

**МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ  
ФИЛИАЛ КУБАНСКОГО ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА  
В Г. СЛАВЯНСКЕ-НА-КУБАНИ**

**Кафедра русской и зарубежной филологии**

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# **ПРАКТИЧЕСКИЙ КУРС АНГЛИЙСКОГО ЯЗЫКА**

**Методические рекомендации  
к практическим занятиям и самостоятельной работе  
студентов 4-го курса бакалавриата, обучающихся по направлению  
44.03.05 Педагогическое образование  
(с двумя профилями подготовки – Английский язык, Немецкий язык)  
очной формы обучения**

Славянск-на-Кубани  
Филиал Кубанского государственного университета  
в г. Славянске-на-Кубани  
2018

**ББК 81.43.21**

**П 692**

Рекомендовано к печати кафедрой русской и зарубежной филологии  
филиала Кубанского государственного университета  
в г. Славянске-на-Кубани

Протокол № 10 от 21 июня 2018 г.

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**П 692**

**Практический курс английского языка** : методические материалы к изучению дисциплины и организации самостоятельной работы студентов 4-го курса бакалавриата, обучающихся по направлению 44.03.05 Педагогическое образование (с двумя профилями подготовки – Английский язык, Немецкий язык) очной формы обучения / О. Н. Бакуменко. – Славянск-на-Кубани : Филиал Кубанского гос. ун-та в г. Славянске-на-Кубани, 2018. – 47 с. 1 экз.

Методические рекомендации по дисциплине «Практический курс английского языка» составлены в соответствии с ФГОС ВО, учебным планом и учебной программой курса, содержат лексический материал и практические задания для аудиторной и самостоятельной работы студентов, представляющие собой тренировочные упражнения для усвоения лексики и формирования коммуникативных навыков в процессе изучения темы «Книги и чтение». Рекомендации являются авторской разработкой и предназначены для текущего и промежуточного контроля знаний студентов в течение седьмого семестра обучения.

Издание адресовано студентам бакалавриата, обучающимся по направлению 44.03.05 Педагогическое образование (с двумя профилями подготовки – Английский язык, Немецкий язык) очной формы обучения.

Электронная версия издания размещена в электронной информационно-образовательной среде филиала и доступна обучающимся из любой точки доступа к информационно-коммуникационной сети «Интернет».

ББК 81.43.21

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## ЦЕЛЬ И ЗАДАЧИ ОСВОЕНИЯ ДИСЦИПЛИНЫ

Целью освоения дисциплины «Практический курс английского языка» является формирование системы знаний в области семантики языковых единиц, грамматической парадигматики и синтагматики, умений и навыков оперирования языковыми и речевыми единицами адекватными конкретной коммуникативной ситуации; основных грамматических законов, орфоэпической нормы изучаемого языка, умений грамматически и фонетически верно выстраивать свою речь, используя лексические единицы, адекватные конкретной речевой ситуации и навыков решения коммуникативных задач, возникающих в процессе речевого общения на изучаемом иностранном языке; формирование устойчивого познавательного интереса к разнообразной профессиональной деятельности, связанной с использованием знаний и умений в области английского языка в учреждениях образования, культуры, управления, в СМИ, в области межкультурной коммуникации, в различных областях экономической деятельности.

Изучение дисциплины «Практический курс английского языка» направлено на формирование у обучающихся следующих компетенций: ОК-4 – способность к коммуникации в устной и письменной формах на русском и иностранном языках для решения задач межличностного и межкультурного взаимодействия и ПК-1 – готовность реализовывать образовательные программы по учебным предметам в соответствии с требованиями образовательных стандартов. В соответствии с этим ставятся следующие задачи дисциплины:

- совершенствовать навыки английского нормативного произношения и его фоностилистических вариантов с учетом будущей профессиональной ориентации студентов.

- формировать навыки интонирования сложных (многосинтагменных) фраз на основе расширения используемых в речи интонационных типов.

- развивать навыки транскрибирования и фонетического анализа текстов с целью обучения правильному чтению и пониманию текстов разной степени сложности.

- обучать основным нормам английской грамматики, совершенствовать знания;

- развивать навыки автоматического использования грамматических структур в устной и письменной речи;

- формировать коммуникативно-достаточный объем осваиваемых грамматических явлений, характерных для социально-бытовой и социально-культурной сферы коммуникации;

- развивать навыки презентации подготовленной и спонтанной устной речи (темп речи, громкость, техника речи, интонационная выразительность).

- обучать лексическому материалу, включающему лексику повседневного характера.

– обеспечить условия для активизации познавательной деятельности студентов и формирования опыта по составлению контрольно-измерительных материалов по английскому языку для определенного контингента;

– формировать культуроведческую осведомленность о социокультурном портрете представителей стран изучаемого языка, социокультурных нормативах речевого поведения в иноязычной среде в условиях формального и неформального общения.

– стимулировать самостоятельную деятельность по освоению содержания дисциплины и формированию необходимой компетенции;

– способствовать овладению техникой работы с основными типами справочной литературы (энциклопедические справочники и учебно-справочные издания), информационно-справочной литературой (включая файлы Интернета и электронно-справочную литературу).

### **КОМПЕТЕНЦИИ ОБУЧАЮЩЕГОСЯ, ФОРМИРУЕМЫЕ В РЕЗУЛЬТАТЕ ОСВОЕНИЯ ДИСЦИПЛИНЫ**

Изучение данной учебной дисциплины направлено на формирование у обучающихся общекультурной компетенции ОК-4 – способность к коммуникации в устной и письменной формах на русском и иностранном языках для решения задач межличностного и межкультурного взаимодействия и профессиональной компетенции ПК-1 – готовность реализовывать образовательные программы по учебным предметам в соответствии с требованиями образовательных стандартов.

Таблица 1 – Компетенции обучающегося, формируемые в результате освоения дисциплины

№ п. п.	Индекс компетенции	Содержание компетенции (или её части)	В результате изучения учебной дисциплины обучающиеся должны		
			знать	уметь	владеть
1.	ОК-4	Способность к коммуникации в устной и письменной формах на русском и иностранно	лексико-грамматический строй изучаемого языка; модели организации иноязычного текста, средства	воспринимать, понимать тексты на иностранном языке, делать устные высказывания на изучаемом иностранном	методами достижения единства и структурной целостности текста; методиками отбора релевантной

№ п. п.	Индекс компетенции	Содержание компетенции (или её части)	В результате изучения учебной дисциплины обучающиеся должны		
			знать	уметь	владеть
		<p>м языках для решения задач межличностного и межкультурного взаимодействия.</p>	<p>связи и объединения его элементов; основные способы восприятия информации в устной и письменной формах; систему базовых грамматических правил и базового набора словарных единиц и фонологии изучаемого языка, которые преобразуют лексические единицы в осмысленное высказывание; языковые реалии со страноведческой направленностью.</p>	<p>языке по заданной тематике на основе различных речевых опор, извлекать информацию из текста в том объеме, который необходим для решения конкретной речевой задачи, используя определенные технологии чтения, правильно составлять устное и письменное высказывание.</p>	<p>лингвистической информации в словарях; моделями организации иноязычного текста, средствами связи и объединением его элементов; навыками анализа устного и письменного высказывания на иностранном языке; навыками перцепции информации в устной и письменной формах, как на родном, так и на изучаемом языке; навыками пользования двуязычными и толковыми словарями.</p>
2	ПК-1	<p>Готовность реализовывать образовател</p>	<p>статуса, структуры, содержания нормативных</p>	<p>осуществлять логико-дидактический анализ</p>	<p>навыками конструктивно-планирующей деятельности;</p>

№ п. п.	Индекс компетенции	Содержание компетенции (или её части)	В результате изучения учебной дисциплины обучающиеся должны		
			знать	уметь	владеть
		ьные программы по учебным предметам в соответствии с требованиями образовательных стандартов	документов, обеспечивающих реализацию учебных программ по дисциплине «Иностранный язык» для образовательных учреждений; содержание, виды основных учебных программ, а также правила их разработки и реализации; способы логической организации учебного материала для правильного построения учебных программ базовых и элективных курсов; квалификационные требования, предъявляемые к учителю иностранного языка.	конкретных тем базового курса обучения; применять навыки работы с различными учебными программами базовых и элективных курсов при осуществлении профессиональной деятельности в различных общеобразовательных учреждениях; уметь формировать и разрабатывать содержание современных базовых и элективных курсов различных типов и видов; анализировать учебники и учебные пособия, ориентированные на различные этапы и условия	навыками учебно-воспитательной работы и применения основных средств и способов обучения и воспитания; навыками составления и внедрения учебных программ базовых и элективных курсов в практику преподавания иностранного языка.

№ п. п.	Индекс компетенции	Содержание компетенции (или её части)	В результате изучения учебной дисциплины обучающиеся должны		
			знать	уметь	владеть
				обучения иностранному языку в общеобразовательной школе; гибко реагировать на изменение социального образовательного запроса в области языкового образования.	

### **СОДЕРЖАНИЕ И СТРУКТУРА ДИСЦИПЛИНЫ «ПРАКТИЧЕСКИЙ КУРС АНГЛИЙСКОГО ЯЗЫКА»**

Общая трудоёмкость дисциплины составляет 56 зач. ед. (2016 часов), их распределение по видам работ представлено в таблице (для обучающихся ОФО).

Таблица 1 – Содержание и структура модуля «Практический курс английского языка»

Вид учебной работы	Всего часов	Семестры (часы)							
		1	2	3	4	5	6	7	8
<b>Контактная работа, в том числе:</b>									
<b>Аудиторные занятия (всего):</b>									
Занятия лекционного типа	-	-	-	-	-	-	-	-	-
Лабораторные занятия	862	196	174	100	102	98	72	68	52
Занятия семинарского типа (семинары, практические занятия)	-	-	-	-	-	-	-	-	-



<b>Иная контактная работа:</b>										
Контроль самостоятельной работы (КСР)		6	10	6	4	6	4	4	4	4
Промежуточная аттестация (ИКР)		0,3	0,3	0,3	0,2	0,2	0,3	0,3	0,3	0,3
<b>Самостоятельная работа, в том числе:</b>										
Курсовая работа	-	-	-	-	-	-	-	-	-	-
Проработка учебного материала		50	32	32	58	50	40	60	36	36
Выполнение индивидуальных заданий		66	30	36	80	56	60	78	46	46
Реферат	-	-	-	-	-	-	-	-	-	-
Подготовка к текущему контролю		6	6	6	5,8	6	4	6	6	6
<b>Контроль:</b>										
Подготовка к экзамену		249,9	35,7	35,7	35,7	-	35,7	35,7	35,7	35,7
<b>Общая трудоемкость</b>	<b>час.</b>	<b>2016</b>	360	288	216	252	252	216	252	180
	<b>в том числе контактная работа</b>	<b>910,3</b>	<b>202,3</b>	<b>184,3</b>	<b>106,3</b>	<b>108,2</b>	<b>104,3</b>	<b>76,3</b>	<b>72,3</b>	<b>56,3</b>
	<b>зач. ед.</b>	<b>56</b>	<b>10</b>	<b>8</b>	<b>6</b>	<b>7</b>	<b>7</b>	<b>6</b>	<b>7</b>	<b>5</b>

Разделы дисциплины, изучаемые в 7 семестре (очная форма)

№	Наименование разделов (тем)	Количество часов				
		Всего	Аудиторная работа			Внеаудиторная работа
			Л	ПЗ	ЛЗ	
1	2	3	4	5	6	7
1	Высшее образование в США		-	-	22	48
2	Суд и судопроизводство		-	-	24	48
3	Книги и чтение		-	-	22	48
<b>Итого по дисциплине:</b>			-	-	<b>68</b>	<b>144</b>

Примечание: Л – лекции, ПЗ – практические занятия / семинары, ЛЗ – лабораторные занятия, СР – самостоятельная работа

## СОДЕРЖАНИЕ ЛАБОРАТОРНЫХ ЗАНЯТИЙ № 25–34 (22 ЧАСА)

### UNIT 1 ON READING BOOKS

#### 1 VOCABULARY

1. work, n – literary composition – сочинение, произведение  
work, v  
(to) work one's way into smb – войти в плоть и кровь  
e.g. Somehow books made up a part of her a worked their way into her very being.
2. collect, v – to collect books to fill a case – собирать книги для того, чтобы заполнить шкаф  
collection, n  
collection of works – собрание сочинений  
complete collection of works – полное собрание сочинений  
e.g. My teacher has got a complete collection of Dickens' works.
3. episode, n – эпизод
4. unabated, adj – continuing – неослабевающий  
e.g. Boring? Quite on the contrary. I followed the episodes of the book with unabated interest.
5. volume, n – (a) book, esp. one of set of books – том  
e.g. I'd like to buy a collection of Markov's works in volumes.
6. welcome, adj. – имеющий право пользоваться чем-либо  
e.g. You are welcome to my bicycle any time you like.
7. dip, v (fig. use)  
dip into a book (fig. use) – (to) make a cursory  
e.g. No doubt, you won't be able to read a book in the library but you'll have time to dip into it.
8. devour a book – read very quickly and with great interest  
e.g. The novel was so interesting that I devoured it during one night.
9. tear, v  
(to) tear oneself away from sth.  
e.g. The story was so gripping that I couldn't tear myself away from it.
10. skim, v. – reading for gist (general, most important information)  
e.g. Just skimming the paper I saw a headline about the Pope's visit.
11. scan, v. – reading for specific information (glance through).  
e.g. You don't have to read every word. This is how you read a telephone directory or a train time-table.
12. browse, v. – read without any definite plan, for interest or enjoyment  
browse through a book  
browse in a bookshop  
e.g. Browsing the shelves of the public library he borrowed whichever books appealed to him by title or through a scanning of the first few paragraphs.

13. skip, v. – go from one part to another without reading  
e.g. He skipped the dull parts of the book. You read without skipping.
14. wade through – read slowly and without interest  
e.g. I have waded through all his novels.
15. fiction – художественная литература  
non-fiction – документальная литература
16. selection from (Shakespeare) – избранное  
e.g. I prefer selections from Ch. Dickens to collection of his works.
17. topic, n.  
topical, adj – of present interest – актуальный  
e.g. You should see the film. It's the topic of the day.
18. construct, v.  
skillfully-constructed. adj. – прекрасно сочиненный  
e.g. It's a skillfully-constructed novel.
19. at once one sitting – в один присест

## 2 PRACTICE

### 1. Learn the following dialogues by heart

a)

– You can't imagine what a lot of books Lena has got: fiction and non-fiction, Russian and foreign writers. Many English writers in the original, some collections of works.

– Collections of works! Do you think she has read any? At any rate she has never impressed me as well-read. The trouble is that some people collect books just to fill a case.

b)

– Are the stories worth reading?

– Of course, they are. The book is so skillfully-constructed. I followed the episodes of the stories with unabated interest. Couldn't tear myself away from them. Actually I devoured the first three stories at one sitting.

– At one sitting! Are they really so gripping?

– Yes, gripping is the word. And they are topical too. You may read them yourself to make sure. I mean you may take the book for a day or two.

– Oh. Could you really lend it to me?

– Why not? You're welcome to any book in my library.

### 2. Speak on the following situations. Make use of the given word-combinations

a) Mary is a great lover of books. And what really matters is that you are welcome to any book in her rich library.

Use: – to have a rich library

– to be crazy about fiction

– to have some collections of works

- to prefer selections
- to have books to do with work\studies
- reference books
- books on animals
- some English classics in the original and in the translation
- to browse the bookshelves
- to dip into a books
- It's beautifully relaxing to read smth...
- to be welcome to any book in one's library

b) Helen has got a big library. What are you dislike about her is that she is stingy with her books .

- Use: – to have the biggest library
- to collect books to fill a case
  - to decorate and brighten the room
  - there is no evidence of reading in one's house
  - never to lend one's books to anybody
  - to be afraid to see
  - to be dirtied up (about books)
  - not to think much of smb

3. Say what is required of you. Your friend will respond to your question using topical words and word-combinations

*Model:* T: Mary, ask Henry if he is fond of reading?

M: I say, Henry, are you fond of reading?

H: I am. Used to devour one book after another, when a child. Can't afford time for reading fiction now.

1. Ask Peter if he has got a library of his own.
2. Ask your friend what books he would like to have in his library.
3. Ask your group-mate if he prefers reading English books in the original.
4. Ask Betsy if she often reads non-fiction.
5. Ask Boris if he carries a mental list of books he must read.
6. Ask your fellow-student what book he is reading at the moment.
7. Ask your friend if he has a book family.
8. Ask your friend if he likes browsing in a bookshop
9. Ask your friend how he likes to read books intended for children.
10. Ask your friend when he last bought a book or went into a bookshop
11. Ask your friend how much time he spends reading.

### **WAYS OF READING**

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

skim

skip

scan  
look up  
browse  
read from cover to cover  
dip into

wade through  
refer to  
tear oneself away from smth.  
devour

1. I spend a lot of time in bookshops. I don't often buy books. I just \_\_\_\_\_.
2. If I come to a boring bit in a book I just \_\_\_\_\_ a few pages till the real story starts again.
3. I'll \_\_\_\_\_ his number in the phone-book.
4. I didn't know the word. I had to \_\_\_\_\_ a dictionary.
5. Of course an encyclopedia is not a book you \_\_\_\_\_. You just \_\_\_\_\_ it for things that interest you.
6. I never liked history at school. I found it hard to \_\_\_\_\_ that boring stuff about wars and revolutions.
7. While writing a report don't fail \_\_\_\_\_ to \_\_\_\_\_ some original sources.
8. Some people have the ability to \_\_\_\_\_ a page, which means to read it very quickly, just taking in the main points.
9. I sometimes \_\_\_\_\_ a magazine in a newsagent's but I don't usually buy one.
10. The book was so captivating that I couldn't \_\_\_\_\_.
11. The novel turned out so gripping that I \_\_\_\_\_ it during the night.
12. As a boy I \_\_\_\_\_ W. Scott's novels.

### TYPES OF BOOKS

5. Put each of the following words in its correct place below.

volume	whodunit
best-seller	copy
manuscript	paperback
publication	hardback
thriller	edition
proofs	

1. You can see the original \_\_\_\_\_ of "Hamlet" in the museum in Shakespeare's own writing.
2. Before a book is sent to be printed the author must check the \_\_\_\_\_.
3. Where is \_\_\_\_\_ three of this set of encyclopedias?
4. The new government report on agricultural statistics is a very interesting \_\_\_\_\_.

5. Have you got a \_\_\_\_\_ of Graham Greene's "Brighton Rock"?
6. This book costs 12 pounds, but that's the \_\_\_\_\_ price. The \_\_\_\_\_ costs only 5 pounds 50 p.
7. His first three novels didn't sell very well, but his fourth was a \_\_\_\_\_ and made a fortune.
8. The book has already been selling very well for five years. Now the publishers are doing to bring out a new \_\_\_\_\_ with illustrations.
9. She likes to relax by reading a \_\_\_\_\_ about crimes or spies.
10. I'm reading a \_\_\_\_\_. It's fun trying to guess who the murderer is.

### **HOW DO YOU READ?**

6. a) Read the following statements and tick any of them that apply to you.

What do you usually read in English?

- I only read the kind of books I read in my own language.
- I read anything that interests me.
- I only read books that I am told to read at school.
- I would like to read more books but I find reading a whole book very difficult.
- I often buy English language newspapers or magazines.

What techniques do you use when you read in English?

- I look up every word, as I go along.
- I note down or underline the words which prevent me from understanding the general idea, and when I get too frustrated I get out the dictionary.
- I never use a dictionary. I understand enough to get the general idea.
- I read to the very end of everything I begin.
- I often read the first thirty to fifty lines of an article or pages of a book and then decide not to continue because I am not enjoying it.

- b) In small groups, compare the statements you have ticked and discuss them. Which techniques are the most useful in order to become a fluent reader in English? Has anything else helped you to become a fluent reader in English!

7. Read the text. Give a character sketch of Mamie, the hostess and her luncheon guests Clo, Norma, Marjorie and Shelley.

### **American Housewives Discuss Books**

After Charles Mergendahl

- "All I can do in this heat", Clo said, "is just devour book after book".
- "And all of them detective stories," Mamie smiled ironically.
- "Well, really, Mamie, I'm a member of the Reader's Club and I think people who run the Club know more about books than you do", Clo retorted.

“As to me,” Mamie replied, “I don’t let other people pick out the books for me. Elizabeth Caudge’s latest book was not a Reader’s Club selection. I just couldn’t tear myself away from it. The book is terribly inspirational”.

“Who wants to be inspired?” Clo was certainly feeling superior.

“Well, I do!” Mamie looked at Norma. “What do you think, Norma? Don’t you think inspirational books are the only constructive kind of reading?”

Norma brightened up and said. “Yes, for instance, “The Robe” by Lloyd Douglas”.

Mamie looked triumphantly at Clo.

Then Marjorie thought it was proper time for her to join the discussion. She smiled modestly over her glasses.

“Our bookcase is almost full”, she remarked.

“Well,” Mamie said politely. “I must say, Marjorie, that you do have the biggest library at home. All those beautiful books, they must give you so much comfort.”

“They do brighten the room so much”, agreed Marjorie. “I always thought books were the most wonderful decoration.”

Mamie interrupted her saying that she meant inner comfort for her soul.

Marjorie lowered her eyes. A bit confused she said, “Really, I haven’t much time to read them. And then I have to see them all dirtied up and the jackets tear so easily.”

For a moment there was all awkward pause. Then it was Mamie, the hostess who addressed Shelley Cousins, “What about you, Shelly? Have you read any books lately?”

“I’m afraid, I haven’t. I’m afraid I don’t read much, and ... “

“But you must read. Everybody reads.” Mamie reproached her.

Shelly Cousins went to College and specialized in English literature. She had never been able to get the habit of reading only popular fiction for relaxation, like Clo Morris or reading inspirational books and magazine’s like Mamie, or of just collecting books to fill a case, like Marjorie. To her books were really important. Somehow they made up a part of her and worked their way into her very being, like food or drink or love.

## UNIT 2

### SOME FACTS ABOUT SOME AUTHORS' LIFE STORY

#### 1 VOCABULARY

1. earn one’s/a living – to get money for daily food and clothes – зарабатывать себе на жизнь

e.g. They have to earn a living somehow.

2. literary, adj.

to begin one's literary career

e.g. A. Kuprin began his literary career at the age of 23.

3. have an intimate knowledge of smth. – have a deep and detailed knowledge of smth.

e.g. A. Halley has an intimate knowledge of what he writes about.

4. pseudonym, n.

literary pseudonym.

e.g. Georg Elliot was the pseudonym of Mary Ann Evans.

5. win someone (wide) popularity (fame) among someone – bring fame to someone – принести кому-либо известность

e.g. Caldwell's first novel "Tobacco Road" won him wide popularity among the reading public.

6. owe one's popularity to smth/someone – have popularity because of the other person or thing – быть обязанным своей популярностью кому-л. \чему-л.

e.g. A. Christie owes her popularity to her detective stories with beautifully constructed plots.

7. rank smb. among – put or arrange smb in a rank or ranks – ставить кого-л. в ряд с..., относить кого-л. к числу

e.g. Faulkner's books of the later period rank him among the great realists of modern America.

8. in search of smth. – в поисках чего-л.

e.g. He left his country in search of a better life.

in the search for smth.

e.g. The company has spent millions in the search for oil.

9. typical of, adj. – characteristic of – типичный для

e.g. It was typical of Joseph Conrad to write about sea and jungle where his characters lived.

10. versatile, adj. – interested in and clever at many different things – разносторонний, пишущий в разных жанрах

e.g. S. Maugham was a versatile writer – a great master of short stories, a brilliant novelist and a playwright.

11. prolific, adj. – a writer, artist who produces a large number of novels, paintings – плодовитый

e.g. Charles Dickens is a prolific writer.

12. books with deep psychological / historical insight – книги с глубоким психологическим / историческим проникновением.

13. champion, n. – person who fights, agrees or speaks in support of another or of a cause – защитник, борец

e.g. John Galsworthy is considered to be a champion of woman's rights.

14. value, v. – regard highly; have a high opinion of – высоко ценить

e.g. W. Shakespeare's works are valued by the reading public all over the world.

15. odd jobs – occasional – случайная работа

e.g. He had to earn his living by doing odd jobs.



## 2 PRACTICE

### ABOUT THE AUTHORS

#### **Jack London (1876–1916)**

Jack London's life story was typical of many progressive writers in America. He was born in a poor family. So very early he had to earn his living by doing odd jobs.

At the turn of the century J. London began his literary career (activities). The future talented writer first wrote for a newspaper. Working as a journalist he got an intimate knowledge of the life of the American people.

In 1903 J. London published his story “The Call of the Wild”. The book won the author fame (popularity) in his own country and abroad. Then other novels and stories by this writer followed. Some of them enjoyed the same success as the first one, others were less popular. But in all of them the writer tried to show life as it was as he had seen and experienced it himself. The best of his works rank him among the outstanding writers of the world.

#### **W. Somerset Maugham (1874–1965)**

William Somerset Maugham is best known as a short story writer. Always entertaining and well-constructed, his stories contain shrewd observations of human nature, particularly the ridiculous side. Many of Maugham's short stories and novels have been adapted for the stage, TV and cinema. His novels include “Of Human Bondage”, “The Moon and Sixpence” and “Cakes and Ales”.

#### **Charlotte Bronte (1816–1855)**

The author of Jane Eyre, was one of the family of five sisters and one brother, all of whom, apart from Charlotte, died tragically young. Three of the Bronte Sisters have achieved lasting fame as writers – Emily (1818–1848) for “Wuthering Heights”, Anne (1820–1849) for “The Tenant of Wildfell Hall” and Charlotte for “Jane Eyre”, which is one of the most passionate and popular romances in the English language.

#### **Arthur Hailey (1920–2004)**

Arthur Hailey was born at Luton, England, in a poor family. Unfortunately his wasn't an easy life. For all I know at the age of 14 he had to give up his studies at school. And since then he has earned his own living.

Like many of his compatriots A. Hailey was at the fronts of World War II. At the outbreak of it he joined the RAP. And towards the end of the war he rose to the rank of a Flight Lieutenant or something.

Soon after the war he began his literature career. If I'm not mistaken by that time he had emigrated to Canada. You see, many foreigners have to leave their own country in search of a better life. So did Hailey. In 1956 his play “Flight into Danger” was televised. It was a tremendous success with the viewers. The play won the author great in Canada. After that Hailey decided to devote himself entirely to literature. As I've read in one of his interviews, since 1969 A. Hailey has made his home in the Bahamas.

I haven't read much of Hailey. But from what I have I can say that he is a talented story-teller. He knows how keep the reader in suspense. His books provide a great deal of accurate and interesting information. Hailey has an intimate knowledge of what he writes about, whether it is a hotel , an airport, a hospital or a bank. I remember reading somewhere that when he decided to write his novel "Wheels", he spent about 2 years at big motor works somewhere in the USA. He learnt much there about the organization of the motoring business, the living conditions of the working people and things.

It's interesting to know that many of his novels have been filmed. His plays have been staged in the theatre and televised. His books have been translated into about 40 languages.

I think such of his novels as "The Final Diagnosis", "In High Place", "Airport", "Hotel", "Wheels", and "The Money Changers" rank him among the best novelist of the world.

2. Say what sort of fiction one of the following authors wrote. The hints on the right-hand side may be of help.

William Shakespeare: an outstanding playwright; 37 plays; cover all the dramatic genres; his sonnets; to win smb. world-wide popularity; to be the best of Renaissance epoch.

Daniel Defoe: the father of adventure; biographic, psychological and traveling genres of novels; a talented essayist.

Walter Scott: the founder of historical novel; to be a prolific writer; to write 28 novels and many stories; a talented poet; a good story-teller

Charles Dickens: the first novelist of England; to be a prolific writer; in 1963 a collection of his works in 30 volumes was published in Russian; a talented journalist; an essayist.

Bernard Shaw: the creator of new drama; an outstanding playwright; good at writing novels.

John Galsworthy: a famous novelist; "The Forsyte Saga"; to rank smb. among the best novelist of the twentieth century; a playwright; a master of short stories.

Herbert Wells: a brilliant science fiction writer; a good short story teller; very good at writing novels of manners (бытовые романы).

3. Match the type of book with a suitable title. Which type of book do you prefer? Why? What specific features characterize each genre?

BOOK	TITLE
a detective story	In the steps of Marco Polo
a biography	Ivanhoe
an autobiography	The life of Jane Austen
a thriller	The Scarlet Letter
a travel book	Rain an other short stories

a romantic novel	The adventure of the Black Fisherman
a collection of short stories	The murder in the Rue Morgue
an adventure story	The War of the Worlds
science fiction	The celebrated Jumping Frog of Calaverous county

### 3 LANGUAGE CHECK

#### Make vs Do

Here is a list of words or phrases. Decide whether they are used with DO or MAKE and write the answers in the correct column below.

Check your answers with your teacher or in the dictionary so that you have an accurate reference list for the future.

a suggestion , an offer , an examination , a profit , a favour, homework, an excuse, an attempt, damage, money, fun of, one's best, sure, a choice, harm, an exercise, a decision, room for (somebody\something), one's duty, a course, the best of, use of, a complaint, business, good, a mistake, certain, a journey, an effort, an arrangement, housework, an enquiry, the most of a discovery, work, war, research, a degree\course.

## UNIT 3

### WE CAN'T DO WITHOUT THE PLOT AND THE STYLE

#### 1 VOCABULARY

1. plot, n. – plan or outline of the events of a story/novel – сюжет

intricate, adj. – puzzling, difficult to follow or understand

e.g. I didn't like the book, because the plot was too intricate.

hackneyed, adj. – too common, repeated too often – избитый

The plot is simple, original, well-constructed, complicated, trivial, shallow, realistic, long-drawn-out, gripping, slow-moving, fast-moving, banal, far-fetched; keeps your in suspense from beginning to end

2. be set – be laid – происходить, располагаться

setting, n. – the environment, surroundings (both of place and time) in which the writer sets or places his story, his characters

e.g. The novel is set in the London of the 1920s.

The author has set his novel in a large modern city.

The setting is London in the 1920s.

3. portray, n. – describe vividly in words – описывать

syn. depict

e.g. L. Sinclair's novel "The Metropolis" portrays the life of the uncrowned kings of America.

Gives a realistic, humorous, satirical, vivid, accurate description of smth.

4. render the atmosphere of the time (epoch) – present a period of time in history – передать эпоху, атмосфере времени

e.g. The writer renders the atmosphere of Civil War realistically.

5. trace, v. – portray in details the story of someone or smth.  
e.g. In this novel (“Sister Carrie”) Dreiser traces the path of a factory girl, Carrie Meeber.

6. centre round (also: to be centred round) – to be in a centre of a plot, novel.  
e.g. The plot of the story is centred round the love of two young people Romeo and Juliet.

7. character, n. – образ  
give a variety of characters  
main\minor characters  
characterization – описание

e.g. His characterization shows great power of observation.  
The characters are convincing, complex, true-to-life, vividly drawn, well-portrayed, well-rounded, full-blooded, simple, unconvincing, poorly-drawn, lifeless, flat

8 embody, v. – be a symbol of – воплощать, олицетворять  
embodiment, n.

e.g. He embodies the best traits of the Russian national character.

9. narrate, v. – tell (story) – повествовать, рассказывать  
narration, n.

narrative, n. – рассказ, повесть

narrative, adj.

narrator, n.

a writer of a great narrative power

10. style, n.

lofty style – distinguished, noble – возвышенный

terse style – brief and to the point – сжатый, краткий

diffuse style – using too many words – многословный

syn. verbose

concise style – giving much information in few words, short but expressive – яркий, выразительный

ornate style – flowery with too much imaginary

e.g. E. Hemingway’s works are written in a concise style.

Dickens works are written in a diffuse style.

She always speaks in a lofty style.

## **2 PRACTICE**

1. Be prepared to talk about a book making use of the given plan of analysis.

### **DISCUSSION OF A TEXT**

1. What can be said about the text under discussion:

The text under discussion is a short story

an essay

an extract from ....

an autobiographical novel

a historical novel

2. What can be said about the title?

The title of the story is suggestive of ...

3. The story is written in the ... person.

The story (situation, etc.) is presented from the point of view of the author  
(of the main characters, etc.)

The events are seen through the eyes of ...

4. Where is the scene laid?

What is the time of the action?

What are the main characters of the story?

The scene is laid (set) in...

The time of the action is (the First World War, beginning of the XX-th cen-  
tury. etc.)

The events take place in 1910 (before..., after..., at the end of ..., etc.)

The main characters of the story are...

5. The plot.

The plot is simple (trivial, shallow)

The plot is complicated (but its message is clear)

The story has no plot and hardly any dramatic incident.

The story has hardly any plot.

The plot is taken from life

The plot is based on .... /the plot is centered round .... /

6. Give the gist of the story.

The story under discussion is about ....

deals with.....

describes.....

depicts....

portrays .....

7. What is the main theme (by-themes) of the story?

The main theme is ...

There are two main themes in the story ....

The basic theme may be defined as ...

The by-themes are numerous .....

8. The main idea of the story.

The main idea of the story is....

The message of the story is ....

The idea the author conveys in the story is ....

The author conveys the idea that....

9. The mood (tone, motif, key) of the story

The motif of optimism (pessimism, despair, joy, belief in a better future, etc.)  
is characteristic of the story.

Optimism (pessimism, the sense of tragedy, lyricism, drama) is  
(pre)dominant in the story

The dominant tone of the story is .....

The story is written in the optimistic, lyrical, etc. key

10. Problem.

The story touches upon a variety of problems.

a wide range of problems

the problems of...

The story raises (tackles, solves) social problems.

The problems of .....

The story draws (calls) the readers' attention to the problem(s) of ...

11. Composition:

The story falls into (several) logically connected parts, they are as follows...

The story opens with a description (begins with a dialogue between) etc.

The story ends with.... (ends in .... )

The opening/closing scenes, episodes, pages depict .....

A large part of the story is taken up by the description of .....

The story has a typically happy end

The ending is quite (un)expected/logical

The story\events\ reaches its climax when ....

12. Exposition, story, climax, denouement

13. Your own attitude to the story (personal impression of)

The story is realistic, entertaining, dull, dragged out, mystical, instructive, funny, edifying, thrilling, absorbing, boring, depressing, tiresome, gripping, long-drawn-out, romantic, etc.

The story is makes interesting, exciting, easy, tiresome, etc. reading

The merits /the good points/ of the story are ....

The demerits /the weak points/ of the story are ...

The best scene, in my opinion is....

What I liked (disliked) most is ...

The plot develops rapidly /slowly/

The story sounds a little sentimental /depressing / for my taste

14. The story is written in a lofty, ornate, concise, diffuse, conversational, plain, short but expressive, etc. style

## **2 How to write a summary –SIMPLE!**

Study the text: read it first fairly quickly to get a sense of the general meaning. Then read more carefully, following the writer's argument and noticing what is fact and is opinion, what is general statement and what is particular example. It is often helpful to summarize each paragraph in a few words at this stage.

Identify the key points: check the instructions for the summary – some parts of the text may be completely irrelevant. Go through the text again and make the places where important information is given – by underlining, highlighting with a colored pen or simply making a mark in the margin.

Make notes: write down the key points you've identified in note form in your own words. If you use the original words you may have difficulty in fitting all the necessary information into the word limit. It's also especially important in an exam because the examiner needs to know you understand what you've written.

Put points in order: look at the list of points you've made and see if there are any which go together. Then decide the best order to put the points in – this may be different from the order in which they appeared in the original text. Number the points in this order.

Leave out unnecessary detail: e.g. lists, anecdotes, figures of speech.

### FIRST DRAFT

Edit your first draft: check the spelling and grammar; count, the number of words. If you have many fewer than the limit, you've probably left out something important so check the original text again. If you have more than the limit, look for ways of combining points in one sentence, or of "losing" words here and there.

### FINAL DRAFT

#### 3. Why I like «The Razor's Edge»

I'm often asked if I have a favorite book. This is a very difficult question, but I realize that a negative answer is unsatisfactory. So I choose a novel which has given me more pleasure than any other and which I would gladly read again tomorrow or later. The book is "The Razor's Edge" by S. Maugham, written when he was already an elderly man. Last winter I had a S. Maugham phase, devouring eight of his novels in rapid succession.

Most of us can remember the first time we read a book we particularly enjoyed. In 1990 I was travelling from the Salonika to Athens in Greece. The train was crowded with Greek soldiers. I couldn't find a seat and stood for 10 hours in the corridor. I had a copy of Maugham's famous novel in my bag. Standing up in that steam-filled, sweaty noisy train I read the book from cover to cover. Since then I have re-read the novel three times, each time finding something new.

The Razor's Edge is a very ordinary novel. This sounds a starting phrase from someone who ranks it first in his list of books but I shall explain what I mean. To the modern reader the plot may seem banal. It is centered round a character called Larry Darrell, a young American, who, in the modern phrase, "finds himself". He rejects the materialist and prosperous world of the West and finds sanctuary and peace on a guru's ashram in India. There have been thousands of novels about man and the universe, the outsider in society and there will be many published in the future.

Larry is the main character, but there are others as well: Isabel who loves Larry with a furious passion, but marries for money and status; Sophie Macdonald, who is turned into a drug addict and a nymphomaniac by fate; Gray Maturian who loves and marries Isabel and makes a substantial fortune after experiencing the ups

and downs of the stockbroking life in Chicago; Elliot Templeton, whose aim of life has been to “move in the highest circles In Europe”, and Susanne Rouvier, a French artist who makes good through a combination of physical attractiveness and good nature. Somerset Maugham serves as “confidant” for them all.

The speech of the characters is a delight to read: the wit, the tact; the sometimes brutal honesty of Isabel as she talks on relationships and money; the clichéd phrases of Gray; the crude slangy speech of Sophie, the fallen girl; the smooth and simple, yet moving tones of Larry, who describes his experiences, his feelings and emotions with clarity and honesty.

S. Maugham is a very good story-teller. He usually tells the story in the most direct and concise manner.

What strikes me about Maugham is his positive and enthusiastic attitude towards the young, despite their frequent naiveté; he loves to hear their voices and their laughter. There is no bitterness, just a little nostalgia as he sees these people who embody the same aspirations and convictions that he experienced as a young man many years before. One of my favorite scenes is where Larry suggests he might be happy simply returning to America and driving a taxi. The characters are realistic, so any book in which you see the slightest traces of yourself is a special appeal.

### **1. General comprehension questions**

Instructions: read the text with the following questions in your mind. Then go back to each questions and answer it orally and writing. As you read you might find it helpful to make a few notes.

1. What is the author’s idea of a favorite book?  
Why do you think the book has a special appear to him?
2. How does the author describe the situation in which he read the book?
3. What does the author say about the plot of the novel, main and minor characters, their speech, their relationships.
4. What does the author say about S. Maugham and his manner of writing?

### **2. Functional English**

1. Do you agree with the author when he says that:
2. ... most of us can remember the first time we read a book we particularly enjoyed.
3. The Razor’s Edge is a very ordinary novel
4. ... the speech of the characters is a delight to read
5. S. Maugham usually tells a story in the most direct and concise manner
6. ... any book in which you see the slightest traces of yourself has a special appeal to you.



In your answers use expressions of agreement or disagreement:

### Agreeing

1. That's quite right/true
2. I couldn't agree more
3. I (absolutely/entirely) agree ...
4. I'm of the same opinion
5. I'm of exactly the same opinion

### Disagreeing

- That's not the way I see....  
Actually/In fact. I think .....  
(followed by a different opinion)  
I can't agree with.....  
I don't see why  
I can't go along with the author

### Saying you partly agree

1. To a certain extent, yes, but ....
2. Yes, maybe/perhaps, but.....
3. Yes, but on the other hand.....
4. Yes, but we shouldn't forget...
5. I agree in principle, but ....

### 3. Write a review describing a book that you have enjoyed reading.

Say where the story takes place and who the main characters are, give a brief outline of the plot. Also say why you liked the book.

## UNIT4

### HUMOROUS STORIES ARE WORTH READING. ARE THEY NOT?

#### 1 VOCABULARY

1. a) humor, n. – disposition – настроение

in (a) bad (ill) humor – in low (bad) spirits – быть в плохом настроении

e.g. She seems to be in a bad humour today.

I'm in no humour for argument. – У меня нет настроения спорить.

ant. in (a) good humour – in high spirits

out of humour – не в духе

e.g. Don't trouble him. He is out of humour.

b) humour, n. – amusement – юмор

e.g. She herself had no humour at all.

He lacks a sense of humour.

He has little sense of humour – у него слабое чувство юмора

His story was full of humour.

All you needed was a keen sense of humour

I don't understand the English sense of humour.

2. sparkle with wit and humour – блистать (отличаться) остроумием

e.g. Mark Twain's novel "The Adventures of Huckleberry Finn" sparkles with wit and humour.

3. laugh oneself helpless – смеяться до упаду

e.g. He laughed himself helpless at his anecdotes.

I couldn't read the story for laughing. – I couldn't read it because I was laughing.

e.g. His stories were so funny I could hardly read them for laughing.

have a good laugh at smb/sth.

die with laughter

4. There is no accounting for tastes (proverb) – we can't explain why different people like different things.

e.g. – Say what you will, but I find the book tiresome.

– Well, there is no accounting for tastes.

5. give food for thought – give something to think about – дать пищу для размышлений

give many problems to speculate upon.

e.g. The story is empty. It doesn't give any food for thought.

syn. be thought-provoking

6. empty, adj. – пустой, бессодержательный

e.g. I don't think much of the story. It seems to be empty.

7. absorbing, adj. – intensely interesting – удивительный, захватывающий

8. tiresome adj. – dull, boring – скучный

syn. tedious

e.g. The book is so tiresome, I couldn't make myself read it to the end.

## 2 PRACTICE

1. Read the dialogue and say what Jane (Sam) thinks of Leacock's stories.

*Jane:* How did you like Leacock's stories?

*Sam:* Immensely! They are so absorbing. I just couldn't tear myself away from them.

*Jane:* Absorbing? No. I found many of them tiresome.

*Sam:* Not many. You look on everything with a critical eye, I'm afraid. Hope, you won't deny that Leacock has a good sense of humour?

*Jane:* His stories are humour, no doubt. But Leacock avoids touching upon social conflicts.

*Sam:* Yes.

*Jane:* Besides, he is far from the problems that his country faced at that time. He wants people to laugh and enjoy life, that's all.

*Sam:* But we are talking about his humour stories, don't forget. He also wrote some political satire.

*Jane:* Oh, did he? I didn't know that.

2. Listen to the dialogue. Say in short what it is about.

*Bill:* What book are you reading? Jerome? Like it?

*Mary:* Awfully! You know I enjoy reading humorous stories. And “Three men in a Boat” is so absorbing. I follow the episodes of the book with unabated interest.

*Bill:* Absorbing? I shouldn't say that. I found it rather tiresome.

*Mary:* You don't mean it, do you?

*Bill:* I do.

*Mary:* But you won't deny that the author has a good sense of humour, will you? I could hardly read some episodes for laughing.

*Bill:* That's true. Sometimes Jerome makes the reader laugh at the adventure of his characters, but ...

*Mary:* But what?

*Bill:* Doesn't the book seem empty?

*Mary:* I don't think it does. You certainly remember that it's a story about three young men who spent their holiday together.

*Bill:* I do, and there was a dog that seemed to help them spend their holiday to the best advantage (Ironically). A very important subject for such a long book (with sarcasm). And the writer's satire is biting.

*Mary:* You needn't be so sarcastic. There is something Jerome holds up to ridicule in the book.

*Bill:* Oh, there is, is there! (Ironically). I must have been silly, not to notice anything of the kind.

*Mary:* (In a joking manner). Perhaps, perhaps. The thing is the writer makes fun of some young men ....

*Bill:* Those three in the boat?

*Mary:* Not only. Those young men who are helpless when they have to face even such trivial problems as packing things and cooking meals. Didn't you recognize some of the young men in these characters?

*Bill:* Oh, Mary, what are you driving at?

*Mary:* I see, the cap fits.

### 3. Be ready to talk about a humorous story. Begin your story with:

Speaking for myself I believe in reading humorous stories. They are so funny and usually make easy reading. If the writer has a good sense of humour and his stories sparkle with wit and humour then you can't tear yourself away from the book and you can have a good laugh.

1. My favorite humorous writer is.....
2. to be a great master of humorous stories
3. The setting of the story is....
4. The plot is centered round...
5. to have a keen sense of humour...
6. I like the way the writer describes...
7. to have a good laugh
8. to make easy reading
9. to give much food for thought and many problems to speculate upon
10. There's no accounting for tastes
11. to believe in reading humorous stories...
12. Some people don't think very much of humorous stories, but ...
13. to find humorous stories empty and boring
14. not to touch upon social problems
15. to want people to laugh and enjoy life

4. Read the following text. Be ready to act in roles.

- Say what sort of person Mr. Sellyer is.
- What do you think he said to a fashionably dressed woman / to a lady in deep mourning / advertising the book as the reading for a holiday, as the book to read after the holiday, as the book to read on a rainy day and as the right book for a fine day. Can he be called a good psychologist? Why? Why not? Do you think he prospers as a book-seller?

**The Reading Public: A book Store Study**

(after Stephen Leacock)

One day I went to a bookshop to look through new arrivals. Mr. Sellyer showed me to the back of the shop where I could find something interesting. While I was looking through the books, I could watch Mr. Sellyer at work and see some of his methods.

A fashionably dressed woman was standing at the counter and Mr. Sellyer was showing a book to her.

“But now, this book”, said the lady, idly turning over the leaves, “is it good? What is it about?”

“It’s an extremely powerful thing”, said Mr. Sellyer, “in fact, masterly. The critics are saying that it’s perhaps the most powerful book of the season.”

“You seem to have a great many of them,” said the lady as she saw a huge pile of books gaily jacketed in white and blue. “I could make out the title in big gilt lettering – Golden Dreams.”

“Oh, we have to”, answered Mr. Sellyer. There’s a regular rush on the book indeed, you know it’s a book that is bound to make a sensation.”

“Oh, really!” said the woman, “Well, I think I’ll take it then. One ought to see what these talked-of things are about, anyway.”

No sooner had she gone away, then another lady entered the bookshop. She was in deep mourning and looked like a widow. I heard her ask the manager to show her some new books.

“Something new in fiction”, repeated the manager, “yes madam, here’s a charming thing, Golden Dreams – a very sweet story: in fact, madam, the critics are saying it is the sweetest thing that Mr. Slush has done.”

“Is it good?” said the lady.

“The reviews say it’s the most charming book of the month. My wife was reading it aloud only last night. She could hardly read it for tears.”

The lady bought Golden Dreams and left the shop.

“Have you any good light reading for vacation time?” asked the next customer.

“Yes,” said Mr. Sellyer, and his face almost broke into a laugh as he answered, “here’s an excellent thing, Golden Dreams; quite the most humorous book of the season – simply screaming – my wife was reading it aloud only yesterday. She could hardly read it for laughing.”

What's the price, one dollar? One-fifty. All right, wrap it up."

He paid for the book and went out.

So every customer who entered the shop went away with Golden Dreams. To one lady the manager sold Golden Dreams as the reading for a holiday, to another as the book to read after the holiday, another bought it to read on a rainy day and the fourth as the right book for a fine day.

When I was leaving the shop, I went up to the manager and asked him, "Do you like the book yourself?"

"Dear me!" said the manager, "I've no idea of the book. I've no time to read every book I'm selling."

"And did your wife really like the book?"

"I'm not married, Sir," answered the manager smiling.

## UNIT 5

### HISTORICAL NOVELS: TIRESOME OR ABSORBING?

#### 1 PRACTICE

1. Listen to the following bits of conversation and say what they are about.

1)

– Historical novels aren't in my line. Too tiresome.

– Tiresome? I find many of them quite absorbing.

– I don't. I like easy reading. Thrillers, for instance.

– Sure you've read "War and Peace"? Isn't it a masterpiece? Both realistic and instructive. And awfully gripping. I've read it several times and yet the interest never flags. I'm able to read it again and again.

– Well, there's no accounting for tastes. Personally I could never finish reading it.

– What?! You haven't read it to the end?!

– I have, only...

– Only what?

– I skipped over all the war episodes.

– How could you? They give food for thought, by the way.

– Perhaps they do, but...

– Oh, Helen, you are the limit.

2)

– Well, you can have a peep into that bookcase. I'm sure you'll find something to your liking there.

– Oh, thanks (looking through the books). Here's one that has the appearance of being very much read. Is it good?

– Rather absorbing, I should say. A historical novel.

– Oh, no. I get bored by read such books. I prefer something that's more light reading. Can't imagine your liking historical novels.

– I simply believe in reading instructive books, that's all.

2. Listen to the following conversation. Say what Ann thinks of historical novels.

*Ann:* I prefer serious historical novels. They are so edifying. And the language is generally polished too.

*Jane:* Well, they give food for thought, no doubt. But I consider them tedious, and I don't like tedious books.

*Ann:* My goodness! What are you talking about? Historical novels are not tedious at all. Many of them are stirring and captivating. They quite carry you away by their thrilling developments. Take "Spartacus" for instance.

*Jane:* Yes, I know. I've read it, but there are not many books like "Spartacus" I must say.

*Ann:* Not many? Have you read historical plays by Shakespeare? Or "The Spy" by F. Cooper? Or "A Tale of Two Cities" by Ch. Dickens or ...

*Jane:* Oh, Ann! I know how well-read you are! Yet, I believe, we'd better agree to differ.

3. Speak about a historical novel you have read. Begin your story with:

Almost everybody admits that historical books are instructive and give many problems to speculate upon. At the same time many people find such books tiresome reading. They say historical books are heavy-doing and long-drawn-out. Of course, tastes differ, but personally I believe in reading historical novels. I think a good writer writes a good book, no matter whether it is a historical novel, a humorous story or a detective one.

1. The setting of the novel
2. The plot of the book is...
3. The plot is centered round...
4. Renders the atmosphere of the time realistically ...
5. has an intimate knowledge of what he writes about
6. gives a vivid depiction of smth.
7. I like the way the writer describes his characters both main and minor
8. Characters (convincing. true-to-life.... )
9. Style
10. The book makes interesting reading
11. The book was so interesting that I couldn't tear myself away from it.
12. keep in suspense from beginning to end
13. provide a lot of Interesting and accurate information

## UNIT 6 MYSTERIES AND THRILLERS

### 1 VOCABULARY

- 1 whodunit, n. – detective or mystery story
2. good/poor stuff

e.g. This book is good stuff. – Это хорошая книга.

3. penny dreadful – дешевый сенсационный роман  
a hair-raising novel (только по отношению к книгам)

4. stand on end (about one's hair) – стоять дыбом

e.g. I hate all those penny dreadfuls. They make my hair stand on end.

5. break one's sound sleep – нарушать здоровый сон

e.g. The book is crammed with murders! Oh, no. It's not for me. It's sure to break my sound sleep.

6. investigate, v. – examine, inquire into – расследовать

e.g. The inspector had come to investigate a murder.

Investigation, n. – расследование

e.g. The FBI is conducting an investigation into the affair.

7. to commit a crime – совершить преступление

crimes against humanity/nature

capital crimes – тяжкое преступление

capital punishment (sentence) – смертная казнь.

8. criminal, n. – person who commits a crime

the criminal code – уголовный кодекс

habitual criminal – рецидивист

## 2 PRACTICE

1. Learn the following short dialogues by heart.

1)

*Jane:* What are your favorite books?

*Mary:* Different. Perhaps, I like thrillers most.

*Jane:* You mean whodunits ?

*Mary:* Yes. I can devour such books night after night. So absorbing. Keep one in suspense from beginning to end. Sometimes I try to investigate a case myself.

*Jane:* Oh? (ironically) Succeed in doing it?

*Mary:* Now, Jane, stop being funny. I believe whodunits are no worse than any other fiction. It's all matter of tastes, you know.

*Jane:* It is.

2)

*Margaret:* I can't see what people find in whodunits. One looks very much like another. Crime, investigation, chase, shots and capture of a criminal.

*Jacob:* You follow them with interest, don't you? And they give food for thought.

*Margaret:* I agree they keep a reader in suspense. As to giving food for thought...

*Jacob:* Well, they make you try to guess who the criminals are, don't they?

*Margaret:* No. they make my hair stand on end, that's all.

3)

*Peter:* Again a detective novel? Poor stuff. Penny dreadfuls, I call them. They only make your hairs stand on the end and break your sound sleep. It's no use reading them.

*Robert:* There's no accounting for tastes. At any rate, detective stories are easy reading. And you follow them with unabated interest as they keep you in suspense from beginning to end.

2. Arrange a chain conversation about books you prefer reading. Make use of the given phrase openings.

I, for one, believe in...

Say what you like, but I believe in ....

Personally I believe in .....

If you ask me I believe in...

Certainly, tastes differ, but I believe in...

Oh, but why don't you believe in...

Do you mean to say that you believe in....

3. Prepare a talk about a detective story that you've read. Organize your talk something like this:

1. Introduction (include factual information: title, author)

2. The plot, setting, characters.

3. Your feelings and thoughts.

4. Conclusion (recommendation)

Use the guide:

Detective stories are much spoken about. Some people praise them to the skies, others say they are not worth a penny. Speaking for myself I'd say that whodunits are no worse than any other fiction. It's all a matter of tastes after all. Personally I think a good writer writes a good book, whether it is historical novel, a detective story or humorous story.

1. The setting of the novel

2. The plot (a brief outline of the plot)

3. The plot is centered round....

4. Characters

5. keep in suspense from beginning to end

6. follow the episodes with unabled interest

7. make easy reading

8. be written in a conversational style

9. succeed in doing smth.

10. like the way the author describes ...

11. Some people don't like detectives

12. One story looks very much like another: crimes, investigation, chase, shots. a capture of a criminal.

13. break one's sound sleep



14. make one's hair stand on end
15. believe in reading detective stories
16. make you think and do a lot of guesswork
17. investigate a case

#### 4. The Mystery of Agatha Christie

Agatha Christie (1891–1976) is one of the world's best-known and best-loved authors. Her famous detectives, Hercule Poirot and Miss Marple, and her brilliantly constructed plots have caught the imagination of generations of readers. Although she lived to an old age and wrote many books, she did not reveal much about her personal life.

In December 1926 an incident occurred which would have made an enthralling detective story in itself. At the height of her success with her first novel, she apparently vanished into thin air for ten days. At the time she was extremely distressed because she had found out that her husband was having an affair with another woman and wanted a divorce. She was sleeping badly, she couldn't write and she was eating very little.

On Friday 3rd December, Agatha told her secretary and companion, Carlo (Miss Charlotte Fisher), that she wanted a day alone. When Carlo returned in the evening, she found that the garage doors had been left open and the maids were looking frightened. According to them, Mrs. Christie had come downstairs at about eleven in the evening, had got into her car and driven quickly without saying anything to anybody.

Carlo waited up anxiously all night but Agatha did not return. Early the next morning the police found Agatha's car in a ditch with its lights on. There was no trace of Agatha.

A nation-wide hunt for the missing novelist was started. The police were suspicious. Did the servants know something more? Was Agatha's husband hiding something? Newspapers printed wild stories about a disappearance – that she had committed suicide, that she had been kidnapped, that she had run away with a secret lover; some even suggested that she had planned the whole thing as a publicity stunt.

The mystery ended ten days later when Agatha Christie was found alive and well in Harrogate, a health spa in Yorkshire. Her husband explained to the waiting reporters that she had lost her memory. But to this day, nobody really knows what happened during those missing ten days.

1. Read and answer:

1. When did Agatha disappear?
2. Why was she distressed at the time?
3. What did she tell her companion, Carlo?
4. What did Carlo find on her return?
5. What had happened at eleven o'clock according to the maids?
6. What did the police find?

7. What did the newspapers suggest had happened to Agatha?
8. Where and when did Agatha reappear?
9. What explanation did her husband give?

2. Guess the meaning

Enthralling, vanished into thin air, distressed, ditch, trace, kidnap.

3. Cover the text and use the questions and answers from Exercise 1 to retell the story of Agatha Christie's disappearance.

4. Read and think.

1. Do you think Agatha lost her memory?
2. What do you think happened during those ten days?
3. What effect do you think her disappearance had on her marriage after her return?

5. Talking point

Which of the following do you think makes a book good thriller or detective story? Refer to any books which you have read or liked.

- short sentences and short chapters
- an exciting ending to each chapter
- an exotic location
- plenty of action
- a simple plot
- plenty of violent murders
- a likeable detective
- romantic interest
- a surprise ending
- authentic background detail

### 5. Discussion points

1. Historically novels are not very popular nowadays.
2. Very intelligent people don't read whodunits.
3. Most detective stories are primitive and uninteresting.
4. Unfortunately many young people are not in the habit of reading poetry.
5. The classics are boring.
6. In my opinion a detective story gives nothing to the reader's mind.
7. Reading English fiction with a dictionary is terribly boring.
8. Comment on the saying: "Some books are to be tasted, some to be swallowed, some few to be chewed and digested".
9. What's your taste in reading?
10. Humorous stories are not worse than any other fiction.
11. Despite the increase in TV watching and Internet surfing reading is still an important leisure activity.
12. The best-selling books are not great works of literature but stories of mystery and romance.
13. Science fiction is only for science-minded people.
14. Science fiction is more often than not more scientific than fictional.

**ПРИМЕРНАЯ РЕЙТИНГОВАЯ СИСТЕМА  
ОЦЕНКИ УСПЕВАЕМОСТИ ОБУЧАЮЩИХСЯ**

<b>№</b>	<b>Наименование раздела</b>	<b>Виды оцениваемых работ</b>	<b>Максимальное кол-во баллов</b>
1	2	3	4
<b>7 семестр</b>			
1	Высшее образование в США 22 ч.	Лабораторное занятие № 1 (2 часа) Чтение и перевод текста “Doctor in the House” (by R.Gordon) Разбор комментария к тексту, Работа над произношением, отработка фонетических навыков	1  1
2		Лабораторное занятие № 2 (2 часа) Чтение и перевод текста “Doctor in the House” (by R.Gordon) Ответы на вопросы по содержанию текста. Подготовка пересказа текста	1
3		Лабораторное занятие № 3 (2 часа) Чтение и перевод текста “Doctor in the House” (by R.Gordon) Краткое изложение текста. Описать атмосферу экзамена.	1
4		Лабораторное занятие № 4 (2 часа) Комментирование лингвистических особенностей художественного текста “Doctor in the House” (by R.Gordon) Анализ лексических средств	1
5		Лабораторное занятие № 5 (2 часа) Комментирование лингвистических особенностей художественного текста “Doctor in the House” (by R.Gordon) Анализ морфологических средств Анализ синтаксических средств филологический анализ текста “The Apple Tree”	1  2
6		Лабораторное занятие № 6 (2 часа) Работа над активной лексикой текста “Doctor in the House” (by R.Gordon)	

		Изучение вокабуляра, Перефразировать предложения Перевод предложений	1 1
7		Лабораторное занятие № 7 (2 часа) Работа над разговорной темой «Система высшего образования в США» Аудирование текста “First Day at School” (Ideas and Issues. Upper-Intermediate). Выполнение целевых заданий	1 1
8		Лабораторное занятие № 8 (2 часа) Работа над разговорной темой «Система высшего образования в США» Изучение тематического словаря Чтение текста “Higher Education” Ответы на вопросы по тексту Summary “Higher Education”	1 1
9		Лабораторное занятие № 9 (2 часа) Работа над разговорной темой “Different types of education centers in USA” Изучение вокабуляра, Перефразировать предложения Перевод предложений	1 1
10		Лабораторное занятие № 10 (2 часа) Работа над разговорной темой «Плюсы и минусы рейтинговой системы» Дискуссия по вопросам	1
11		Лабораторное занятие № 11 (2 часа) Аудирование текста “Mother Tongue” (Ideas and Issues. Upper-Intermediate). Выполнение целевых заданий	1 1
12	Суд и судопроизводство 24ч	Лабораторное занятие № 12 (2 часа) Работа над текстом “To Kill a Mocking Bird” Чтение и перевод текста, Выбор из первого абзаца текста слов и словосочетаний, описывающих и характеризующих Тома Робинсона Примеры эпитетов для характеристики Аттикуса Финча	1 1

13	Лабораторное занятие № 13 (2 часа) Работа над текстом “To Kill a Mocking Bird” Кульминационный момент рассказа. Стилистические приемы автора для создания атмосферы напряженности в абзаце, за которым следует кульминационный момент. Примеры использования метафор, сравнений и повторов.	1 1
14	Лабораторное занятие № 14 (2 часа) Работа над текстом “To Kill a Mocking Bird” Пересказ текста. Описание событий рассказа в диалогах между: а) судьей Тейлором и одним из присяжных б) прокурором и Аттикусом Финчем	1 1
15	Лабораторное занятие № 15 (2 часа) Работа над текстом “To Kill a Mocking Bird” Lexical stylistic devices Syntactical stylistic devices	1 1
16	Лабораторное занятие № 16 (2 часа) Работа над словами и словосочетаниями текста “To Kill a Mocking Bird” (by Harper Lee) Изучение вокабуляра, Выполнение целевых заданий Составить собственные предложения с новыми словами или словосочетаниями. (3 предложения по каждому слову)	1
17	Лабораторное занятие № 17 (2 часа) Работа над словами и словосочетаниями текста “To Kill a Mocking Bird” (by Harper Lee) Изучение вокабуляра, Выполнение целевых заданий Составить небольшую ситуацию с новыми словами и словосочетаниями (не менее 15)	2

18		Лабораторное занятие № 18 (2 часа) Работа над словами и словосочетаниями текста “To Kill a Mocking Bird” (by Harper Lee) Развитие навыков перевода, выполнение целевых заданий	1
19		Лабораторное занятие № 19 (2 часа) Аудирование текста “The Talented Mr. Ripley” (Ideas and Issues. Upper-Intermediate). Выполнение упражнений	1
20		Лабораторное занятие № 20 (2 часа) Работа над разговорной темой «Суд и судопроизводство» Изучение тематического словаря Выполнение упражнений	1
21		Лабораторное занятие № 21 (2 часа) Работа над разговорной темой «Суд и судопроизводство» Обсуждение темы: Преступность малолетних.	1
22		Лабораторное занятие № 22 (2 часа) Подготовка и драматизация отрывка из произведения А. Кристи “Witness for the prosecution”	2
23		Лабораторное занятие № 23 (2 часа) Аудирование текста “I Love My Electronic Ball and Chain” Выполнение упражнений	1 1
24	Книги и чтение 22 ч	Лабораторное занятие № 24 (2 часа) Работа над текстом “W. S.” (by L. P. Hartley) Чтение и перевод текста Работа над комментарием к тексту, Выполнение целевых упражнений	1 1
25		Лабораторное занятие № 25 (2 часа) Работа над активной лексикой текста Выполнение целевых упражнений Совершенствование навыков перевода.	1
26		Лабораторное занятие № 26 (2 часа) Работа над словами и словосочетаниями текста “W. S.” (by L. P. Hartley)	1

		Выполнение целевых заданий Составить небольшую ситуацию с новыми словами и словосочетаниями (не менее 15)	2
27		Лабораторное занятие № 27 (2 часа) Комментирование лингвистических особенностей художественного текста “W. S.” (by L. P. Hartley) Анализ лексических средств Анализ морфологических средств Анализ синтаксических средств	1 1 1
28		Лабораторное занятие № 28 (2 часа) Работа над текстом “W. S.” (by L. P. Hartley) Филологический анализ текста	2
29		Лабораторное занятие № 29 (2 часа) Работа над разговорной темой «Книги и читатели. Писатель и его творчество» Изучение тематического словаря, Выполнение целевых упражнений	2
30		Лабораторное занятие № 30 (2 часа) Работа над разговорной темой «Книги и читатели. Писатель и его творчество» Чтение текста “Graham Greene” выполнение целевых упражнений Краткий пересказ текста “Graham Greene”	1 1
31		Лабораторное занятие № 31 (2 часа) Чтение статьи “Harry Potter Has Company” Подготовка к реферированию статьи, выполнение целевых упражнений Реферирование газетной статьи “Harry Potter Has Company”	1 1
32		Лабораторное занятие № 32 (2 часа) Работа над разговорной темой “Literature: the classics” выполнение целевых упражнений высказать свое мнение по теме с аргументацией	1

33	Лабораторное занятие № 33 (2 часа) Работа над газетной статьей “Closing the Book” by J. Yardley Обсуждение проблемы. Обучение монологическому высказыванию, аргументации своих доводов.	2
34	Лабораторное занятие № 34 (2 часа) Работа над разговорной темой “TV Threat To Children’s Reading” Обсуждение проблемы. Обучение диалогическому высказыванию, аргументации своих доводов.	2
Компьютерное тестирование (текущая аттестация)		40
ВСЕГО		100

## **МЕТОДИЧЕСКИЕ МАТЕРИАЛЫ, ОПРЕДЕЛЯЮЩИЕ ПРОЦЕДУРЫ ОЦЕНИВАНИЯ ЗНАНИЙ, УМЕНИЙ И НАВЫКОВ И (ИЛИ) ОПЫТА ДЕЯТЕЛЬНОСТИ, ХАРАКТЕРИЗУЮЩИХ ЭТАПЫ ФОРМИРОВАНИЯ КОМПЕТЕНЦИЙ**

### **Устный опрос**

Одной из форм текущего контроля является устный опрос, позволяющий оценить освоение материала.

Критерии оценивания устного опроса:

- полнота и правильность ответа;
- степень осознанности, понимания изученного;
- языковое оформление ответа.

Обучающемуся засчитывается результат ответа при устном опросе, если обучающийся дает развернутый ответ, который представляет собой связное, логически последовательное сообщение на заданную тему, показывает его умение применять определения, правила в конкретных случаях.

И не засчитывается, если обучающийся обнаруживает незнание большей части соответствующего вопроса, допускает ошибки в формулировке определений и правил, искажающие их смысл, беспорядочно и неуверенно излагает материал.

### **Практическая работа**

Практическая работа представляет собой перечень заданий, которые охватывают основные разделы дисциплины. Практическая работа предназначена для контроля теоретических знаний и решения задач.



Каждая практическая работа должна быть выполнена и сдана в установленные сроки. В период экзаменационной сессии работы на проверку не принимаются.

Критерии оценки практической работы:

- аккуратность выполнения;
- выполнение в положенные сроки;
- верно получены ответы.

Оценка «отлично» ставится, если аккуратно и в указанные сроки правильно, с описанием всех этапов решения выполнено более 90% заданий.

Оценка «хорошо» ставится, если аккуратно и в указанные сроки правильно выполнено от 65% до 90% заданий, при этом допущены не принципиальные ошибки.

Оценка «удовлетворительно» ставится, если практические работы выполняются не систематично, при решении допускаются ошибки.

Оценка «неудовлетворительно» ставится, если выполнено менее 50% заданий, практические работы сдаются не в установленные сроки.

Исходя из полученной оценки, студенту начисляются рейтинговые баллы (в процентах от максимально возможного количества баллов)

### **Тестовые задания**

Тест представляет собой набор тестовых заданий, отражающих вопросы по аттестуемому разделу или в целом по учебной дисциплине. Из предложенных вариантов ответов необходимо отметить правильный (один или более в зависимости от поставленного вопроса). Отметки о правильных вариантах ответов в тестовых заданиях делаются разборчиво. Неразборчивые ответы не оцениваются, тестовое задание считается не выполненным.

При тестировании используется 100-процентная шкала оценки. Исходя из полученной, оценки студенту начисляются рейтинговые баллы (в процентах от максимально возможного количества баллов).

Оценка «отлично» ставится, если выполнено более 90% тестовых заданий.

Оценка «хорошо» ставится, если выполнено от 65% до 90% тестовых заданий.

Оценка «удовлетворительно» ставится, если выполнено 50% -64% тестовых заданий.

Оценка «неудовлетворительно» ставится, если выполнено менее 50% тестовых заданий (баллы при этом не начисляются).

### **Экзамен**

Экзамен – форма промежуточной аттестации, в результате которого обучающийся получает оценку в четырехбальной шкале («отлично», «хорошо», «удовлетворительно», «неудовлетворительно»).

Основой для определения оценки на экзаменах служит объём и уровень усвоения студентами материала, предусмотренного рабочей программой дисциплины.

Итоговая оценка учитывает совокупные результаты контроля знаний.

Форма проведения экзамена определяется в рабочей программе дисциплины. Студенту предоставляется возможность ознакомления с рабочей программой дисциплины. Экзаменатор имеет право задавать студентам дополнительные вопросы по всей учебной программе дисциплины. Время проведения экзамена устанавливается нормами времени. Результат сдачи экзамена заносится преподавателем в экзаменационную ведомость и зачетную книжку.

Экзамен проводится в устной форме по билетам. В структуру экзаменационного билета по «Практическому курсу английского языка» могут быть включены нижеследующие типы заданий:

- чтение вслух и перевод на русский язык микротекста или отрывка объемом в 300-350 знаков;
- интерпретация оригинального текста объемом в 3500 знаков на уровне содержания с элементами лингвистического анализа;
- высказывание на заданную тему без предварительной подготовки; беседа с преподавателем на заданную и смежные темы;
- письменное изложение воспринятого на слух текста;
- письменный перевод с родного языка на английский предложений, построенных на изученном лексическом (и грамматическом) материале;
- реферирование на английском языке газетной статьи, содержание которой перекликается с пройденной разговорной тематикой.

Экзаменатор имеет право задавать обучающимся дополнительные вопросы по всей учебной программе дисциплины. Время проведения экзамена устанавливается нормами времени. Результат сдачи экзамена заносится преподавателем в экзаменационную ведомость и зачетную книжку.

При оценке ответа обучающегося следует руководствоваться следующими критериями:

- 1 фонетически правильное оформление высказываний;
- 2 полнота и точность ответа при изложении содержания текста;
- 3 умение интерпретировать текст;
- 4 богатство и выразительность языка;
- 5 разнообразие грамматических структур;
- 6 грамотность изложения ответа;
- 7 беглость речи.

Оценка «отлично» ставится, если обучающийся:

- 1 правильно произносит отдельные звуки и звукосочетания в потоке речи при чтении вслух и при высказывании на заданную тему, соблюдает правильную интонацию и нормальный темп;

2 свободно ориентируется в излагаемом материале, использует лексический материал, соответствующий требованиям учебной программой по дисциплине;

3 способен без ошибок ответить на дополнительные вопросы спонтанно, без подготовки;

4 при высказывании на заданную тему использует сложные грамматические конструкции (сложные предложения, инфинитивные обороты и т.п.)

5 не допускает грамматические ошибки, искажающих смысл.

Оценка «хорошо» ставится, если обучающийся:

1 правильно произносит отдельные звуки и звукосочетания, правильно интонационно оформляет свою речь при несколько замедленном темпе;

2 свободно ориентируется в излагаемом материале, использует лексический материал, соответствующий требованиям учебной программой по дисциплине;

3 на дополнительные вопросы отвечает с затруднениями; допуская ошибки, сам же их и исправляет;

4 при высказывании на заданную тему использует небольшое количество сложных грамматических конструкций;

5 допускает минимальное количество грамматических ошибок.

Оценка «удовлетворительно» ставится, если обучающийся:

1 допускает фонетические ошибки при чтении вслух и при высказывании на заданную тему, говорит и читает медленно;

2 использует лексический материал, не соответствующий требованиям учебной программой по дисциплине;

3 на дополнительные вопросы отвечает с затруднениями, допуская ошибки, искажающие смысл;

4 при высказывании на заданную тему не использует сложные грамматические конструкции

5 допускает грамматические ошибки, искажающие смысл.

Оценка «неудовлетворительно» ставится, если обучающийся:

1 допускает грубые фонетические и грамматические ошибки при чтении вслух и при высказывании на заданную тему, говорит и читает медленно;

2 допускает ошибки при переводе прочитанного текста;

3 не способен ответить на дополнительные вопросы без подготовки;

4 говорит, используя лишь простые предложения и лексику, не соответствующую требованиям учебной программой по дисциплине;

## УЧЕБНО-МЕТОДИЧЕСКОЕ И ИНФОРМАЦИОННОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ

Основная литература:

1 Вельчинская, В. А. Грамматика английского языка [Электронный ресурс] : учеб.-метод. пособие / В. А. Вельчинская. – Электрон. дан. – Москва : ФЛИНТА, 2016. – 232 с. – URL : <https://e.lanbook.com/book/84374>.

2 Клюкина, Ю. В. Курс английского языка (A course of English) : учебное пособие / Ю. В. Клюкина, А. А. Шиповская ; Министерство образования и науки Российской Федерации, Федеральное государственное бюджетное образовательное учреждение высшего профессионального образования «Тамбовский государственный технический университет». – Тамбов : Издательство ФГБОУ ВПО «ТГТУ», 2015. – 175 с. : ил. – Библ. в кн. – ISBN 978-5-8265-1472-6 ; То же [Электронный ресурс]. – URL: <http://biblioclub.ru/index.php?page=book&id=444928>.

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Учебное издание

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## **ПРАКТИЧЕСКИЙ КУРС АНГЛИЙСКОГО ЯЗЫКА**

Методические материалы  
к изучению дисциплины и организации самостоятельной работы  
студентов 4-го курса бакалавриата,  
обучающихся по направлению 44.03.05 Педагогическое образование  
(с двумя профилями подготовки – Английский язык, Немецкий язык)  
очной формы обучения

Подписано в печать 25.10.2018.  
Формат 60x84/16. Бумага типографская. Гарнитура «Таймс»  
Печ. л. 2,94. Уч.-изд. л. 2,16  
Тираж 1 экз.  
Заказ № 565

Филиал Кубанского государственного университета  
в г. Славянске-на-Кубани  
353560, Краснодарский край, г. Славянск-на-Кубани, ул. Кубанская, 200

Отпечатано в издательском центре  
филиала Кубанского государственного университета в г. Славянске-на-Кубани  
353560, Краснодарский край, г. Славянск-на-Кубани, ул. Коммунистическая, 2