

**МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ
ФЕДЕРАЦИИ**

Курганский государственный университет
Кафедра иностранных языков гуманитарных специальностей

АНГЛИЙСКИЙ ЯЗЫК

Практикум по развитию навыков
устной речи для студентов IV курса
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BRITISH LITERATURE

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ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

Практикум предназначен для студентов специальности «Филология» (032900) IV курса и состоит из двух частей. Первая часть включает художественные тексты английских авторов и задания к ним, способствующие развитию навыков чтения, перевода и лексико-стилистического анализа. Вторая часть содержит тексты научного и художественного характера, снабженные комментариями к наиболее трудным словам и выражениям, а также историческими справками. Упражнения к текстам развивают навык самостоятельной работы со словарем, способствуют развитию навыка понимания и усвоения прочитанного, помогают совершенствованию навыка реферирования и аннотирования.

Практикум ставит своей целью развитие навыков чтения, перевода, устной речи, а также формирование умений извлекать информацию из прочитанного текста, делать сообщения по поводу прочитанного с элементами художественного анализа, выражать собственное мнение.

PART I.

READING.

BRITAIN'S LITERARY TRADITION

Pre-reading task

Are you fond of British writers? Which author can you name? Discuss your impressions with your partner(s).

Read the following text and answer these questions:

1. Who dominated the literary scene in the 14-15 centuries?
2. Who does the text call Britain's unsurpassed literary lion?
3. Who compiled England's most famous dictionary?
4. To whom was the 1983 Nobel Prize for Literature awarded?
5. What literary awards does the text mention?

Here are the words you may need:

diaries	дневники
unsurpassed	непревзойденный
verse	стихи, поэзия
forerunner	предшественник, предвестник
conjure (with)	зд. вызывать в памяти

Britain is a particularly literary nation, but it is in literature above all that the British excel.

Britain's literature tradition goes back beyond the poetry and prose of Anglo-Saxon days, with each subsequent century producing new writers whose contributions have been of world importance.

The 14th and 15th centuries were dominated by Geoffrey Chaucer, chronicler of "The Canterbury Tales" and by Sir Thomas Malory with his "Morte D'Arthur". The 16th and 17th century produced great playwrights as well as poets. William Shakespeare, who combined both talents has long been regarded as Britain's unsurpassed literary lion.

The 18th century gave birth to diverse styles of creative expression, such as the celebrated diaries of Samuel Pepys and Daniel Defoe's novel "Robinson Crusoe", one of the forerunners of the genre. The satire of Jonathan Swift, author of "Gulliver's Travels", and the essays of Dr. Samuel Johnson (who compiled England's most famous dictionary) are among the various techniques which developed alongside the more traditional skills practised in the plays of Goldsmith and Sheridan.

The poetry of Robert Burns (Scotland's national poet), William Wordsworth and poet/ painter William Blake spanned the 18th and 19th centuries, followed by the unparalleled verse of Lord Byron, Shelley, Keats and Tennyson. The novel evolved under the pens of Charles Dickens, Thomas Hardy and the Scottish writer, Sir Walter

Scott. Jane Austen, the Bronte sisters as well as Oscar Wilde and George Bernard Shaw played starring roles on the 19th century literary stage.

Names to conjure with in the 20th century include H.G. Wells, J.B. Priestley, Bertrand Russell, Somerset Maugham and George Orwell. Of course there are too many to name but in 1983 the Nobel Prize was awarded to the novelist William Golding, many other British writers are internationally recognized. In Britain recognition of outstanding literary merit is provided by a number of awards, including the Booker, W.A. Smith and Son, and Whitbread prizes.

Books reviews are featured in the press and on television and radio and there are numerous periodicals concerned with literature.

Comprehension check

Did you find answers to all the questions before the text?

Name those British writers and poets whose contributions have been of world importance. (If possible, say what works made them famous).

READING AND QUESTION FORMATION

1. You are going to read an extract from a book. What do we usually want to know before we read? Write questions for these answers.

Example

Who wrote it?

Samuel Johnson / Henry James / Virginia Woolf.

- a) In the seventeenth century / In 1890 / In the seventies.
- b) A short story / A novel / A biography / Science fiction / A horror story.
- c) It's fiction.
- d) It's about a couple who fall in love / It's about power and corruption.
- e) Yes, it has. It came out some years ago and starred Meryl Streep.
- f) A girl called Jenny and her mother / Jane Eyre and Mr Rochester.
- g) Well, in the beginning Jenny's working as a teacher, then she marries and has children, and the story's about the children growing up.
- h) It ends very sadly / We're left wondering / They all live happily ever after.
- i) I thought it was great / I couldn't put it down / It was good in parts.
- j) Yes, I would. It's well worth reading.

2. Work in groups.

Here is the front and back cover of the book from which you are going to read an extract.

FRANK DE FELITTA
**AUDREY
ROSE**
NOT SINCE THE
EXORCIST
A NOVEL SO HAUNTING
SO CREDIBLE
SO UTTERLY TERRIFYING
'A BLOCKBUSTER'

**A LITTLE GIRL LOST...
BETWEEN DEATH AND LIFE**
Bill and Janice Templeton have
money, security and ten-year-old
Ivy – the prettiest, happiest
daughter in all New York.
Elliot Hoover claims Ivy is really
his daughter killed ten years ago in
a burning car.
Then the nightmares start...
**IS IVY TEMPLETON
POSSESSED BY THE
ANGUISHED SOUL OF
AUDREY ROSE?**
'Original and chilling'
YORKSHIRE POST
'Compulsive reading'

- Which of the questions **a.-j.** can you definitely answer?
- Which can you guess?
- What additional questions would you like to know the answers to?
- Who is Ivy?
- Who are Ivy's parents?
- What happened to Elliot Hoover's daughter?
- When?
- What was her name?
- What does Elliot Hoover believe?
- Who do you think has nightmares?
- What about...?

Extract 1 comes about a third of the way through the story. Bill and Janice Templeton have been talking to Elliot Hoover. He wants to be with Ivy Templeton as she grows up because he believes his dead daughter's soul has entered Ivy. Bill and Janice are understandably suspicious, and do not want to believe that their daughter is the reincarnation of Audrey Rose. But Ivy did have nightmares when she was younger...

Ivy has been sleeping in a neighbour's spare bedroom. The neighbour calls Bill and Janice to come quickly. Ivy is having another nightmare...

Read Extract 1.

"Everything was fine," she panted. "She had dinner ... went to bed on time ... then I heard these noises ... I was in the kitchen ... I went up ... and ... you'll see ...

it's ... it's frightening ... I mean ... she's sleepwalking or something ... and crying ... I tried to wake her up ... but I couldn't ...”.

The door to the spare bedroom was half open. Bill waited before entering, listening to the terrified little sounds coming from the room: the running of bare feet on the carpeted floor; the light impact of a body crashing into objects; the soft weeping of childish fear, desperately repeating the same strung-together words, “*Mommy daddy mommydaddymommydaddymommyhothothothotmommydaddy ...*” they had heard on certain other nights more than seven years before.

Comprehension check

1. When Bill goes into the room, is Ivy still or moving about?
2. What do you think her nightmare is about?
3. What happened seven years ago?

Before you read extract 2 what information do you want to learn?

No read on.

Read Extract 2.

Totally oblivious of their presence, Ivy's eyes shone wildly; her feverish face was swept with a thousand night-time terrors as she raced about the room this way and that, knocking into furniture, chairs, sewing machine, climbing over the large pieces in order to gain some unknown, desperately sought objective. As before, the tiny babylike cries, “*Mommydaddymommydaddyhothothothotmommydaddy ...*” echoed round the room. Each time she'd get by an obstacle and seem to approach the door or window – her hands reaching towards the glass – she would draw back suddenly in pain and plunge into the helter-skelter circle of confusion, weeping, crying, “*Mommydaddymommydaddyhothothothotmommydaddymommydaddy ...*”.

Janice's hand grasped Bill's tightly as they stood rooted, just inside the room, helplessly watching the macabre spectacle, knowing from past experience, how ineffective they both were during these crises.

“Call Dr Kaplan, Janice”, he whispered sharply.

“Wait!”

The voice was Elliot Hoover's, speaking from the doorway directly behind them.

Comprehension check

4. Does Ivy know her parents are there?
5. Why is she knocking into the furniture?
6. What does it seem as though she is trying to do?
7. Why does she draw her hand back from the glass?
8. Who do you think Dr Kaplan is?

Before you read extract 3 what information do you want to learn?

No read on.

Read Extract 3.

Janice turned and saw him looking intently at Ivy. Hoover's eyes were fixed on the tormented child, critically observing every movement and gesture she made, listening to the exhausted voice repeating, "*Mommydaddymommydaddyhothothotmommydaddymommydaddy ...*".

Janice felt Bill's hand stiffen as he, too, turned and planted a stern, warning look on the intruder.

But Hoover ignored them both, his eyes and mind wholly devoted to their daughter, trying to define the meaning of the terrible hallucination in which she was caught. And then a look of inexpressible sadness swept across his face; his eyes grew large as he uttered, "*My God*", in a barely audible breath.

He quickly stepped past them into the room and worked his way closer to Ivy, who was staggering near the window, her hands seeking the glass, reaching for it, each time pulling back in pain and fear, as if it were molten lava.

"*Audrey!*" The word burst out of Hoover like a shot: sharp, imperative, holding promise, offering hope. "*Audrey Rose! It's Daddy*". And he took another step towards the agonized child crying at the window, waving her thin arms at the glass despairingly, begging in a high-pitched voice, "*Mommydaddymommydaddyhothothotmommydaddymommydaddy ...*".

"*Audrey Rose! I'm here, Audrey! Here!*"

Bill's hand sought release from Janice's grip, and she knew he was about to move, about to seize Hoover and throw him out of the room. She saw the murderous intent in Bill's eyes, and held onto him even more tightly.

Comprehension check

9. How does Hoover feel as he looks at Ivy?
10. Why does he call Ivy "Audrey"?
11. Why should Bill want to murder Hoover?
12. How do you think Janice feels?

Before you read extract 4 what information do you want to learn?

No read on.

Read Extract 4.

"*Audrey! This way, darling! Audrey Rose! It's Daddy!*" suddenly, Ivy swung about from the window and turned her fear-ravaged face to Hoover, gazing up at him, begging for mercy, the chant changing to "*Daddydaddydaddydaddydaddydaddydaddydaddy ...*".

"*Yes, Audrey, It's Daddy! It's Daddy! This way, darling!*" he desperately urged in a breathless voice. "*This way, Audrey Rose! This way! Come!*" and taking a step backwards, he stretched out his hands to the startled child, offering direction, inviting trust. "*This way, darling. This way!*"

Slowly, the anguish and panic seemed to drain from their daughter's face; the rapid, feverish intensity of the words seemed to relax, to space out and become more defined, "Daddy, Daddy, Daddy, Daddy ...".

"Yes, darling, this way", Hoover coaxed, bending down and stretching out his two arms fully to her. "Come, Audrey, come!"

"Daddy ...Daddy?" Her eyes remained fixed on a point just beyond Hoover.

"This way, Audrey Rose! COME!" His voice rose to a command. "COME, AUDREY!"

A prickle of fear ran down Janice's spine as she saw the face of her own child begin to soften with recognition, begin to lose the look of terror. Teardrops hanging on her eyelids – the great blue eyes which now shone so large and brilliant out of her white and worn face – she slowly stretched out her hands to Hoover, in a tentative, testing manner.

"Daddy?"

"Yes, Audrey Rose! It's Daddy!" Hoover encouraged, in a voice charged with emotion. "Come, darling ..."

"Daddy?" And with a smile that seemed to answer him, she ran forward into his arms, clutching him in a deep embrace. And thus they remained, holding onto each other, like a pair of lovers finally meeting after a long and wearying journey.

Comprehension check

13. How does Ivy react to Hoover calling her Audrey?

14. How does Janice feel as she watches her daughter's nightmare ending? Why?

What do you think?

1. These extracts come at a significant moment in the book. Why, do you think?

2. How do you think the story continues?

What does Bill do?

How does Janice feel?

What does Hoover want?

What happens to Ivy?

What happens in the end?

3. Which religions believe in reincarnation?

What do other religions say happens after death?

Vocabulary Work.

1. Work in pairs. Try to work out the meaning of the following words from *Audrey Rose*.

I. sleepwalking

bare

II. shone wildly

raced

tightly

helplessly

ineffective

- III. inexpressible
- IV. breathless

- worn
- wearying

2. The extracts from *Audrey Rose* are extremely dramatic, and this is reflected in the vocabulary.

Example

*Bill hears a body **crashing** into objects.* This is similar in meaning to **hitting** objects, but **crashing** is more extreme and descriptive.

Match a word from the extracts in column **A** with a more neutral word in column **B**.

A	B
I. terrified	dive
II. oblivious of	horrible
feverish	holding
plunge	looking at
grasped	looking for
macabre	fast
III. tormented	held
observing	bright
seeking	frightened
to seize	got louder
IV. rapid	troubled
rose	unaware of
brilliant	to take hold of
clutching	hot

- Make a story using the words of column **B**.
- Tell the same story using the words of column **A**.

Vocabulary Work.

Spelling

As you know, English spelling is not phonetic. The same sound, especially vowel sounds, can be spelt in many different ways.

1. Work in pairs.

Read the following poem together. Pay particular attention to the pronunciation of the words in italics. You can work out the pronunciation in two ways.

- The poem rhymes *aa bb cc*
- You know that, in line 2, **break** does *not* rhyme with **weak**.

Now listen to the recording pronunciation

When the English tongue we speak
 Why is *break* not rhymed with *weak*?
 Won't you tell me why it's true
 We say *sew*, but also *few*?
 And the maker of a verse
 Cannot rhyme his *horse* with *worse*?
Beard is not the same as *heard*,
Cord is different from *word*,
Cow is cow, but *low* is low,
Shoe is never rhymed with *foe*.
 Think of *hose* and *dose* and *lose*,
 And think of *goose* and yet of *choose*,
 Think of *comb* and *tomb* and *bomb*,
Doll and *roll* and *home* and *some*.
 And since *pay* is rhymed with *say*,
 Why not *paid* with *said* I pray?
 Think of *blood* and *food* and *good*;
Mould is not pronounced like *could*.
 Why is it *done*, but *gone* and *lone* –
 Is there any reason known?
 To sum it up, it seems to me
 That sounds and letters don't agree.

2. Put the words in italics on the right line according to the vowel sound. Use your dictionary if necessary.

- a. /eɪ/ _____
- b. /i:/ _____
- c. /əʊ/ _____
- d. /u:/ _____
- e. /o:/ _____
- f. /ɜ:/ _____
- g. /ɪə/ _____
- h. /aʊ/ _____
- i. /o/ _____
- j. /ʌ/ _____
- k. /e/ _____
- l. /ʊ/ _____

3. Add some more words with the same vowel sound, and if possible, with different spelling of the vowel sound.

Example

- a. **eight**
- b. **week**
- c. **goal**

READING.

Somerset Maugham (pronounced / mo:m/) was an English writer famous for his plays and short stories. He travelled widely, and much of his work is set in exotic locations. A recurring theme in his writing is the boredom of working life and some people's attempts to escape from it.

The following extracts come from *The Lotus Eater*.

In Greek mythology, a lotus eater was a person who lived a life of pleasure and indulgence, drugged by the fruit of the lotus plant.

THE LOTUS EATER

The story takes place on the island of Capri, and is about a man called Thomas Wilson who has "boldly taken the course of his own life into his own hands". At the beginning of the story, we do not quite know in what way he has done this. The writer describes his first impressions of Wilson.

Read Extract 1.

Though his teeth were not very good his smile was attractive. It was gentle and kindly. He was dressed in a blue cotton shirt and a pair of grey trousers, much creased and none too clean, of a thin canvas, and on his feet he wore a pair of very old espadrillers. The getup was picturesque, and very suitable to the place and the weather, but it did not at all go with his face. It was a lined, long face, deeply sunburned, thin-lipped, with small grey eyes rather close together and tight, neat features. The grey hair was carefully brushed. It was not a plain face, indeed in his youth Wilson might have been good-looking. He wore the blue shirt, open at the neck, and the grey canvas trousers, not as though they belonged to him, but as though, shipwrecked in his pyjamas, he had been fitted out with odd garments by compassionate strangers. Notwithstanding this careless attire he looked like the manager of a branch office in an insurance company, who should by rights be wearing a black coat with pepper-and-salt trousers, a white collar and an unobjectionable tie.

Comprehension check

1. What aspects of Wilson does the writer describe? Is it a sympathetic description?
2. Do you think Wilson is a visitor to Capri, or has he been there for a long time?
3. Draw a sketch of Wilson, following the description.

The writer gets to know Wilson better. Wilson tells him how he fell in love with Capri when he first saw it. He has been there for fifteen years, and will stay for another ten. But what is he going to do after that? The writer does not tell us yet. They have planned to have an evening meal together and then go for a walk in the moonlight.

Read Extract 2.

We climbed the mountain, admired the spacious view, and got back to the inn as night was falling, hot, hungry and thirsty. We had ordered our dinner beforehand. The food was good, for Antonio was an excellent cook, and the wine came from his own vineyard. It was so light that you felt you could drink it like water and we finished the first bottle with our macaroni. By the time we had finished the second we felt that there was nothing much wrong with life. We sat in a little garden under a great vine laden with grapes. The air was exquisitely soft. The night was still and we were alone. The maid brought us *bel paese* cheese and a plate of figs. I ordered coffee and strega, which is the best liqueur they make in Italy. Wilson would not have a cigar, but lit his pipe.

“We’ve got plenty of time before we need start”, he said, “the moon won’t be over the hill for another hour”.

“Moon or no moon”, I said briskly, “of course we’ve got plenty of time. That’s one of the delights of Capri, that there’s never any hurry”.

“Leisure”, he said. “If people only knew! It’s the most priceless thing a man can have and they’re such fools they don’t even know it’s something to aim at. Work? They work for work’s sake. They haven’t got the brains to realize that the only object of work is to obtain leisure”.

Wine has the effect on some people of making them indulge in general reflections. These remarks were true, but no one could have claimed that they were original. I did not say anything, but struck a match to light my cigar.

“It was full moon the first time I came to Capri”, he went on reflectively. “It might be the same moon as tonight”.

“It was, you know”, I smiled.

He grinned. The only light in the garden was what came from an oil lamp that hung over our heads. It had been scanty to eat by, but it was good now for confidences.

Comprehension check

4. Describe the setting of the meal.
What time of day is it?
What sort of inn is it?
What is the food and wine like?
What is the atmosphere of the scene?
5. Why do they feel that “there was nothing much wrong with life”?
6. What is Wilson’s attitude to work and life?
7. “It might be the same moon as tonight”, says Wilson. What does he mean? Explain the writer’s joke in reply.
8. Explain the comment about the light in the last lines.

What do you expect to happen next?

Wilson goes on to tell his story. He had been a bank manager in London; his wife and daughter had died. He decided he wanted to spend the rest of his life on Capri. He didn't have a lot of money, but he had enough to buy an annuity (a sort of pension) which would give him a small income for twenty-five years. That was fifteen years ago. When his pension runs out in ten years' time, he's going to commit suicide. The writer couldn't stop a little shiver running down his spine at the thought. He describes Wilson's life style.

Read Extract 3.

His only passion was for the beauty of nature and he sought felicity in the simple and natural things that life offers to everyone. You may say that it was a grossly selfish existence. It was. He was of no use to anybody, but on the other hand he did nobody any harm. His only object was his own happiness, and it looked as though he had attained it. Very few people know where to look for happiness; fewer still find it. I don't know whether he was a fool or a wise man. He was certainly a man who knew his own mind. The odd thing about him to me was that he was so immensely commonplace. I should never have given him a second thought but for what I knew, that on a certain day, ten years from then, unless a chance illness cut the thread before, he must deliberately take leave of the world he loved so well.

Comprehension check

9. In what ways is Wilson special, and in what ways is he "commonplace"?
10. Why do you think the writer is interested in this character?

The writer had been on Capri on holiday, and had to leave at the end of his stay. It was thirteen years later that he went back. What had happened to Wilson? Had he committed suicide? When the time came, "after twenty-five years of complete happiness", he had lacked the strength to leave the life he loved so much. He had no money. He half-heartedly tried to kill himself, but his mental powers were disturbed. He was reduced to living in a hut, working as a slave for scraps of food. He was like a "hunted animal".

Read Extract 4.

He died last year. He had endured that life for six years. He was found one morning on the mountainside lying quite peacefully as though he had died in his sleep. From where he lay he had been able to see those two great rocks called the Faraglioni which stand out of the sea. It was full moon and he must have gone to see them by moonlight. Perhaps he died of the beauty of that sight.

What do you think?

1. “He brought it on himself”, says the writer’s friend just before the end of the story. “After all, he’s only got what he deserved”. Do you agree?
2. The writer replies “I think on the whole we all get what we deserve”. Do you agree?
3. What do you think is Somerset Maugham’s attitude to Wilson and the life he chose for himself?
4. If you could escape from the pressures of your life, where would you escape to? What would you be escaping from?

Vocabulary Work.

Describing people

1. Find a word or expression in the extracts from *The Lotus Eater* that means the same as the following.

Clothes

not ironed
not buttoned up
attractive and colourful

Face

a soft smile
wrinkled
brown
ordinary

Hair

neat

Character

thinking of oneself
having experience and
knowledge ordinary

2. Compound adjectives

Put the following *compound adjectives* into the right group, according to what they describe.

good-looking
well-dressed
left-handed
clean-shaven
straight-haired
well-behaved

blue-eyed
self-centred
bad-tempered
narrow-minded
easy-going
broad-shouldered

Character _____

Clothes _____

Face _____

Body _____

3. Expressing negative qualities

Somerset Maugham says that Wilson`s teeth were “not very good”. We often avoid a negative adjective by saying *not very* + *the opposite adjective* because it is more tactful.

Make the following statements more tactful.

- a. He`s small.
- b. Her hair is a mess.
- c. She looks miserable.
- d. He`s rude.
- e. He`s got a horrible complexion.
- f. She`s badly dressed.
- g. I think he looks stupid. (Careful!)

SPEAKING

Lecturettes

Each student should prepare to talk to the rest of the class for three or four minutes on the description of a famous literary character.

Prepare some notes but don`t just read them aloud.

The rest of the class should ask questions at the end and guess who you were describing.

WRITING

An appraisal of a book or film

1. Work in groups of three. Here are two appraisals of a book. Read them carefully. Compare their organization, and the way they present points.

a) *I once read a book called “The Collector”. It’s about a man who kidnaps a girl, and she eventually dies. It’s quite a horrible story, but I liked it. Ferdinand Clegg is very inhibited with women, he doesn’t know how to talk to them, so he kidnaps a girl he’s seen in the town. He keeps her in a cottage and takes her photograph. In the end she dies but he didn’t kill her. It was written by John Fowles. I liked it very much.*

b) *“The Collector” is a novel written by John Fowles. It was first published in 1963, and it is a sort of horror story. It is one of the most sinister books I have ever read. It holds your attention from the start and becomes more shocking as it progresses. “The Collector” is a good title. The “hero”, Ferdinand Clegg, collects butterflies, but he adds to his collection the girl of his dreams, Miranda, who is an art student. We learn enough about his background, an*

orphan brought up by his aunt and uncle, to have some understanding of his behaviour. He is a very lonely character and painfully shy, especially with women. We see him following Miranda from a distance, fascinated by her every move. There is a turning point when he wins some money, and his plans become a reality. He buys a remote country cottage, captures Miranda and keeps her there just to look at and admire. All he wants of her is to take her photograph. She is his latest and most precious “butterfly”. One of the most interesting aspects of the story is the portrayal of Miranda, as she tries to handle the bizarre situation she finds herself in. Her behaviour goes to extremes – from trying to understand Ferdinand and be his friend to violence and trying to escape. In the end she falls ill and dies, while he does nothing to help. The reader feels all Miranda’s hopes and fears until the final dreadful outcome. This is a book which, once you have started, is impossible to put down.

2. Divide the second version into paragraphs.

What is the purpose of each paragraph?

3. What tense is used to tell the story and describe the characters?

Why, do you think?

4. Underline any words or expressions which you think are useful to describe a book or film.

Example

a novel written by

5. Why are the words “hero” and “butterfly” in quotation marks?

6. Write an appraisal of a book or film that you have liked. Organize your paragraphs like this.

Paragraph 1 Factual information about the book or film.

Paragraph 2 An introduction to the setting and the characters. A description of the plot. (This might need two paragraphs).

Paragraph 3 Your reactions, and the reasons why you liked it.

Paragraph 4 A conclusion.

The following expressions might help:

... tells the story of ...

... based on real life / the author’s experience

... was directed by ...

... was produced by ...

It stars X in the title role.

X’s performance as Y was wonderful / convincing ...

As the story unfolds, we see ...

The story takes place in the 1950’s.

The story is set in Texas at the beginning of the century.

The relationship that X has with his mother ...

In the end ...

We don't learn until the end that ...

I was impressed by

DISCUSSION

Here are the names of characters from English literature.

Romeo and Juliet; Lemuel Gulliver; Sherlock Holmes; Alice in Wonderland; Oliver Twist.

Which books are they from?

What are they famous for?

Who are the authors of the books?

READING

Matching stories

Here are the opening and closing paragraphs of five different books. There is an autobiography, a detective story, a romance, a spy story, and a fairy story.

Read them carefully and match them up.

1. I was born on 16 April 1889, at eight o'clock at night, in East Lane, Walworth. Soon after, we moved to West Square, St. George's Road, Lambeth. According to Mother my world was a happy one. Our circumstances were moderately comfortable; we lived in three tastefully furnished rooms. One of my early recollections was that each night before Mother went to the Theatre, Sydney and I were lovingly tucked up in a comfortable bed and left in the care of the housemaid.
2. "I wouldn't marry you if you were the last man left on earth!"
Netta faced him defiantly, a tiny figure shaking with outrage, her spirit as fiery as the colour of her copper curls.
"The feeling's mutual," he snapped back through tight lips. "Don't imagine I enjoy the prospect of being saddled with you for a wife, for however short a time it may be".
"Then let's forget the whole crazy idea".
3. At the palace, the King was glad to welcome his son's bride. He arranged a magnificent wedding for the Prince and his chosen wife. The kings and queens, and the princes and princesses from many lands came to the wedding. The wedding feast lasted a whole week. And they all lived happily ever after.
4. With such happiness, I sometimes sit out on our terrace at sunset and look over a vast green lawn to the lake in the distance, and beyond the lake to the

reassuring mountains, and in this mood think of nothing, but enjoy their magnificent serenity.

5. Once upon a time there was a little girl called Cinderella. Her mother was dead, and she lived with her father and two elder sisters. Cinderella's sisters were beautiful and fair of face, but because they were bad-tempered and unkind, their faces grew to look ugly. They were jealous of Cinderella because she was a lovely child, and so they were often unkind to her.

6. When I have finished writing, I shall enclose this whole manuscript in an envelope and address it to Poirot. And then – what shall it be? Veronal? There would be a kind of poetic justice. Not that I take any responsibility for Mrs Ferrars' death. It was the direct consequence of her own actions. I feel no pity for her.

I have no pity for myself either.

So let it be veronal.

But I wish Hercule Poirot had never retired from work and come here to grow vegetable marrows.

7. Castle, ever since he had joined the firm as a young recruit more than thirty years ago, had taken his lunch in a public house behind St James's Street, not far from the office. If he had been asked why he lunched there, he would have referred to the excellent quality of the sausages; he might have preferred a different bitter from Watney's, but the quality of the sausages outweighed that. He was always prepared to account for his actions, even the most innocent, and he was always strictly on time.

8. 'You didn't let me tell you how lovely you look,' he murmured after a long, sweet time had passed between them. 'I tried to tell you, when you joined me in the ballroom tonight, but you thought I was going to say you were late coming down.'

He laughed softly at the memory, and she joined in gaily. She had been wonderfully, blissfully on time. She started to tell him so, but his lips claimed her own, masterfully silencing the words that no longer needed to be spoken.

9. Mrs Ferrars' died on the night of the 16th-17th September – a Thursday. I was sent for at eight o'clock on the morning of Friday the 17th. There was nothing to be done. She had been dead some hours.

It was just a few minutes after nine when I reached home once more. I opened the front door with my latchkey, and purposely delayed a few moments in the hall, hanging up my hat and the light overcoat that I had deemed a wise

precaution against the chill of an early autumn morning. To tell the truth, I was considerably upset and worried.

10. She asked, 'Have you friends?'

'Oh yes, I'm not alone, don't worry, Sarah. There's an Englishman who used to be in the British Council. He's invited me to his *dacha* in the country when the spring comes. When the spring comes,' he repeated in a voice which she hardly recognized – it was the voice of an old man who couldn't count with certainty on any spring to come.

She said, 'Maurice, Maurice, please go on hoping,' but in the long unbroken silence which followed she realized that the line to Moscow was dead.

- What helped you to match the extracts? Was it content (names, details), language, or style?

Titles and authors

Here are the titles and authors, again mixed up. Match each book with its correct title and author.

The Human Factor

Sue Peters

The Murder of Roger Ackroyd

Charlie Chaplin

Cinderella

Graham Greene

Marriage in Haste

Agatha Christie

My Autobiography

(traditional fairy story)

Kinds of books

Of course, stories are not entirely predictable, but we expect certain things to happen in different kinds of book.

Work in groups of three.

1. Choose one of the following kinds of book:
 - detective story
 - fairy story
 - romance
 - spy story
 - science fiction
2. Talk about the typical characters, setting, and plot for the kind of book you chose.
3. Your teacher will give you an imaginary title for your choice of book. Write either the opening or the closing paragraph for it. When you have finished, read it out to the rest of the class.

READING

You will read extracts from Oscar Wilde's book *The Picture of Dorian Gray*.

Before you read, work in groups of four.

Prepare questions to ask your teacher about the writer Oscar Wilde and the book *The Picture of Dorian Gray*.

At the beginning of the story, Basil Hallward, an artist, has just finished the portrait of Dorian Gray, a remarkably beautiful young man. Dorian thinks the portrait is very good, but is then struck by the realization that in time his good looks will vanish.

Read extract 1.

Yes, there would be a day when his face was wrinkled and wizen, his eyes dim and colourless, the grace of his figure broken and deformed. The scarlet would pass away from his lips, and the gold steal from his hair. The life that was to make his soul would mar his body. He would become dreadful, hideous, and uncouth.

As he thought of it, a sharp pang of pain struck through him like a knife, and made each delicate fibre of his nature quiver. His eyes deepened into amethyst, and across them came a mist of tears. He felt as if a hand of ice had been laid upon his heart.

'How sad it is!' murmured Dorian Gray, with his eyes still fixed upon his own portrait. 'How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will never be older than this particular day of June ... If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that - for that - I would give everything! Yes there is nothing in the whole world I would not give! I would give my soul for that!'

wizen having a dried-up appearance

mar spoil

uncouth (here) horrible

amethyst a precious stone, purple or violet in colour

Comprehension check

1. What is Dorian's fear?
2. What is his wish?
3. What impression do you have of Dorian?

A little later, Dorian falls passionately in love with an actress and promises to marry her, but then he suddenly deserts her in a very cruel manner. She is heart-broken and commits suicide. The next day, Dorian is at home.

Now read extract 2.

As he was turning the handle of the door, his eye fell upon the portrait Basil Hallward had painted of him. He started back as if in surprise. Then he went on into his own room, looking somewhat puzzled. After he had taken the buttonhole out of

his coat, he seemed to hesitate. Finally he came back, went over to the picture, and examined it. In the dim arrested light that struggled through the cream-coloured silk blinds, the face appeared to him to be a little changed. The expression looked different. One would have said that there was a touch of cruelty in the mouth. It was certainly strange.

He turned round, and, walking to the window, drew up the blind. The bright dawn flooded the room, and swept the fantastic shadows into dusky corners, where they lay shuddering. But the strange expression that he had noticed in the face of the portrait seemed to linger there, to be more intensified even. The quivering, ardent sunlight showed him the lines of cruelty round the mouth as clearly as if he had been looking into a mirror after he had done some dreadful thing.

He rubbed his eyes; and came close to the picture, and examined it again. There were no signs of any change when he looked into the actual painting, and yet there was no doubt that the whole expression had altered. It was not a mere fancy of his own. The thing was horribly apparent.

He threw himself into a chair, and began to think. Suddenly there flashed across his mind what he had said in Basil Hallward's studio the day the picture had been finished. Yes, he remembered it perfectly. He had uttered a mad wish that he himself might remain young, and the portrait grow old; that his own beauty might be untarnished, and the face on the canvas bear the burden of his passions and his sins; that the painted image might be seared with the lines of suffering and thought, and that he might keep all the delicate bloom and loveliness of his then just conscious boyhood. Surely his wish had not been fulfilled? Such things were impossible. It seemed monstrous even to think of them. And, yet, there was the picture before him, with the touch of cruelty in the mouth.

started jumped

buttonhole a flower worn in the buttonhole

blinds a shade for a window

dusky dark

a mere fancy just his imagination

untarnished unspoilt

bear the burden take the responsibility

seared burnt, marked

Comprehension check

4. What is beginning to happen to the portrait?
5. Is this change real, or is Dorian imagining it?

Dorian is tormented by the thought that his 'mad wish' might have come true. Is he really prepared to give his soul away so that he can stay beautiful?

Now read extract 3.

He felt that the time had really come for making his choice. Or had his choice already been made? Yes, his life had decided that for him - life, and his own infinite curiosity about life. Eternal youth, infinite passion, pleasures subtle and secret, wild joys and wilder sins - he was to have all these things. The portrait was to bear the burden of his shame: that was all.

For there would be a real pleasure in watching it. He would be able to follow his mind into its secret places. This portrait would be to him the most magical of mirrors. As it had revealed to him his own body, so it would reveal to him his own soul. And when winter came upon it, he would still be standing where spring trembles on the verge of summer.

Comprehension check

6. What is the choice that Dorian has to make?
7. In fact 'life' has made the choice for him. What sort of life is he going to lead in the future?
How does Dorian feel about the prospect of such a life?
8. What role will the portrait play in Dorian's future?

Dorian decides to hide the portrait in an old upstairs room, so that no-one can see how 'hour by hour, and week by week, the thing upon the canvas was growing old'. Dorian, meanwhile, stays forever beautiful. Over the years, he lives a life of indulgence and sensual pleasure. There is much scandal surrounding his life, and people who befriend him are disgraced, or die in mysterious circumstances. Dorian takes to disappearing for days on end to sordid opium houses.

Now read extract 4.

Often, on returning home from one of those mysterious and prolonged absences that that give rise to such strange conjecture among those who were his friends, or thought that they were so, he himself would creep upstairs to the locked room, open the door with the key that never left him now, and stand, with a mirror, in front of the portrait that Basil Hallward had painted of him, looking now at the evil and ageing face on the canvas, and now at the fair young face that laughed back at him from the polished glass. The very sharpness of the contrast used to quicken his sense of pleasure. He grew more and more enamoured of his own beauty, more and more interested in the corruption of his own soul. He would examine with minute care, and sometimes with a monstrous and terrible delight, the hideous lines that seared the wrinkling forehead, or crawled around the heavy sensual mouth, wondering sometimes which were the most horrible, the signs of sin or the signs of age. He would place his white hands beside the coarse bloated hands of the picture, and smile. He mocked the misshapen body and the failing limbs.

conjecture guessing
enamoured of in love with
minute /mai'nju:t/ detailed
bloated swollen
mocked ridiculed

Comprehension check

9. Why does Dorian go to look at the portrait particularly after he has 'sinned'?
10. What thoughts go through his head as he looks at the portrait?
11. What do you think is happening to Dorian's mental stability?

His old friend Basil tries to warn him about what people in London society are saying about him. Dorian decides to show him the portrait, then stabs him to death as Basil is looking at it. He blackmails another old friend to dispose of the body. The years go by, and Dorian becomes more tortured by the sins of his past. One night, he is back in the room where his portrait is hidden.

Now read extract 5.

But this murder - was it to dog him all his life? Was he always to be burdened by his past? Was he really to confess? Never. There was only one bit of evidence left against him. The picture itself - that was evidence. He would destroy it. Why had he kept it so long? Once it had given him pleasure to watch it changing and growing old. Of late he had felt no such pleasure. It had kept him awake at night. When he had been away, he had been filled with terror lest other eyes should look upon it. It had brought melancholy across his passions. Its mere memory had marred many moments of joy. It had been like conscience to him. Yes, it had been conscience. He would destroy it.

He looked round, and saw the knife that had stabbed Basil Hallward. He had cleaned it many times, till there was no stain left upon it. It was bright, and glistened. As it had killed the painter, so it would kill the painter's work, and all that that meant. It would kill the past, and when that was dead he would be free. It would kill this monstrous soul-life, and, without its hideous warnings, he would be at peace. He seized the thing, and stabbed the picture with it.

There was a cry heard, and a crash. The cry was so horrible in its agony that the frightened servants woke, and crept out of their rooms. Two gentlemen who were passing in the Square below, stopped, and looked up at the great house. They walked on till they met a policeman, and brought him back. The man rang the bell several times, but there was no answer. Except for a light in one of the top windows, the house was all dark. After a time, he went away and stood in an adjoining portico and watched.

'Whose house is that, constable?' asked the elder of the two gentlemen.

'Mr Dorian Gray's sir,' answered the policeman.

They looked at each other, as they walked away, and sneered.

Inside, in the servants' part of the house, the half-clad domestics were talking in low whispers to each other. Old Mrs Leaf was crying and wringing her hands. Francis was as pale as death.

After about a quarter of an hour, he got the coachman and one of the footmen and crept upstairs. They knocked, but there was no reply. They called out. Everything was still. Finally, after vainly trying to force the door, they got on the roof, and dropped down on to the balcony. The windows yielded easily; their bolts were old.

When they entered they found, hanging upon the wall, a splendid portrait of their master as they had last seen him, in all the wonder of his exquisite youth and beauty. Lying on the floor was a dead man, in evening dress, with a knife in his heart. He was withered, wrinkled and loathsome of visage. It was not till they had examined the rings that they recognized who it was.

dog pursue, torment

sneered smiled contemptuously

half-clad half-clothed

withered dried up

loathsome of visage with a horrible face

Comprehension check

12. How had the portrait 'been like conscience to him'? In what ways had Dorian's attitude to his portrait changed?
13. What did he hope to achieve by destroying the portrait?
14. Why did the two gentlemen sneer?
15. What had happened to the portrait? What had happened to Dorian?

Questions for discussion

1. How did Dorian die?
2. The final extract is, in fact, the end of the novel. Do you think it is a good ending? Why /why not?
3. 'As it had revealed to him his own body, so it would reveal to him his own soul' (extract 3). Explain this sentence.
4. How does Dorian's character change as the story unfolds?
5. Paraphrase the sentence (extract 1) 'The life that was to make his soul would mar his body.'
In life, what do we gain as we grow old, and what do we lose?
Is youth fanciful or immature?
Is old age realistic or wise?
6. There is a Zen saying 'By the age of thirty we are all responsible for our face'. To what extent do you think our appearance reflects the life that we have led?

Vocabulary Work.

1. Positive and negative meaning

In the extracts from *The Picture of Dorian Gray* there are many words (especially adjectives) that describe beauty or ugliness. For example, in lines 1-5, **wrinkled**, **dim**, **colourless**, **broken**, and **deformed** contrast with **grace**, **scarlet**, and **gold**.

Find more examples of such words with positive and negative meanings in extract 1, 4, and 5.

2. Dramatic style

Oscar Wilde writes in a dramatic, somewhat exaggerated style, and so chooses words to express extremes.

Match a word from the extracts in column **A** with a more neutral word in column **B**.

A

hideous
quiver
shuddering
to linger
flashed
infinite
the verge
burdened
melancholy
glistened
seized
agony
exquisite

B

pain
came suddenly
tremble
sadness
endless
loaded down
ugly
beautiful, excellent
the edge
shone
shaking
to remain
picked up

- Tell a story, using the words in column **B**, then the same story with the words in column **A**.

Oscar Wilde's epigrams

Oscar Wilde was famous for his epigrams (short, witty sayings). Here are few:

- *To love oneself is the beginning of a lifelong romance.*
- *I have nothing to declare except my genius.*
- *There is only one thing worse than being talked about, and that is not being talked about.*
- *I can resist everything except temptation.*
- *When one is in love, one always begins by deceiving oneself, and one always ends by deceiving others. This is what the world calls a romance.*
- *I never travel without my diary. One should always have something sensational to read in the train.*

What do you think of these paradoxes? Do you agree? Why /Why not?

SUPPLEMENTARY READING

BOOKS, PLAYS AND FILMS SHOULD BE CENSORED

1. Read the text and say if in attitude it is for or against censorship.

Remember these words and word combinations:

permissive – зд. снисходительный, нестрогий

to interfere with – препятствовать, мешать чему-либо

to confine attention to – ограничивать свое внимание чем-либо

to equate – приравнивать, отождествлять

anarchy - анархия

Let us suppose that you are in the position of a parent. Would you allow your children to read any book they wanted to without first checking its contents? Would you take your children to see any film without first finding out whether it is suitable for them? If your answer to these questions is “yes”, then you are either permissive or just plain irresponsible. If your answer is “no”, then you are exercising your right as a parent to protect your children from what you consider to be undesirable influence. In other words, by acting as a censor yourself, you are admitting that there is a strong case for censorship.

Now, of course, you will say that it is one thing to exercise censorship where children are concerned and quite another to do the same for adults. Children need protection and it is the parents` responsibility to provide it. But what about adults? Aren't they old enough to decide what is good for them? The answer is that many adults are, but don't make the mistake of thinking that all adults are like yourself. Censorship is for the good of society as a whole. Highly civilised people might find it possible to live amicably together without laws of any kind: they would just rely on good sense to solve their problems. But imagine what chaos there would be if we lived in a society without laws! Like the law, censorship contributes to the common good.

Some people think that it is disgraceful that a censor should interfere with works of art. Who is this person, they say, to ban this great book or cut that great film? No one can set himself up as a superior being. But we must remember two things. Firstly, where genuine works of art are concerned, modern censors are extremely liberal in their views – often far more liberal than a large section of the public. Artistic merit is something which censors clearly recognize. And secondly, we must bear in mind that the great proportion of books, plays and films which come before the censor are very far from being “works of art”.

When discussing censorship, therefore, we should not confine our attention to great masterpieces, but should consider the vast numbers of publications and films

which make up the bulk of the entertainment industry. When censorship laws are relaxed, unscrupulous people are given a licence to produce virtually anything in the name of “art”. There is increasing tendency to equate “artistic” with “pornographic”. The vast market for pornography would rapidly be exploited. One of great things that censorship does is to prevent certain people from making fat profits by corrupting the minds of others. To argue in favour of absolute freedom is to argue in favour of anarchy.

2. Read the text again and make a list of arguments for and against censorship. Compare the list with your partner’s.
3. Give a two-minute talk defending censorship or against it. Use the arguments that impressed you and add some of your own.

SPEAKING

5. **Prepare a talk for an audience on the role of books and the state of literature in Russia/any other country. Be ready to answer questions that may follow.**
6. **Discuss with your partner(s) what books by British writers you have read and enjoyed.**
7. **Get ready to speak about a book that impressed you to your partner(s).**
8. **Discuss the following quotations with your partner(s) and comment on them.**

a. Some books are to be tasted, others to be swallowed and some few to be chewed and digested.

John Milton

b. A classic is something that everybody wants to have read and nobody wants to read.

Mark Twain

c. Talent alone cannot make a writer. There must be a man behind the book.

Ralph Emerson

PART II.

The seven ages of man.

Discussion point

People in developed countries can expect to live for about seventy years.

Suggest age groups for the following people and ages.

- 0 - a baby (babyhood)
- 13 a child (childhood)
- 13 - a teenager (the teenage years)
- an adult (adulthood)
- a middle-aged person (middle age)
- an old person (old age)

What are some of the joys and problems of each age?

Are you happy with your present age?

How do you feel about growing older?

Vocabulary 1

Work in pairs.

With which age or ages do you associate the following? Use your dictionary and discuss together.

- | | |
|--------------------------|--------------------------|
| - nappies | - comics |
| - a pension | - false teeth |
| - wrinkles | - swings and roundabouts |
| - moo cows and gee gees | - a satchel |
| - a mortgage | - going bald |
| - swotting | - playing truant |
| - going grey | |
| - expecting a baby | |
| - an inability to sleep | |
| - an inability to get up | |
| being | wise |
| | innocent |
| | mature |
| | responsible |
| | ambitious |
| | naughty |
| | absent-minded |

READING

This is an extract from a Shakespeare play *As You Like It*. It is a famous speech, known as *The seven ages of man*, by a character called **Jaques** (pronounced /'dʒeɪkwɪ:z/).

What are the seven ages that **Jaques** describes? The glossary on the next page will help you.

“AS YOU LIKE IT” (by W. Shakespeare) Act II, Scene 7.

Jaques :

All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
5 His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
And then the whining school-boy, with his satchel,
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
10 Sighing like furnace, with a woful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
15 Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lin'd,
With eyes severe, and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
20 Into the lean and slipper'd pantaloon
With spectacles on nose and pouch on side,
His youthful hose well sav'd a world too wide
For his shrunk shank; and his big manly voice,
25 Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends his strange eventful history,
Is second childishness and mere oblivion
Sans teeth, sans eyes, sans taste, sans everything.

Glossary (by line number)

- 6 *mewling and puking*
crying and being sick (archaic)
7 *whining*

- making a complaining,
miserable noise
- 8 *creeping like snail*
moving slowly like a snail
- 10 *furnace*
enclosed fireplace for heating metals
woful
sad (poetic; modern spelling woeful)
- 12 *oaths*
swear words, rude words
bearded like the pard
with a beard like a priest
- 15 *justice*
judge
- 16 *belly*
stomach (colloquial)
capon
male chicken fattened for eating
- 18 *saws*
saying or proverbs (archaic)
instances
examples
- 20 *lean*
thin
slipper`d
with slippers on
pantaloon
trousers (archaic)
- 22 *hose*
kind of trousers
- 22/23 The trousers which were saved from when he was young are now much too big for his body, which has shrunk.
- 27 *oblivion*
forgetfulness
- 28 *sans*
without (French word)

Comprehension check

- 1 What is the modern word for **players**? (line 2)
- 2 What are **exist** and **entrances**, **parts** and **acts** in the theatre?
What are they in a person's life?
- 3 Does the baby seem attractive?
What doesn't the school-boy want to do?

- What is the lover doing?
 Do all of these words describe the soldier?
violent quick-tempered clever
 What does the judge like doing?
 How old is the man in the sixth age?
 What can't the man in the seventh age do?
- 4 There is a negative criticism of each of the seven people.
 Who ...
- keeps on complaining?
 - wants fame so much that he'll probably kill himself?
 - looks rather ridiculous?
 - sounds and smells awful?
 - probably wouldn't notice either the sound or the smell?
 - will probably mature with age?
 - sounds a real bore?
- 5 The lover writes a ballad `to his mistress` eyebrow`. What point is Shakespeare making about the lover?
- 6 Explain the phrase **bubble reputation**.

What do you think?

- 1 *As You Like It* was written nearly four hundred years ago. How much are Shakespeare's descriptions of people still true today?
 Do you know anyone that resembles one of the characters?
- 2 Shakespeare describes the ages of man very cynically. How could each person and age be described in a more flattering way?

Vocabulary work.

Guessing the meaning of unknown words

When you meet a new word, the best advice is initially to ignore it.

Sometimes, however, it might be an important word, and rather than look it up in a dictionary, you might be able to guess it.

It is not always necessary to be 100% right, 50% is often enough.

1 Suffixes and prefixes

You saw how *prefixes* and *suffixes* are used to form different parts of speech.

fashionable = adjective

happiness = noun

electrician = person

They can also add a new meaning.

Example

bi = two

bilingual

biplane

If you understand the meaning of the suffix or prefix, you can often guess the meaning of a new word.

- 2 What meaning do the following suffixes and prefixes add?
- a. **non**-fiction
 - b. **dishonest**
 - c. **mis**understand
 - d. **oversleep**
 - e. **under**cook
 - f. **re**decorate
 - g. an **ex**-president
 - h. a manager**ess**
 - i. **helpless**
 - j. **useful**
 - k. **anti**-social
 - l. **auto**graph
 - m. **pro**-American
 - n. **defrost**
 - o. **micro**scope
 - p. **post**-graduate
 - q. **predict**

READING FOR SPECIFIC INFORMATION.

Read the text carefully and say what facts of Shakespeare's biography it gives. What mysteries are connected with the name of Shakespeare?

SHAKESPEARE

Shakespeare was born and also died on April 23rd; since this also the day of England's patron saint, St. George, many people think we should celebrate it as a national holiday. But Shakespeare has not always been considered so respectable. The quiet middle-class life of his parents did not attract him and he soon embarked on a fun-loving life which caused many small scandals, hatreds and jealousies.

He started his controversial career in 1582 when, at the age of eighteen, he married Anne Hathaway, a local girl who was eight years older than him!

Legend has it that he first made his living by holding horses outside the theatre for playgoers who had no servants. This is probably a romanticised picture, but it is certainly true that he joined James Burbage's company, which was one of the leading groups and the first to build a permanent theatre. He stayed with this company all his life, working both as an actor and as a writer – although his acting talent may not have been so great: his best role is said to have been the Ghost in his own play

“Hamlet”, a part that is not seen! At last he was more happily settled, but in one of the most disreputable professions of his day.

The theatre, together with other places of popular entertainment, like pits for bear-baiting and cock-fighting, were mostly to be found on the south bank of the Thames. The Puritans of the time seriously thought that the theatre was a great source of sin and corruption. Then, when a terrible plague killed about 10.000 people in London in 1592, all theatres and public places were immediately closed. Luckily, however, the nobility supported the theatre and companies were known by the name of their patrons without whom they could not have survived as they would have been legally classed as vagabonds. Shakespeare’s company was so good that it became “The Lord Chamberlain’s Men” under Queen Elizabeth I and later “The King’s Men” under James I.

Shakespeare himself certainly made enough money to buy a house in London and a fine estate for his retirement in Stratford. No doubt his friends found him good company but several contemporaries were jealous of his success – especially as he had never had a university education. The playwright Ben Jonson complained that Shakespeare “knew small Latin and less Greek”, and Robert Greene, the poet, said he had “a tiger’s heart wrapt in a player’s hide” and that he was “an upstart crow beautified with our feathers”. (The publisher of this last attack was careful to make a public apology when Shakespeare became famous).

After his death, other cynical and snobbish intellectuals continued to argue that a man who had only a limited education from his local grammar school could never have produced 154 sonnets, several long poems and 37 plays containing a rich vocabulary of over 15.000 words and wide historical, literary and general knowledge. Sir Francis Bacon and Christopher Marlowe, both contemporary writers have been suggested as the real authors of his works; but there is no evidence that either should want to hide their own names. Apart from anything else, the claim for Bacon was only put forward in the 19th century by a Miss Delia Bacon, a distant American relative who was later certified insane; and poor Marlowe was killed in a pub fight when he was only twenty-nine.

The noisy atmosphere of the pubs attracted many writers of the time and Shakespeare certainly enjoyed this way of life and was often to be found in a pub called “The Mermaid”. He still visited his family about once a year but his poems make it clear that he had several other loves in London. Scholars are still arguing today about the identity of the mysterious “dark lady” of his sonnets. Once, it is said, his friend and fellow actor Richard Burbage went to visit a lady friend; he knocked at her door, but a voice inside asked who was there. Burbage answered “Richard the Second”, as this was his most famous role. “Good”, replied the voice. “Then tell Richard the Second that William the Conqueror got here first”.

Once he was even summoned for causing “a breach of the peace”! He certainly lived hard and enough to die from apparently natural causes at the age of fifty-two. Before he died he made his will in which he gave most of his fortune to his favourite daughter, Susanna. (To his wife he left only his “second best bed”, and to

Burbage and two other actors he left twenty-eight shillings and sixpence each “to buy them rings”.) He may have gone to his grave hiding more secrets but no one has ever disturbed him since.

Annie KIMBER
From “Modern English”

1. Name the main Shakespeare’s comedies / tragedies.
What are there plots?
What are their main ideas?
Why are they considered genius?

READING

Archives Reveal the Mystery of Shakespeare’s Dark Lady

Historian D-r A.L. Rowse says he has solved the centuries-old mystery of the sonnets.

The problems of Shakespeare’s Sonnets have long been thought to be insoluble and the identity of the Dark Lady, Shakespeare’s mistress, the greatest mystery in the world’s literature.

But all the time secret was waiting for me among the manuscripts in the Bodleian Library at Oxford, the largely unexplored mass of papers of the Elizabethan astrologer, Simon Forman, who had an exceptional knowledge of the denizens of London at the time and of their goings-on.

But who – greatest mystery of all – was the Dark Lady?

Nobody has ever known since she and Shakespeare died. But I have discovered her – quite unexpectedly.

She was lying in wait for me in the manuscripts and forced herself upon my attention. But isn’t it astounding that a secret to which no one has ever had a clue should yield itself up three and a half centuries later?

We must first look briefly at what Shakespeare himself tells us about her. She was exceptionally dark, to a degree that made people notice her and think her not beautiful. She was very musical. We all remember the Sonnet in which Shakespeare describes himself standing beside her, while she plays upon the virginals.

Thirdly, she is a bad lot and has a bad reputation; he has no illusions about her character – she is proud and tyrannical and temperamental. She leads him on and entangles him; he falls in love with her, she torments him by yielding, then refusing him, promising to accept him again, then breaking her promise and demeaning him with others – until he is driven frantic.

There was no satisfaction in the relationship; at the same time as she held him subjugated, her eyes were always after others. But he could not help himself, it was as if he were under a spell:

O, from what power hast thou

this powerful might
With insufficiency my heart
 to sway,
To make me give the lie to
 my true sight?

One way and another, Shakespeare has told us a lot about her, almost everything in fact but her name.

* * *

We must now turn to an entirely new source of information – the archives of Simon Forman. He is known to Shakespeare scholars, as the only person who gives us reports of four of Shakespeare's plays he saw performed at the Globe Theatre in 1611.

On May 13, 1597, there came to consult Forman, a young man called William Lanier, of the well-known family of Court musicians.

Four days later Lanier's wife came concerning her husband's suit. She was a daughter of one of the Italian musicians of the Queen, Baptist Bassano. Emilia Lanier, or Emilia Bassano, as Forman at first calls her, was now 27, three years older than her husband. "She hath had hard fortune in her youth. Her father died when she was young; the wealth of her father failed before he died. She was paramour to my old Lord Hunsdon that was Lord Chamberlain. Being with child, she was for colour married to a minstrel," i.e., Lanier.

"She was maintained in great pomp. She hath £ 40 a year (a good dowry for those days) and was wealthy to him that married her, in money and jewels ... She was very brown in youth".

Forman never says this of anyone else: evidently she was exceptionally dark, to a degree that struck people. We begin to prick up our ears.

But we learn more about her. She told Forman that "she hath been favoured much of Her Majesty and of many noblemen, hath had great gifts and a nobleman that is dead hath loved her well and kept her. But her husband hath dealt hardly with her, hath spent and consumed her goods. She is now very needy, in debt and it seems for lucre's sake will be a good fellow, for necessity doth compel". This means that she will welcome a visit from him.

Always alert where women were concerned, Forman was ready to take his opportunity.

In short, Forman had been led on by a cocotte and then frustrated at the last moment. Distracting as this was, he could no more keep away than Will Shakespeare a few years before. Forman added, "but yet ready were friends again afterward," and later still, "she was a whore, and dealt evil with him after".

After this, Will Lanier's wife sinks back into the darkness out of which she came.

* * *

But everything we have learned about her is entirely corroborated by external documents.

The Bassano family were a family of Court musicians who came from Venice to serve Henry VIII and went on at Court, like the Laniers, for generations. There is no difficulty in tracing Emilia. She was the younger daughter of Baptist Bassano and Margaret Johnson, who lived and were buried in the parish of St. Botolph, Bishopsgate, on the way to Shoreditch where the early theatres were and many theatre-folk lived.

Forman's account is confirmed by the parish register and the will of Bassano, "the Queen's musician"; he died in 1576, leaving Emilia a little girl of six. Her mother died in 1587, leaving the girl to take the chances of life at seventeen. She had hardly anything to live on, with an uncertain dowry of £ 100; for the rest, only her own dark beauty and no doubt her capacity, brought up in a family of musicians, to play on the virginals.

It cannot have been long after that that the elderly Lord Chamberlain took the dark Italian girl as his mistress.

Now we can interpret completely, for the first time in the history of literature, the "Will" Sonnets, 134 and 135. The two "Wills" mentioned there are the Dark Lady's husband Will Lanier and her lover Will Shakespeare.

Hunsdon was made Lord Chamberlain in 1585 and he was a great support to the players and their profession, when under attack by the city authorities. Hunsdon had his residence in Somerset House, but he had a lease of the building which later the Burbages and Shakespeare with them turned into the Blackfriars Theatre.

But before this the famous Lord Chamberlain's Company was formed in 1594.

In the formation of the company the Burbages and Shakespeare took leading parts. In the circumstances it would be proper for the players to be presented to the Lord Chamberlain.

It is now all quite clear, and quite impossible at any point to question the chain of evidence, for it provides the definite answer.

Come to think of it, who else, who more convincingly, could the Dark Lady have been?

The Times, London, N10, 1973

Notes

1. **A.L. Rowse** (1903) – prominent English student of History and Archives, president of the English Association of Literature, president of Shakespeare Club.
2. **their goings-on** – their behaviour, happenings
3. **she is a bad lot** – she is a wicked (bad) person
4. **she leads him on** – she tempts him with a promise of pleasure, attracts him
5. O, from what power hast thou this powerful might – hast, *arch*, - second person singular, Present Indicative of **have**, used with **thou**

6. **the Globe Theatre** – famous London theatre built in 1599 where most of Shakespeare`s plays were presented. It was burned in 1613, rebuilt in 1614, and destroyed by the Puritans in 1644.
7. **She hath had bad fortune** – hath, *arch*, - third person singular, Present Indicative of *have*
8. **she was for colour married to a minstrel** – for colour = to make things appear decent; minstrel – *here*, court musician
9. **for lucre`s sake will be a good fellow** = she will be glad to please you if you pay her; for lucre`s sake = for money
10. **doth**, *arch*, = does
11. **cocotte** – a woman who sexually promiscuous
12. **she dealt evil with him** – she treated him badly, acted in an evil way
13. **Henry VIII** (1491-1547); king of England (1509-1547); broke with the papacy and established the church of England, headed by himself. His six wives were: Catherine (mother of Mary Tudor), Anne Boleyn (mother of Elisabeth I and later beheaded); Jane Seymour (mother of Edward VI) Ann of Cleves, Catherine Howard (beheaded), and Catherine Parr.
14. **James Burbage** (d. 1597), English actor, member of the earl of Leicester`s players. In 1576, Burbage erected the successful house which was known for 20 years as The Theatre from the fact that it was the first ever erected in London. He started what became the most celebrated home of the rising drama – the Blackfriars Theatre in the district of Blackfriars, London. The theatre was torn down in 1655.
The son of James, Richard Burbage (1567?-1619), more celebrated than his father, acted every one of the great parts in Shakespeare`s plays. He was especially famous for his impersonation of Richard III, and other Shakespearian characters.
15. **Come to think of it** – when you think of it

EXERCISES

I. Answer these questions.

1. What had been thought to be one of the greatest mysteries in the world`s literature before D-r Rowse`s discovery?
2. What did the manuscripts of the Bodleian Library reveal?
3. What was Simon Forman?
4. What does Shakespeare tell us about the Dark Lady?
5. Why is Simon Forman known to Shakespeare scholars?
6. What did S. Forman tell us about Emilia Lanier?
7. What is S. Forman`s account corroborated by?
8. Who were the two Wills?
9. When was Lord Chamberlain`s Company formed?
10. Who took a leading part in the formation of the Blackfriars Theatre?

11. What can you say about the Burbages?
12. At what point is it possible to question Dr. Rowse`s chain of evidence?
13. Do you agree that Dr. Rowse has solved the mystery of the Dark Lady?
14. Who, after all, was the Dark Lady?

II. *Translate these sentences using the words and phrases given below in the necessary form.*

nouns: account, identity, lot, mystery.

verbs: believe, concern, explore, live (on), serve, solve, think.

adjectives and adverbs: brown, hard, hardly, else.

phrases

to be under a spell; to break one`s promise; to deal evil with smb.; to have hard fortune; to prick one`s ears; Shakespeare scholars

1. Шекспироведы долгое время не могли разгадать, кем была «Смуглая Леди» сонетов Шекспира.
2. Эта загадка считалась неразрешимой.
3. Работая над архивами Бодлианской библиотеки, д-р Раус обнаружил неисследованные рукописи, касающиеся семьи Ланьер.
4. Он насторожился, когда прочел, что Эмилия была очень смугла.
5. Бассано приехал в Англию на службу к Генриху VIII.
6. Судьба Эмили в молодости была трудной, ей почти не на что было жить.
7. Из сонетов о «Смуглой Леди» видно, что она обращалась с автором очень плохо.
8. Смуглая Леди нарушила свое обещание вернуться к нему, но он не мог забыть ее, он был очарован ею.
9. Некоторые шекспироведы считают сообщение д-ра Рауса неубедительным.
10. Вряд ли можно усомниться в заявлении д-ра Рауса.
11. Д-р Раус спрашивает, кем еще могла быть «Смуглая леди»?
12. Автор этой статьи – хорошо известный историк-архивист.

III. *Retell the Text.*

IV. *Write in English a summary of the following text.*

SHAKESPEARE`S THEATRE

after G.Walter Hodges

During the boyhood of William Shakespeare, the acting which he knew, indeed almost the only kind of acting which at that time existed in England, was a form of the same religious drama, presented mainly by amateur players.

So far, all the various forms of drama have been played and managed almost entirely by amateurs. For the most part, until Shakespeare`s time, the professionals

continued, as they always had done, tramping the roads from town to town, carrying their gear in a cart in all sorts of weather. They were not always welcome. They were looked upon as vagabonds, “masterless men” who had no proper trade, and were therefore to be thieves and “sturdy beggars”. The comedy over, and after a night spent perhaps in a loft behind the inn, next morning the company will be on the road again.

The great lords, who for their own reasons appreciated the value of skilled entertainment, eventually lent their patronage to some of the better companies, who thus were able to travel the country as the Earl of Leicester’s Men, the Lord Admiral’s Men, and the like. This gave them status, but it did not happen to any great degree much before Shakespeare’s time.

Prominent in one of the companies, the Earl of Leicester’s Men, was an actor named James Burbage, who had once been a carpenter. The idea occurred to James to build a permanent building for putting on plays. Accordingly, he discussed the idea with some friends, drew up a plan, found financial backing, and in the year 1576 they began to build the first permanent professional public playhouse of the modern world. Burbage called it *the* “Theatre”. A “theatre” is a “place where action goes on”, as in an operating theatre or a “theatre of war”. In Burbage’s Theatre the action was acting. It was the first time in England a building had been called this, for that purpose.

The Theatre was a building with a wooden framework forming a circular enclosure in an open courtyard. Around the yard were three galleries, one above the other, with seats for the spectators. There were no seats in the yard itself: here the audience had to stand. Nor was there ever a roof over the yard. Later on, when the stage became permanent, it had a roof built over it.

At the back of the stage are two doors, which lead into the “tiring-house” where the actors attire themselves – what is today called “backstage”. The doors are large, so that scenic properties can be carried through.

Above the two doors there is a gallery with windows. This could be used either for spectators or for musicians, or very often for actors in special scenes in a play.

It may have been to this Theatre, built by James Burbage at Shoreditch, that Shakespeare found his way when a young man he first came to London. Or he may have gone to one of the playhouses more recently built, again just outside the city limits, on the south bank of the Thames. Burbage’s enterprise in Shoreditch had proved very successful, and other managers had been quick to follow his lead.

Moscow News, № 8, 1972

V. *Translate this text into English.*

ЕЕ ЗВАЛИ ЭМИЛИЯ ЛАНЬЕР.

Жизнь и творчество великого английского поэта и драматурга Вильяма Шекспира окружают немало тайн. Но шекспиристы постепенно раскрывают их.

Почти четыреста лет исследователи творчества Шекспира не могли разрешить загадку «Смуглой леди». Она упоминается в ряде сонетов великого

поэта, например, в сонетах 134 и 135. Но кто она? Был ли это только поэтический образ или у «Смуглой леди» существовал реальный прототип?

Английскому историку Альфреду Раусу, кажется, удалось ответить на этот вопрос. В архиве современника Шекспира, астролога С. Формэна, он нашел описание некой Эмили Ланьер, очень смуглой легкомысленной женщины, близкой к театральным кругам. Эмилия была наполовину итальянкой, и этим объясняется смуглый цвет ее кожи. Сопоставляя известные факты из жизни Шекспира, его сонеты о «Смуглой леди» и материалы рукописей Формэна, д-р Раус пришел к выводу, что Эмилия Ланьер и «Смуглая леди» сонетов – одно и то же лицо.

SPEAKING

- ◆ Get ready to speak on the literary problem you work over for your course paper/ diploma report.
- ◆ Prepare a talk for an audience on the role of literature and the state of literary research work in your country / other countries. Be ready to answer questions that may follow.

Лазарева Татьяна Григорьевна

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