/less than B
- A is as ... as B
- A is similar to B
- A is ..., so is B
- A does ..., so does B

**Examples:**

- concrete box-style buildings are spreading like inkblots
- The rabbit-hole went straight on like a tunnel
- Personality is to a man what perfume is to a flower.  
(Charles Schwab)
- My friend is as good as gold.

**Synecdoche** –using a part instead of the whole or vice versa.

Synecdoche is some kind of generalization or specification that uses a part, a member or a characteristic of what is meant. The following possibilities are common:

- ✓ Part used instead of the whole

**Example:**

- Turning our long boat round [...] on the last morning required all hands on deck ... (hands = people)

- ✓ Whole used instead of a part

**Example:**

- Troops halt the drivers (troops = soldiers)
- ✓ Specific term used instead of a general one:

**Example:**

- Kashmir is their Maui, Aspen, and Palm Springs all rolled into one. (siehe Anmerkung)

**Note:** For people from the US, every place represents a certain kind of holiday destination: Maui is a typical island in the sun, Aspen a typical ski resort, Palm Springs an attractive city with museums, theatres, shopping malls and festivals. Using the places instead of what they stand for is shorter, and the reader knows exactly that Kashmir combines everything you would expect to find in Maui, Aspen and Palm Springs.

- ✓ General term used instead of a specific one:

**Example:**

- The animal came closer. (animal = a certain animal, e.g. a dog, dolphin, snake)

- ✓ Material used instead of the product:

**Example:**

- She wore gold around her neck. (gold = chain)

**Understatement** – weaken or soften a statement.

A statement is deliberately weakened to sound ironical or softened to sound more polite.

**Note** that understatement is a common feature of the English language (especially British English) used in everyday-life situations.

**Examples:**

- I know a little about running a company. (a successful businessman might modestly say.)
- I think we have slightly different opinions on this topic. (instead of: I don't agree with you at all.)

### 3. Analysing Fiction. The Scheme of Interpretation

**Interpretation** of the text usually involves three stages.

**1. Reconstruction** (information about the author, summary or paraphrase) of what happens, who are the characters, etc. A good summary (paraphrase) requires a close reading.

**II. Interpretation proper** (characterization, message). We try to grasp the meaning of the text, to read between the lines. Here slow and careful reading is most desirable and beneficent.

**III. Evaluation** (personal impressions). We give our own opinion of the author's aims and techniques.

While preparing interpretation of the text consider the following questions and make use of the following phrases:

**1. Reconstruction**

***1.1. Information about the author***

| Questions   | Phrases to Use   |
|---|--|
| 1. Where is the story taken from?                                   | the story /text/ extract under analysis is taken from...(the novel/ story/ play etc.)  |
| 2. Whom is the story written by?                                    | It is written by N. an outstanding /famous/ prolific etc. writer /novelist/ dramatist / highly skilled narrator noted for... |
| 3. What period of literature development does the author represent? | He lived and worked...<br><br>The other his/her well-known works are.../   |
| 4. What other works by this author do you know?                     | It was his/her ...that won him/her fame  |

***1.2. Gist***

|                             |  |   |
|-----------------------------|--|---|
| • What kind of story is it? | Absorbing<br>Captivating<br>Involving<br>Gripping<br>Keeping in suspense<br>Fascinating<br>Exciting<br>Amusing<br>Enjoyable<br>Delightful<br>Whimsical<br>Elegant<br>Poetic<br>Real<br>full-blood<br>human<br>perceptive<br>profound | everyday<br>down-to- earth<br>dull<br>boring<br>trivial<br>banal<br>orthodox<br>low-brow<br>stupid<br>depressing<br>disturbing<br>moralistic<br>involved<br>complex<br>dense<br>provocative<br>controversial<br>demanding |
|-----------------------------|--|---|

|  |   |
|--|---|
| <p>•What are the bare facts of the story? Where is the scene set? What is the setting? Is it of much significance?</p> <p>•Who is the narrator? Is the narrator reliable? Is the narrator the author's mouthpiece? Is the author's presence non-committal or direct in his attitude towards his characters and their actions?</p> <p>•Is he telling the story at the time of the action or is he looking back at a past event? Are there any flashbacks or foreshadowing? What is the general tone of the story?</p> <p>•How does the story begin? What is the topic sentence of the first</p> | <p>shrewd<br/>challenging<br/>clever<br/>high-brow<br/>sophisticated</p> <p>nasty<br/>dirty<br/>obscene<br/>outrageous</p> <p>I have found the story keeping in suspense and rather eccentric in its form if macabre and bizarre in its content.</p> <p>The bare facts of the story are as follows... The story is set in... The events take place... The events are centered round...</p> <ul style="list-style-type: none"> <li>• The story is told from the point of view of...</li> <li>• The narrator reveals the personality of... /enters into the mind ... / shares the view point of...</li> <li>• The story covers the span of time ...</li> <li>• formal, neutral, ironical, farcical, satirical?</li> <li>• At the beginning /in the exposition of the story the author... The story begins /opens with a/the description /analysis/ comment/ account of/ characterization/ recollection/ generalization...</li> <li>• The author covers on.../describes.../ tells about.../ recounts the events/ presents.../ dwells on.../ introduces.../ mentions.../ gives his account of...</li> <li>• The complication comes when...</li> <li>• The climax (the decisive moment) is when...</li> </ul> <p>The author uses /resorts to... different stylistic devices (metaphor, simile, etc. with the examples)</p> |
|--|---|

|   |   |
|---|---|
| <p>paragraph?<br/>What are the first alarming signals revealing the problem?<br/>• What is the plot of the story? Entitle each part.<br/>• Analyze the composition of the story and determine its predominant components.<br/><br/>• How can you characterize the ending? Do you find the end of the story predictable?</p> | <ul style="list-style-type: none"> <li>• ...tricky/ twisted /open/ etc.</li> </ul> <p>The episode/The story ends with... /In the end... /In conclusion...</p> |
|---|---|

## II. Interpretation proper.

### II.1.Characterization

| <p>•Who are the main characters? Are their names significant? Are there any characters with emblematic names? Can you find any contextual explanation of some names?<br/>•Does the author present a direct description of their appearance, main traits, actions, relationships etc.?<br/>What does the author say about:</p> | <p>•The character(s) is/are described /portrayed/ depicted/ presented directly / indirectly.<br/>To portray / describe the character(s) the author uses / resorts to direct/ indirect characterization. The author characterizes the character(s) directly (through smb's description) using such stylistic devices as... / indirectly (through the character's speech, actions, attitude to other people, etc.)</p>  |                   |                 |                   |                               |  |  |       |  |  |                          |  |  |
|---|---|-------------------|-----------------|-------------------|-------------------------------|--|--|-------|--|--|--------------------------|--|--|
|   | <table border="1"> <thead> <tr> <th data-bbox="630 1666 944 1816">Mr.N</th> <th data-bbox="944 1666 1102 1816">Words of author</th> <th data-bbox="1102 1666 1350 1816">My interpretation</th> </tr> </thead> <tbody> <tr> <td data-bbox="630 1816 944 1917">1.Name (is it a talking one?)</td> <td data-bbox="944 1816 1102 1917"></td> <td data-bbox="1102 1816 1350 1917"></td> </tr> <tr> <td data-bbox="630 1917 944 1971">2.Age</td> <td data-bbox="944 1917 1102 1971"></td> <td data-bbox="1102 1917 1350 1971"></td> </tr> <tr> <td data-bbox="630 1971 944 2056">3.Social status/position</td> <td data-bbox="944 1971 1102 2056"></td> <td data-bbox="1102 1971 1350 2056"></td> </tr> </tbody> </table> | Mr.N              | Words of author | My interpretation | 1.Name (is it a talking one?) |  |  | 2.Age |  |  | 3.Social status/position |  |  |
| Mr.N  | Words of author   | My interpretation |                 |                   |                               |  |  |       |  |  |                          |  |  |
| 1.Name (is it a talking one?)   |   |                   |                 |                   |                               |  |  |       |  |  |                          |  |  |
| 2.Age   |   |                   |                 |                   |                               |  |  |       |  |  |                          |  |  |
| 3.Social status/position  |   |                   |                 |                   |                               |  |  |       |  |  |                          |  |  |

|   |   |  |  |
|---|---|--|--|
| <ul style="list-style-type: none"> <li>•Name all the characters dividing them into round and flat.</li> <li>•Are the secondary personages of vital importance too? What role do they play?</li> <li>•Does the narrator comment on thoughts and actions of the characters or does he only report them? Why?</li> </ul> | 4.Background  |  |  |
|   | 5.Family  |  |  |
|   | 6.Appearance  |  |  |
|   | 7.Main feature  |  |  |
|   | 8.Motto   |  |  |
|   | 9.Significant details   |  |  |
|   | 10.Habits   |  |  |
|   | 11.Occupation   |  |  |
|   | 12.In the end   |  |  |
|   | <p>The secondary /minor character(s) is/are...<br/>The author creates vivid/ bright/ colourful/ flat/ round character(s) of...</p> <ul style="list-style-type: none"> <li>• The character's actions are evaluated / judged / assessed...</li> </ul> |  |  |

## ***II.2.Message (theme, idea)***

|  |  |
|--|--|
| <p>What is the theme of the story? Is it easily traced? Is the theme explicit or implicit in the story? Is the theme of the story of psychological, social, moral, philosophical nature? Explain the title and the message of the story. Is there any metaphorical essence of the title? What is the idea of the</p> | <ul style="list-style-type: none"> <li>• The theme of the story is /concerns...love, friendship, divorce, family love, war, sexual warfare, murder, loneliness, social inadequacy, etc.)</li> <li>• The theme is suggested by the title (clearly seen by the title /obvious/ hidden/ not easy to define immediately...)</li> <li>• The idea of the story (extract) may be summed up as follows...</li> <li>• The idea is unmistakable, obvious</li> <li>• To my mind, the author's idea is...</li> </ul> |
|--|--|

|        |   |
|--------|---|
| story? | <ul style="list-style-type: none"> <li>• The author casts light on (is concerned about, points out, raises the problem of, poses the question about, stresses, accentuates, tries to convince, reveals, accuses, ridicules, mocks at, criticizes, sympathizes with, brings into focus the idea of)</li> </ul> |
|--------|---|

### III. Evaluation

|   |   |
|---|---|
| <p>What makes the author's style individual?</p> <p>What are the peculiarities of the author's style?</p> | <ul style="list-style-type: none"> <li>•The author follows the British comic tradition: he is quite serious in what he dwells upon and his observations are disturbingly close to truth while his style is farcical, satirical, ironical, often with irony reduced to an art.</li> <li>•The characteristic feature of it is lack of epithets, metaphors or any words containing emotive colouring, domination of verbs of action.</li> <li>•His style of writing is... clear/precise/</li> <li>•He does not impose his views on the reader</li> <li>•He puts a question and leaves it to the reader to answer it.</li> <li>•My personal impression of the text /story/ extract is extremely favourable</li> <li>•The general impression aroused by the story is that of affection /satisfaction /compassion kindness/tension/being witness, disgust etc.</li> <li>•It arouses delight warmth/compassion/dislike.</li> <li>• It stimulates imagination...</li> <li>• It makes the reader draw his own conclusions...</li> <li>• The story maintains the formal ... tone by the following devices.</li> <li>• It creates / conveys / the funny ... atmosphere...</li> <li>• It evokes the cynical ... attitude ...</li> <li>• It awakens and holds the interest of the</li> </ul> |
|---|---|



|  |   |
|--|---|
|  | <p>reader ...</p> <ul style="list-style-type: none"> <li>• It excites the feeling of...</li> <li>• It touches a feeling of...</li> <li>• It touches one's heart...</li> <li>• It lays the stress on ...</li> <li>• It hints at / implies...</li> <li>• It exposes / lays bare...</li> <li>• It creates an impression of...</li> <li>• I like the manner/ humour/ irony/ language of the writer, the way the author portrays/ depicts..., the idea of the author that..., the composition...</li> <li>• I'm interested in...</li> <li>• The text appeals to our sense of... /makes us think</li> </ul> |
|--|---|

#### 4.Sample of interpretation of a short story

|                  |   |  |
|------------------|---|--|
| <p><b>I.</b></p> | <p><b>Reconstruction</b></p> <p><i><b>I.1.Information about the author</b></i></p> <p>(3-5 sentences)</p> | <p>1.The story under analysis is taken from the novel “<b>The Happy Man</b>” written by Somerset Maugham (born 1874- died 1966), a well-known English novelist, short-story writer, playwright and essayist.</p> <p>2. He was a son of a British diplomat.</p> <p>3. He was educated at King’s School in Canterbury, studied painting in Parish, went to Heidelberg University in Germany and studied to be a doctor at St. Thomas Hospital in England.</p> <p>4. Although Somerset Maugham did not denounce the contemporary social order, he was critical of the morals, the narrow-mindedness and hypocrisy of bourgeois society.</p> |
|------------------|---|--|

|  |   |  |
|--|---|--|
|  |   | <p>5. It was his autobiographical novel “Of Human Bondage”, and his novel “The Moon and the Sixpence” based on the life of the French artist Paul Gauguin, that won him fame.</p>  |
|  | <p><b><i>I.2.Gist</i></b><br/> (dwelling on elements of composition)<br/> (10-15 sentences)</p> | <ol style="list-style-type: none"> <li>1. I have found the story amusing and enjoyable though a bit strange at the first sight. The beginning scene is set in the South of London.</li> <li>2. The story is told from the point of view of the narrator, thus in the first person.</li> <li>3. The narrator’s limited involvement puts him in a position to report the event fully and directly while remaining outside the main action, to evaluate it.</li> <li>4. His dual status as both the narrator and a functioning character accounts for a large part of the success with which the story is told.</li> <li>5. The general tone of the story is rather ironical to my mind.</li> <li>6. At the beginning of the story the narrator dwells on the moral right of anyone to give advice to others.</li> <li>7. He emphasizes that we know little enough of ourselves and know nothing of others and the world around us is as various as there are many people: what is good to one, can be evil to the other. We can lead our lives but once, and mistakes are often irreparable.</li> <li>8. Nevertheless he recalls that once he advised well. He looks back at a past</li> </ol> |

|                   |  |   |
|-------------------|--|---|
|                   |  | <p>event. He remembers to have a visitor. It was a total stranger.</p> <p>9. The only reason for doctor Stephens to address to the narrator was the fact that he was the man who knew something about Spain.</p> <p>10. The thing was that Stephens was not happy with his life there, at home. The complication comes when he forced the author to point the finger of fate.</p> <p>11. The episode passed completely from the author's memory.</p> <p>12. But the climax is when many years later he happened to be in Seville and having some trifling indisposition he looked for an English doctor. Though at fist he did not recognize him, it appeared to be the same doctor Stephens!</p> <p>13. In the dénouement Stephens thanked the narrator for his advice for though he had been poor and would always be he had enjoyed himself, and wouldn't exchange the life he had had with that of any king in the world.</p> <p>14. The end of the story is quite predictable; not knowing the details, from the very beginning of the episode we have the feeling of a happy end.</p> |
| <p><b>II.</b></p> | <p>Interpretation proper.</p> <p><i>II.1.Characterization</i><br/>(direct/indirect, stylistic devices used</p> | <p>1. The main character of the story is Stephen.</p> <p>2. The author characterizes him both directly through the narrator's description of his appearance using a lot of epithets, e.g. <i>little, thick-set, stout</i> –</p>   |

|  |   |  |
|--|---|--|
|  | <p>to create images)<br/>(10 sentences)</p> | <p>about a man; <i>round, red</i> – about face; <i>small, dark, bright</i> – about eyes; <i>cropped close</i> - about hair; <i>bullet shaped</i> – about head; <i>baggy</i> – about clothes.</p> <p>3. And indirectly – through the description of his manner in the narrator’s sitting-room: “I offered him a cigarette and he had some difficulty in lighting it without letting <i>go off his hat</i>”.</p> <p>4. Here the use of inversion (without letting <i>go off his hat</i>) intensifies the impression that Stephens was not suitable to a place, and it was not only the narrator’s sitting-room, but also London and England at large: everything - his manner, appearance, clothes contradict to the conventional image of an Englishmen.</p> <p>5. He was 30, but he was thick and tired of his life, he “can’t stick it any more”.</p> <p>6. He was desperate and frustrated “One day is pretty much like another. And that’s all I’ve got to look forward to for the rest of my life”.</p> <p>7. We get another description of his appearance many years later “he had dissipated, though entirely sympathetic, appearance”. The author uses such epithets as <i>fat</i> and <i>bold</i> – about a man, <i>terribly shabby</i> – about the clothes, <i>fleshy, red</i> – about face. His house produces the same impression on the reader as his appearance “littered with papers, books, medical appliances,</p> |
|--|---|--|

|             |  |  |
|-------------|--|--|
|             |  | <p>and lumber”</p> <p>8. He did not become more attractive, but he became happy “his black eyes flashed a bacchanalian smile”, “his eyes twinkled gaily, red face bore an expression of perfect good-humour”, “he had a dissipated, though entirely sympathetic, appearance”.</p> <p>9. The author creates vivid and colorful round character.</p> <p>10. The secondary personages are not of vital importance. But thanks to them we can better understand the way of living Stephens prefers: his English wife “didn’t like Spain, she went back to Camberwell, she was more at home there”. But he was not at all lonely with his “Spanish woman, no longer in her first youth, but still boldly and voluptuously beautiful”.</p> |
|             | <p><b>II.2. Message</b><br/><b>(theme, idea)</b></p> <p>(5 sentences)</p>      | <ol style="list-style-type: none"> <li>1. The theme is suggested by the title.</li> <li>2. It concerns happiness.</li> <li>3. It is of social nature.</li> <li>4. To my mind, the author's idea is to demonstrate one more time that there is no universal model of a happy man. Everyone creates his own vision of happiness and the winners are those who dare to step outside the conventional paths in their risky attempt to give up a good safe life for uncertainty.</li> </ol>   |
| <b>III.</b> | <p><b>III. Evaluation</b></p> <p>(General impression)</p> <p>(5 sentences)</p> | <ol style="list-style-type: none"> <li>1. His style of writing is clear and precise.</li> <li>2. He does not impose his views on the</li> </ol>  |

|  |  |   |
|--|--|---|
|  |  | <p>reader – he puts a question and leaves it to the reader to answer it.</p> <p>3. My personal impression of the story is extremely favourable.</p> <p>4. The general impression aroused by the story is that of affection and satisfaction.</p> <p>5. It arouses delight.</p> <p>6. It stimulates imagination...</p> <p>7. It makes the reader draw his own conclusions.</p> |
|--|--|---|

## Part V. Summary

### 1. Practical Hints for Summary Preparation

#### 1.A summary

is a clear concise orderly retelling of the contents of a passage or a text and is ordinarily about 1/3 or 1/4 as long as the original.

The ability to get at the essence of a matter is important.

The first and most important step in making a summary is reading the passage thoroughly. After it:

a) write out clearly in your own words the main points of the selection. Subordinate or eliminate minor points;

a. retain the paragraphing of the original unless the summary is extremely short. Preserve the proportion of the original;

b. change direct narration to indirect whenever it is possible, use words instead of word combinations and word combinations instead of sentences;

c. omit figures of speech, repetitions, and most examples;

d. don't use personal pronouns, use proper names;

e. do not introduce any extra material by way of opinion, interpretation or appreciation.

Read the selection again and criticize and revise your words.

1. Give a summary of the text. For this and similar assignments the following phrases may be helpful. Try and use the ones that are most suitable for the occasion.

#### Phrases:

- At the beginning of the story (in the beginning) the author describes (depicts, dwells on, touches upon, explains, introduces, mentions, recalls, characterizes, criticizes, analyses, comments on, enumerates, points out, generalizes, makes a few critical remarks, reveals, exposes, accuses, blames, condemns, mocks at, ridicules, praises, sings somebody's praises, sympathizes with, gives a summary of, gives his account of, makes an excursus into, digresses from the subject to describe the scenery, to enumerate, etc.).

- The story (the author) begins with a/the description of, the mention of, the analysis of, a/ the comment on, a review of, an account of, a summary of, the characterization of, his opinion of, his recollection of, the enumeration of, the criticism of, some / a few critical remarks about, the accusation of, the /his praises of, the ridicule of, the generalization of, an excursus into.

-The story opens with...

- The scene is laid in ...
    - The opening scene shows ...
    - We first meet him (her) as a student of... (a girl of 13)
  - Then (after that, further, further on, next) the author passes on to... (goes on to say that..., gives a detailed description (analysis etc.) of digresses from the subject, etc.)
    - In conclusion the author describes ...
    - The author concludes with ...
    - The story ends with...
    - To finish with the author describes ...
    - At the end of the story the author draws the conclusion (comes to the conclusion) that...
      - At the end of the story the author sums it all up (by saying...)
      - The concluding words are ...
- REPORTING VERBS:** *agree, analyse, announce, apologize, comment on, complain, continue, criticize, demand, deny, explain, insist, inform, offer, praise, promise, refuse, suggest.*

## 2. Connectors and Sequence Markers

**Transitions** are words, phrases, and sometimes whole sentences or paragraphs that help readers understand the logical connections among your ideas.

### 1. Logical connectors and sequence markers

#### a) Cause:

*therefore /so/ accordingly / consequently / as a consequence / result / hence (formal) thus (formal) because of (this) / for / and for / that's why (informal) / as/ and since / and (in order) to / so (that)*

#### b) Contrast:

*yet / however / nevertheless / still / but / even so /after all / at arty rate / but / despite /for all that / in contrast / in spite of / on the other hand / on the contrary / all the same (informal) / nonetheless / on the other hand / unlike*

#### c) Condition:

*then / in that case*

#### d) Comparison:

*similarly/ in the same way / in a like manner / likewise*

#### e) Concession:

*anyway / at any rate / after all / although true / and yet / at the same time / naturally / of course*



**f) Contradiction:**

*in fact/ actually / as a matter of fact/ indeed / whereas / while*

**g) Alteration:**

*instead/alternatively*

**h) Sequence:**

*first / second / third / next / last / finally / eventually / gradually / ultimately / meanwhile*

**i) Result:**

*accordingly / as a result / consequent / hence / then / thereby / therefore / thus /and so*

**j) Example:**

*consider / for example / for instance / indeed / in fact / in particular / namely /particularly / specifically / that is*

**2.Textual connectors and sequence markers**

**a) Addition:**

*also / in addition / moreover / furthermore / besides / again / and / and then / besides / equally important / further / likewise / moreover / too / overall/what's more (informal) / in brief/short*

**b) Summary:**

*to sum up / then / overall / in brief/short / actually / certainly / apparently / in conclusion / on the whole / to conclude / to summarize*

**c) Conclusion:**

*in conclusion/finally/lastly/to conclude*

**d) Equivalence:**

*in other words / that means / namely / that is to say / or rather*

**e) Inclusion:**

*for example / for instance / say / such as / as follows (written) / e.g. (formal and written)*

**f) Highlight:**

*in particular / in detail / especially / notably / chiefly / mainly*

**g) Generalization:**

*usually / normally / as a rule / in general/ for the most part / in most cases / on the whole*

**h) Stating the obvious:**

*obviously / naturally / of course/ clearly*

**i) Time:**

*after a short time / after a while / afterward / at last / at length / lately / presently / currently / recently / since then / then*

## Part VI. Texts for Interpretation

### Text 1. "A Hug for Your Thoughts" by Brenda Nixon

"Mom, you're always on the computer!" Laura grumbled.

"No, I'm not," I defended.

"Every day I come home from school you're working on the computer."

"Well, at least I'm here for you!"

My daughter, Laura, at twelve years old, was right. Day after day, in my home office, I would stare into space as my hands typed out the thoughts of a presentation or of research completed for an article. It seemed that my work as a writer and speaker cemented my fingers to the keyboard and my mind to valuable ideas. What Laura did not realize was that during her day away, I'd also be doing a load of laundry, answering incoming phone calls, cleaning up dirty dishes, crunching an editor's deadline, sorting the family mail, networking and marketing my speaking service. It was only around three in the afternoon that I'd finally collapse at my desk for a few precious moments of deep thought. Then she'd come in from school.

I prided myself on being available to my children. After all, I am a speaker on child behavior and parenting. But Laura's observation stung my conscience. Her perception of me must have been of a mom who was available but unapproachable. Hardly the image I wanted to project. My relationship with my children is more important than any other career.

"Laura," I called, "come here a minute."

Out of her bedroom, Laura strolled down the hall to my doorway. I had decided to have her alert me when I was obsessed with work. I wanted her to have the power to let me know when she thought I was being aloof.

"So you think I'm preoccupied?" I asked.

"Most of the time," came her honest reply.

After I explained my full schedule and the fact that I chose to office from home to be accessible to her and her sister, I offered Laura this compromise.

"Whenever you feel I'm ignoring you or you need my attention, I want you to hug me," I said. "Just come up and give me a little hug, and that'll be our signal that you need me."

Years later we still have that unspoken sign. I've become much more sensitive to my daughters' comings and goings. And on the days I'm not, Laura gives me a little squeeze to remind me of the real reason I work from home.

## **Text 2. "Big Men, Big Hearts" by Phyllis W. Zeno**

On the weekends I work in a coffee store in an old cigar factory in the historic area of Tampa. Sometimes kids from the projects stop by for candy sticks, and if I'm not too busy, I let them weigh out coffee and grind it, fill the jars with candy and even run the cash register.

A few weeks ago on a big football weekend, Omar, a bright little ten-year-old, came by to visit, and I gave him some chores to help pass a rainy day. In mid-afternoon, a giant of a man appeared in the doorway, and Omar was goggle-eyed at his size.

"I bet he's a famous football player," I whispered to him.

Omar giggled.

The big man approached the counter with a wide grin on his ebony face.

"What you gigglin' at?"

"I told him you were probably a famous football player," I explained with some embarrassment.

He held out a hand as big as a ham hock with a gold ring on his middle finger.

"Can you read that?" he asked Omar.

Omar twisted the ring so he could see it better.

"Pitts-burgh Steel-ers," he read slowly.

"That's right," said the man and turned his finger sideways. "Can you read this?"

Omar squinted. "Super Bowl Champion!"

A light clicked in my less-than-athletic brain. "You know who this is?" I nudged Omar, hardly able to contain my excitement. "This is Mean Joe Green!"

Omar looked at him quizzically. Then his face lit up. "Do you know Franco Harris?"

I glared at Omar. "I bet you'd like Joe Green's autograph, wouldn't you?" I prodded.

"Yeah, sure," said Omar while I rummaged for paper and pen. "How could I get in touch with Franco Harris?"

Joe grinned. "He's staying at the downtown Hyatt. Call his room and say you're a friend of mine."

Joe signed his autograph and handed it to Omar.

While nudging Omar a reminder to say thank you, I said, "Give me that autograph, and I'll put it in a candy bag so you don't get it all crumpled up." I laid it on the shelf for safekeeping and turned to thank Mr. Green myself before he moved on to another store.

"Why in the world would you ask about another player when you had Joe Green right here?" I snapped. "That was downright insulting!"

Omar shrugged and said innocently, "I like Franco Harris."

"I'm surprised he even bothered to give you an autograph!" I glared at him.

I returned to helping customers. The day ended with a flurry of business, and Omar, thoroughly chastened, departed abruptly, leaving his autograph behind.

The next Saturday he appeared again. "I forgot my autograph."

"I know," I said, pointing to the shelf. "It's still up here where I put it for safekeeping."

I reached for the bag thinking, He is only ten after all. Maybe Joe was big enough not to have been offended.

Omar reached into the bag to look at his trophy once more.

"There's something else in the bag," he said, puzzled, handing me a second piece of paper. Because I'd been off-duty since the prior weekend myself, I, too, was surprised to see something other than what I had personally placed in the bag for Omar.

I opened it and read out loud:

"Omar . . . sorry I missed you. Franco Harris!"

Omar's eyes lit up with both disbelief and excitement as he took the paper to see for himself.

These two big men - with equally big hearts - apparently came back into the store after my shift to leave a special surprise for a young boy. Mean Joe Green isn't so "mean" after all - quite the contrary!

### **Text 3. "View from an Empty Nest" by June Cerza Kolf**

Years ago when I first heard the term "empty nest," it sounded like a pleasant position to be in. I had three toddlers and the thought of waking up in the morning fully rested, instead of having my eyes pried open by tiny fingers, was quite attractive.

I correctly assumed that in an empty nest, I could wear clothes without spit-up stains, finish sentences when speaking to my husband, and carry a purse without squeak toys, or pacifiers, or cookie crumbs.

Oh, the beauty of dinnertime without spilled milk, a house without the background sounds of crying, walls without sticky fingerprints, and being able to sleep through an entire night. I could push a shopping cart that was filled with groceries instead of children!

However, when I reached that sought-after goal, it was rather a disappointment. Up close, the empty nest no longer looked quite as attractive. This was partly because the ensuing years had automatically solved many of the distasteful parts of motherhood. For some time, no one had been spitting up on me or crying to be fed in the middle of the night. Nobody needed to be bathed or dressed or have their shoes tied ten times a day. Just when the children became pleasant company, they moved out. Is there no justice?

I tried not to look into the three empty bedrooms as I passed by them. Even though the beds were all neatly made, the rooms lacked character. The one-eyed teddy bear was missing from his favourite spot on the floor. School books, papers, and cans of hair spray had all disappeared. The closet doors covered vacant areas that at one time had been stuffed beyond their limits.

When I finally crept out of my depression to take a peek around me, I noticed my dear husband, Jack, looking almost the same as when I had fallen wildly in love with him. Except for showing a bit of wear and tear, the years had been good to him. I fondly looked at the gray hairs at his temple, knowing exactly where they had come from. I caught myself grinning when I realized that the creases on his face were smile lines, not worry wrinkles.

As I sat gazing at him, I realized my nest was not empty after all. It still held the one special person I had chosen to share my life with. In the quiet of the empty nest, it might be easier for us to find each other. As I looked at him I wondered if maybe, just maybe, we could rekindle the sparks we had originally ignited. And then, as if to answer my unspoken question, he looked up at me and winked.

#### **Text 4. "Santa Redeemed " by Jean Bronaugh**

Typically, young kids start out believing in Santa Claus, then learn later that Santa was just their grandpa dressed in a red suit. Me, I was onto the truth pretty quickly. As a savvy seven-year-old, I knew

that Santa Claus was just another adult scam. Anyone could see that. The problem was that as the two oldest grandchildren, my sister and I were expected to help convince the younger grandchildren that Santa was real. I went along with this farce reluctantly. "You ask for what you want, and Santa brings it to you," I would say, dutifully.

But how could I, or anyone else for that matter - young or old - be expected to believe it? Life just wasn't like that. You didn't get what you wanted. You got what you didn't want. Look at us. We had recently lost our dad, and now, after thirteen years of staying at home, Mom had to go out and look for a job. This was tough. Mom had few qualifications for the world of work. She had been raised during the Great Depression, and had dropped out of school at an early age to help support the family. Not only had she little education, she had limited experience and no special training.

For months she searched unsuccessfully for work as we sank further and further into poverty. Mom was unable to hold on to the home that Dad had built, and a relative in another town allowed us to live in a back room of her home for a while. The family car disappeared into the night as the repo man performed his duties. Thus Mother's options were further limited to jobs that were within walking distance.

In our new town, there were a number of bars that could be reached on foot, but Mother believed that her working in a bar would not be good for her children. So she continued the search.

As Christmas approached, Mother planned to take my sister and me to the school festival. Admission was free, and we could walk there. After we had spent some time looking around, Mother asked us to get in line to talk to Santa, which was the only activity you could do for nothing. I got in line, just to please her.

After Santa lifted me onto his lap, he asked what my Christmas wish was. It didn't really matter what I told him, because I knew Santa was just somebody's grandpa dressed in a red suit. Naming a toy would only sadden my mother because she couldn't afford any toys. I decided to tell the truth. "My wish is that my mother would get a job so we can buy groceries," I said in a bold voice.

"And where is your mother?" Santa asked. I pointed her out. "Ho, ho, ho," said Santa, "I'll see what I can do."

Why do they always say ho, ho, ho? I thought.

A few days after Christmas, the phone rang and Mother picked it up. There was a brief conversation. "Yes...yes...oh, I would love to, yes...All right...Good-bye."

She turned to my sister and me with a smile that I hadn't seen in a while.

"I've been offered a job in the school," she said, her voice rising with excitement. "In the lunch room. Now we're going to be all right." She hugged us both. Then she added, "I wonder how they knew I needed a job?"

Later I found out that Santa Claus, whether he is your grandpa in a red suit or the school superintendent doing his bit at the Christmas festival, is not such a scam after all.

And the following Christmas I told the younger kids that if they didn't believe in him they were really missing out.

### **Text 5. "Letting Them Go" by Gary Usery**

The preparation was always exhausting, for me anyway. Of course, most of the work fell on me - and my darling wife who makes sure we don't forget anything: preparing menus, shopping for supplies, inspecting camping gear, restringing fishing reels, organizing and restocking tackle boxes, making lists and checking them twice, and making sure it all gets loaded into the van. All of this preparation was for our annual father/son canoeing and fishing adventure. We both looked forward to this trip and the time we could spend together. We were always diligent. We never embarked on our adventures unprepared. As the final preparations were concluded, an irony flashed through my mind: All of the planning and all of the work end up with us letting them go.

The smallmouth bass in the Ozark Mountain streams we fished were a treat to catch, for us and for many other anglers. But they were particularly susceptible to fishing pressures, so I instructed my son about catch and release. I taught him about the joy of letting them go, watching them swim away so they could come to us again another day, bigger and stronger.

This year my son was intent on exerting his independence. After a little refresher on knot tying, he successfully attached his hook to the end of his line and slipped on his bait of choice. We pushed the canoe into the river, and the adventure began. It was not long before the fish began to bite. It was time for more lessons. On each cast I offered a little advice, and help when he asked for it.

"Reel up the slack before you set the hook, son.

"Keep your rod tip up after you set the hook. Don't let any slack in the line.

"Don't reel against the drag. Let the fish take the line.

"Leave enough line so you can reach down and lip the fish, son. There you go. Now grab him quick! Don't be afraid.

"Now, leave slack in the line when you are taking the hook out. Work quickly so you don't hurt the fish.

"Here, son, let me help you with that."

As the day wore on, he needed less and less help. Eventually, I remained silent as he hooked a nice smallmouth and let him pull against the drag. He played the fish well. As the fish tired, he gently brought it to the canoe, lipped the fish out of the water, removed the hook, admired it for a moment and let it go.

As we watched the fish swim away through the crystal-clear water, my son exclaimed, "I did it, Dad! I did it all by myself! I even let it go!"

All of the preparation, all of the work, all of the instruction, just to let them go. But there was joy in letting them go, as the smile on my son's face attested.

One week later we were going canoeing with the church youth group. My son was now old enough to be a "youth," and this was his first trip with them. A lot seemed to have changed in the span of one week. My son wanted to pack his things all by himself. He didn't mind my being around, so long as I acted like I didn't know him. He even rode in a canoe with someone else. I was glad he blended in with the group so well.

As I reflected on my son's growing independence, the irony flashed through my mind again:

All of the planning, the work, the instruction, the protection and all of the love end up with us letting them go. But there is joy in letting them go.

I hope I can remember that.



## Part VII. Home Reading

### “THE PICTURE OF DORIAN GRAY” BY OSCAR WILDE

The Picture of Dorian Gray, moral fantasy novel by Irish writer Oscar Wilde, published in an early form in Lippincott’s Monthly Magazine in 1890. The novel, the only one written by Wilde, had six additional chapters when it was released as a book in 1891. The work, an archetypal tale of a young man who purchases eternal youth at the expense of his soul, was a romantic exposition of Wilde’s own Aestheticism.

#### Part I

##### 1. Read chapters 1-3.

##### 2. Who says these sentences? Point the name of the speaker from the story.

- “It is your best work Basil, the best thing you have ever done”.
- “I really can’t exhibit it. I have put too much of myself into it”.
- “Charming boy. I do not know what he does – I think he does not do anything”.
- “I choose my friends for their beauty and my enemies for their intelligence”.

##### 3. Read the questions and choose the correct answer.

1. Where is the portrait of the beautiful young man?
  - A in the garden
  - B to the left of the studio
  - C in the centre of the studio
2. Why does Basil Hallward refuse to show the painting?
  - A it has no soul
  - B it shows too much of Basil’s soul
  - C it shows too much of Dorian's soul
3. How does Basil paint after meeting Dorian?
  - A in a new way
  - B every day
  - C with great soul
4. Where did Lord Henry first hear Dorian Gray’s name?
  - A from Basil
  - B from the butler

C from his Aunt Agatha

**4. What do you think about following:**

“People say sometimes that Beauty is only superficial. That may be so. But at least it is not so superficial as Thought. To me, Beauty is the wonder of wonders. It is only shallow people who do not judge by appearances. The true mystery of the world is the visible, not the invisible.”

“Whenever a man does a thoroughly stupid thing, it is always from the noblest motives”.

**5. Write a dialogue between Dorian Gray and Lord Henry Wotton where the two men arrange to meet to go to the theatre. Remember to include where, at what time, how to arrive (on foot or by carriage?).**

**6. Answer the questions:**

1. Describe Dorian & Basil’s meeting.
2. What was the reason not to exhibit the portrait?
3. What was your first impression of Basil Hallward? Describe his personality.
4. What was Dorian’s reaction on the picture when he saw it first?
5. How did Harry describe women?
6. Who is Sibyl Vane? When did Dorian meet her?
7. Was Dorian’s love affair to Sibyl something serious? Can anyone really fall in love in such way?
8. Can body and soul be equal in the question of quality?
9. What is “rose-colored joy”? How did Dorian describe it?
10. What was the description of Sibyl Vane by Dorian?
11. Why did Basil feel that Dorian Gray would never again be to him all that he had been in the past?

## Part II

### 1. Read chapters 4-6.

### 2. Comment

Lord Henry has told Basil that the portrait is 'the real Dorian'. While he goes to the theatre with Dorian, Basil stays with 'the real Dorian'. What do you think will happen to the relationship between the artist and Dorian? What will Dorian do with his portrait, do you think?

“Never trust a woman who wears mauve, whatever her age may be, or a woman over thirty-five who is fond of pink ribbons. It always means that they have a history.”

### 3. What do you think Basil means when he says these words to Lord Henry?

‘When I like people enormously I never tell their names to anyone.’

‘I knew that this boy would become my whole soul, my whole art itself.’

‘Then I feel, Harry, that I have given my whole soul to someone who uses it like a flower to put in his coat on a summer’s day.’

### 4. Wilde often overcame aesthetics and immoralism in his artistic work. In this regard, his tales are very characteristic. One of Wilde's literary teachers was H. C. Anderson, who in his work relied on folklore. What common things can you see in their works?

### 5. Answer the questions:

1. How would you describe first meeting of a young actress and men?
2. Did she love her acting?
3. What do you think about their romance? Was it real?
4. What was the reaction to the situation with Sibyl of a young man? Who was guilty?
5. Did the changes on the picture impressed Dorian?
6. What was the reaction of Dorian to the death of a girl?
7. Who was guilty by Lord Henry words?
8. Did Dorian tell anyone about the changes on the picture?

## Part III

### 1. Read chapters 7-9.

### 2. How do you understand this quotation?

“Like Gautier, he was one for whom ‘the visible world existed.’”

### 3. What is the phenomenon of “Dandyism”? What do you know about it from history?

### 4. Comment

“But it appeared to Dorian Gray that the true nature of the senses had never been understood, and that they had remained savage and animal merely because the world had sought to starve them into submission or to kill them by pain, instead of aiming at making them elements of a new spirituality, of which a fine instinct for beauty was to be the dominant characteristic”.

### 5. Answer the questions:

1. How did Dorian describe Sibyl’s death to Basil?
2. What secret did Basil have? What was his confession?
3. Who is Leaf? How did Dorian’s attitude differ from others to this person? Why?
4. What did Lord Henry send to Dorian? Did he like the present?
5. Dorian always told that he wanted “to know the life”. In what way?
6. Why was Dorian “an alien to his nature”?
7. Did he believe in God? Why did he choose Catholic communion?
8. What passions did he have?
9. What was the influence of Lord Henry on Dorian?
10. Why did he study Jewelerism?
11. Were his passions only negative?
12. Could he be happy fully? Did Dorian have any fears?
13. What rumors and stories were about his personality? How did he hit people?

## Part IV

**1. Read chapters 10-13.**

**2. In the mouth of Lord Henry O. Wilde put his favorite paradox: "The only way to get rid of temptation is to succumb to it." Think about how this paradox is revealed by the example of the image of Dorian Gray?**

**3. Think, can it be said that Lord Henry set the experiment on Dorian Gray?**

**4. Do you agree with the following:**

“There are no temptations there. That is the reason why people who live out of town are so uncivilized. There are only two ways, as you know, of becoming civilized. One is by being cultured, the other is by being corrupt. Country-people have no opportunity of being either, so they stagnate.”

**5. Answer the questions:**

1. Why do you think Lord Henry chose Dorian?

2. Why did Basil come to Dorian at night?

3. What did Dorian's friendship bring to people?

4. Why did the artist have a quarrel with a young man?

5. What was Basil's attitude to a picture? Did it change after last watch?

6. Describe Dorian's feelings after murder.

7. Who is Alan Campbell? What was the purpose of their meeting?

### **6. Discuss**

Discuss Dorian's life and why Lord Henry tells him, 'Life has been your art.' Does Lord Henry understand more about Dorian than Dorian understands about himself? Why (not)?

**7. Will a person necessarily commit a moral decline if he feels his impunity? Is a crime always (should be sedated) punishment?**

**8. Comment**

The beauty of the soul gives charm to even a nondescript body, just as the ugliness of the soul puts some special imprint on the most magnificent addition, which excites inexplicable disgust in us.

G.

Lessing

**9. Role play any episode from the book. (10-15 min.)**

**10. Discuss in a group:**

- the difference of a film and a book;
- did you expect such ending?
- alternative endings;
- Dorian's scandalous behavior shocks his peers, yet he remains welcome in social circles? Why? What is Wilde suggesting about "polite" London society?
- talk about the role of the Yellow Book;
- is this book immoral?

## Part VIII. Home Watching

### PART I

#### 1. Watch “The Break-Up”.

#### 2. Find/named the character/ Guess who is this? / Compare the description and the character from the movie:

Tall, chubby guy with a beard, short dark hair, adult, he has mature personality, tactful, calm and careless.

Young, attractive woman with blond shoulder-length hair and blue eyes. Quite tall and slim. Middle-age. Charismatic personality. Very active and hardworking.

Very tall, plump man with dark short hair. Grown-up. Funny, creative and interesting guy. A little bit lazy and selfish.

Blond hair woman, six feet tall, stout, middle age woman, mother. Good character, organized, rational, clever, ready to give advice, laconic.

Tall guy, pale skin, long black hair, red lips. Always wearing smart black clothes. Talkative, funny, creative, odd, extravagant. Nice guy.

#### 3. Give the answers to the questions:

Who are the main female/male characters?

Where did they meet each other?

How many lemons does she need for centre table vase?

How many brothers does the main character have?

What was the first crisis between main characters about?

What does Gary buy to prove himself?

What game do they play in night games?

What was the name of the guy she went on a date with?

What the trick she did with her best friend to run away from the date?

What does Brooke want from he BF?

**4. Discuss the situations above:**

What do you think about common "routing life" problem between married people?

How Gary and Brookie can solve this problem? Want should they do?

Is it obligatory to involve another people to regulate your relationship??

Fighting on public? Your opinion.

Make up 5 ways to solve the conflicts with you BF/GF.

**5. Role play the task:**

Imagine you come back home after long working day, you have been cooking the dinner for 3 hours, cleaning the house. You BF comes back home and the first thing he does is laying down the sofa. You tired and you need a support. Your actions.

**PART II**

**1. Watch "The King's Speech".**

**2. Find/named the character/ Guess who is this? / Compare the description and the character from the movie:**

|  |  |
|--|--|
| Very tall man, nicely dressed, has a family; slender, grey short hair, big long nose; elderly; excellent character, nice sense if humor, a lit bit weird, honest, fearless, optimistic, intelligent. |  |
| A beautiful woman, good-looking, neat; she is of medium height; quite thin; brown long curly hair;   |  |



|  |  |
|--|--|
| middle-aged; firm character, sincere, loyal, brave, supportative, broad-minded.  |  |
| Tall well-dressed man, he is medium-build, black short hair, grown-up; strong character, tough, hardworking, disciplined, lovely father, thoughtful, serious, temperamental, wise. |  |
| Not so tall handsome young man, red short hair, a slim figure; charismatic personality, hard-headed, disorganized, good-natured, funny, cheerful, bright.                          |  |
| A little red head girl, very pretty, quite small. A neat person; strong-minded, smart, calm, kind, logical, accurate and sensible.   |  |

### **3. Give the answers to the questions:**

1. What problem does Sure of York have?
2. Was his problem caused by physical phenomena or mental background?
3. Who was the main character of Duke's fairytale for his daughters?
4. What's the name of recording machine?
5. What technique does the doctor use for the first time?
6. What's the name of the main character's favourite song?
7. What was the reason why King David refused the throne?
8. What was the Doctor's biggest fear?
9. Was the King's speech successful?

#### 4. Discuss the situations above:

Do you afraid of public speaking? How do you manadge it?

Is it possible to fight with public speaking fair?

The wife's role in King's life. Does his success depend on her?

“There is a great woman behind a success man”. Do you agree or disagree with this statement? Share your opinion.

#### 5. Role play the situation:

Imagine you are a teacher and you have a student with public speaking problem. Help her/him to practice his/her speech, correct and motivate your student. Be supportative.

### PART III

#### 1. Watch “The Miss Sloane”.

#### 2. Find/named the character/ Guess who is this? / Compare the description and the character from the movie:

|   |                |
|---|----------------|
| Young, blondy woman with glasses, middle tall, cute, small nose, full lips, bid cheeks, unconfident in what she's doing, weak character, naive, melancholic, narrow-minded. | Assistant Jane |
| Silver head man, tall, chubby weak man. Grown-up. Has a terrible character, unfair, impartial, unfriendly, nervous Elegant.   | Boss           |
| A handsome tall strong man, eldery. Bold head, straight nose and thing lips. Nice sense of humor. Self-confident, fair, noble, thoughtful, nicely dressed. CEO              | Rudolfo Schmid |

|   |             |
|---|-------------|
| of Peterson Wyt.  |             |
| Red short hair, quite slim, not very tall, adult, good-looking, well-dressed, confident, self-important, hard-working, intelligent and with a sharp mind, harsh and rude. | Miss Sloane |
| Medium height, a slim figure, dark curly hair, middle-aged, color, attractive, a woman of great character, honest, truthful, accurate and wise.                           | Esme        |

### 3. Give the answer to the questions:

What is the nature of Miss Sloane work? (Lobbyist)

What's the full name of main character? (Madellin Elithabeth Sloane)

What was the secret message about in Sloan's story about priest?  
(Know

What's the motto of the film? (Make sure you surprise them)

What kind of restaurant did Esme and Miss Sloane visit? (Chinese)

Who was Miss Sloane's spy? (Jane)

What decision does hearing process make?

What has happened with Esme in high school in 1998? (Someone shoot and killed people)

What surprise does Miss Sloan prepare at the end of hearing?

What was the name of prostitution? (Ford)

### 4. Discuss the situations above:

Guns!! More or less?

What do think about Heaton-Harris Bill? Will you vote for it?

How do you think, should we approve a bill about legacy of weapon?

Drugs are you for or against it?

Manipulation as a way of influence on people's opinion? Do you judge or improve it?

Lobbying is about foresight. Do you agree with this statement.

Give the definition of the word "lobbying".

### **5. Role play the task:**

Imagine you are famous lobbyist and you receive an order to create agenda with promotion company of weapon. Show your own opinion about this and role play the negation with client.

## **Part IX. List of situations to be developed:**

1. An English proverb says: "A good name is rather to be chosen than great riches". Express your opinion. Do you have a common or unusual name? Why do you think some names become fashionable/unfashionable?
2. A portrait keeps a part of the soul of its owner. If you had a portrait painted of you, where would you be? What kind of portrait would you like to have?
3. Pitter Pen said: "Since I was little, this is my favorite place to come". Tell about a place that is important to you.
4. Tell about a treasured possession of your own and describe why it is meaningful to you.
5. Tell about the best advice you ever got. You should mention about what it was, when you heard it, and how it helped you.
6. Books will always exist – people like the feel of paper. Present your point of view.
7. Children learn a lot from their parents. How much do you think parents are able to shape their children's future and success?
8. Do you agree that any parent can train his/her child to become world-class at something or does the child need to be born academically/artistically gifted?
9. Describe the national stereotype for your country. Do you think it is an accurate description?
10. Design your ideal space for work and study. Present your ideas, following the points: type of room, special features, decoration, objects/furniture, size, view.
11. Think over juvenile delinquency, its causes and solutions. Who do you think should be responsible for it?
12. If you could introduce a law in your country or community, what would it be? Think over and present your ideas.
13. When is it important for people to speak openly rather than keep secrets? Express your opinion.
14. Dave Willis said: «Secrecy is the enemy of couples. Every healthy relationship is built on a foundation of honesty and trust ". Speak on the problem of keeping secrets from each other in couples.
15. Tell about one of your childhood memories and explain why you still remember it.
16. Present list of five secrets of famous personality.

17. Lao Tzu said: "Those who have knowledge don't predict. Those who predict don't have knowledge". Do you believe in predictions?

18. Imagine you are a "futurist" and it is your job to predict the future. What changes do you think will happen by 2040?

19. Tell about changes in English in the next 200 years. Do you think it will continue to be a global language or some other languages will become more important?

20. What has changed during 10 years in your country? Think about fashion, cost of living, the media, etc. Present your ideas.

21. Give information about a decade of your own choice. Think about music, fashion, politics, news events and trends. Take into consideration three factors, which you think, helped to define the decade.

22. Describe the things, places, actions that help you to switch off from your daily routine.

23. Describe your actions if you found yourself stranded on an island.

24. Choose the objects you would put in a time capsule to represent your culture. Explain your choice.

25. Choose some items for a "Museum of Me". Include clothing, food or drink, books, magazines or DVDs. What do they represent? Explain your ideas.

## BIBLIOGRAPHY

1. Clare A., Wilson J. Speak Out. Advanced Student's Book. – Pearson Education Ltd., 2015. – 175 p.
2. Clare A., Wilson J. Speak Out. Advanced Workbook. – Pearson Education Ltd., 2015. – 175 p.
3. Cambridge Dictionary [Electronic resource] – URL: <https://dictionary.cambridge.org/ru/>
4. Collins Dictionary [Electronic resource] – URL: <https://www.collinsdictionary.com>
5. Evans, Virginia. Successful Writing Proficiency. – Express Publishing. – London, 2000. – 164 p.
6. 11 Odd Jobs [Electronic resource] – URL: [https://www.oddee.com/item\\_99026.aspx](https://www.oddee.com/item_99026.aspx)
7. Learning English – 6 Minute [Electronic resource] – URL: <http://www.bbc.co.uk/worldservice/learningenglish/general/sixminute/>
8. Longman Dictionary of Contemporary English / [director, D. Summers]. – Pearson Education Ltd., 2000. – 1950 p.
9. Merriam-Webster Online Dictionary [Electronic resource] – URL: <https://www.merriam-webster.com>
10. Oxford Dictionary [Electronic resource] – URL: <https://en.oxforddictionaries.com>
11. How to Write a Report [Electronic resource] – URL: <https://www.skillsyouneed.com/write/report-writing.html>
12. Book Reviews [Electronic resource] – URL: <https://writingcenter.unc.edu/tips-and-tools/book-reviews/>





